Super Bowl Pregame's A Smash

Interscope recording artist Smash Mouth is enjoying multiformat success with “Walkin' On The Sun.” With tons of airplay at six different formats, Smash Mouth has been invited to perform this weekend at a free, pre-Super Bowl party at San Diego's Horton Plaza.

Billie Myers

"Kiss The Rain"

Breakthrough Artist Of 1998!
CHR/Pop 22 - 15
Hot AC 11 - 10

Sister Hazel

“Happy”

CHR/Pop 34
Hot AC 25 - 24
Album Sales:
750,000

Erykah Badu

“Tyrone”

#1 Urban 4 Weeks!
Nominated For
4 Grammy Awards Including
Best New Artist!

Chumbawamba

“Amnesia”

The Follow-up To The
#1 Smash
“TUBTHUMPING”
3 Million Albums Sold!

Ol Skool

“Am I Dreaming”

#1 Most Requested!
Urban 41 - 23
BREAKER
Urban AC NEW & ACTIVE
Our people specialize in doing just one thing and doing it exceptionally well: Strategic guidance based upon customized, advanced Strategic research.

So, you can't buy "virtual radio" from us, or telemarketing, or "nest" type database building, music logs, program consulting, or direct mail.

And, we don't do any other type of research at Moyes Research Associates...not ratings, advertiser studies, call-out, focus groups or mail intercepts. We do only Strategic research. For all those other services — from telemarketing to call-out — we make it our business to know the best firms for a particular client station’s needs and we counsel our clients on how to access the best on the most advantageous terms.

This total dedication to one focus has two benefits. True, it keeps our advice totally objective (there's no "hidden agenda" to sell you other things), but, more importantly, it keeps our company way ahead in the one area that has always proven to be the key to our client's successes: smart Strategy.

As a result, we've assembled a team of the best Strategists in the radio business, led by Bill Moyes...experts totally dedicated to working only for their client's benefit. That's why, for the past 20 years, America's leading radio stations have come to respect one name in Strategy above all the imitators...

Moyes Research Associates

AMERICA'S PREMIER RADIO STRATEGISTS

205 East Cheyenne Mountain Blvd., Colorado Springs, CO 80906 • Telephone 719.540.0100

SEE WHAT A DIFFERENCE SMART STRATEGY CAN MAKE:

KNIX (Country) Phoenix: No. 3 (6.1) to No. 1 (7.6) 25-54 Adults.*
WSWH (AC) Pittsburgh: No. 6 (6.8) to No. 3 (7.9) 25-54 Women.*
ROCK 92 Greensboro: No. 5 (6.9) to No. 2 (9.3) 25-54 Adults.*
B-101 (AC) Philadelphia: No. 1 (9.5 to 10.9) 25-54 Women.*
ARROW 93 (Classic Hits) L.A.: No. 12 to No. 4 25-54 Men.*
KIIM (Country) Tucson: No. 1 (13.9 to 16.4) 25-54 Adults.*

*Summer to Fall 1997 Arbitron Share, Monday-Sunday 6AM-MID.
Hughes Lives Her Dream

The window of opportunity that I came through has been permanently closed," laments Radio One Chairperson Catherine Hughes, describing radio ownership opportunities for African Americans. Hughes discusses this phenomenon and other details about her life with R&R Publisher Erica Farber. Page 104

More Fall '97 Ratings

See complete results from 13 major markets, including Dallas, Houston, Miami, Seattle, St. Louis, Portland, Baltimore, and more! Page 22

1997 Trading In Review

Now that the books are closed on 1997 station trading, here are the stats: 2161 stations worth $14.3 billion were traded. Get monthly, broker-by-broker, and statewide breakdowns inside. Page 4

In the News

- Neal Minsky appointed PD of WYSP/Philadelphia
- David Hall adds VP/Product Development duties for Cox Radio
- Michael Steele named VP Pop/ Promotion for A&M Records

Radio’s Golden Boy Notes AMAs’ Silver Anniversary

By Mike Kessler R&R AC EDITOR

Smack in the heart of beautiful downtown Burbank’s Media District is exactly where you’d expect to find Dick Clark Productions.

One of broadcasting’s most influential honchos of all times oversees operations from a locale one would easily mistake for a home. Hardly a stuffy, sterile office building, several dogs roam freely about the premises. The comfortable setting reflects its namesake and belies the fact that this 100-year-old company is a major industry hub.


“It’s ‘Big’ Time In The Big Apple As WBIX/NY Debuts

By Frank Mathis R&R RADIO EDITOR

In no small fashion, Chancellor Media unveiled “Big 105” on the old WNSR/New York with all the fire and festivities of a traditional New Year’s Eve celebration last Wednesday (1/21). Following a countdown on Time Square’s TD board at 6:30pm, Chancellor COO Jim de Custo and VP/Regional Operations John Madision placed a large plug into a sidewalk sign to kick off the reformed HBO/AC station, while Peter Gabriel’s “Big Time” played on the air.

The station will be “bigger than life,” said Madision. With new WBIX call letters pending, the station promises to offer New York listeners a custom-designed format and high-profile personalities, starting with Danny Bonaduce in mornings.

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WBIX/See Page 23

SATELLITES SET TO BEAM ON COMMERCIAL RADIO PARADE

By Jeffrey York and Matt Snodder R&R Washington Bureau

DARS, No, it’s not a bunch of blue-handled mugs. The satellite radio company is researching their genealogy and holding flag contests. In the minds of David Margolese, president of Washington, D.C.-based Satellite CD Radio and Lon Levin, president of Reston, Va-based American Mobile Radio Corp., it’s the next wave of radio.

Digital audio radio service promises to deliver seamless, CD-quality, and (initially) mobile audio to owners of special car receivers and antennas. A subscriber will be able to get into his car in Wilmington, NC, tune into one of the dozens of channels available at 2310-3335 MHz, and drive all the way to Barstow, CA with an uninterrupted signal. At least, that’s how it should work. But assuming everything goes the way of the DARS providers with the FCC, which is currently studying how the companies should be allowed to use “terrestrial repeaters” or translators to fill in gaps, coverage prima- rily in urban areas. Rosalie Chiara, an attorney with the FCC, International Bureau, told a DARS that a decision is expected by the end of the year.

And that’s important to both operators. “I think that the FCC understands that in order to have the highest-quality business in the

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In just the first few weeks of the new year, Clark points out, "We will have done New Year's Rockin' Eve, The Golden Globe Awards, The American Music Awards, The Academy Of Country Music Awards, The Opry's Dooley Awards, An Aaron Spelling Special, Will You Marry Me?, nine 'blooper' shows, and eight beyond belief: Fact Or Fiction shows."

"My middle son is making an HBO film in Toronto, booming his hours and the grind. I reminded him that in the three months it would take him to make that film, we will have done a little more than 100 television shows!"

At Dick Clark looks ready and able to play "Rate-A-Record," talk up intros of today's hits, do seamless, CD-quality, and (initially) mobile audio to owners of special car receivers and antennas. A subscriber will be able to get into his car in Wilmington, NC, tune into one of the dozens of channels available at 2310-3335 MHz, and drive all the way to Barstow, CA with an uninterrupted signal. At least, that's how it should work. But assuming everything goes the way of the DARS providers with the FCC, which is currently studying how the companies should be allowed to use "terrestrial repeaters" or translators to fill in gaps, coverage primarily in urban areas. Rosalce Chiara, an attorney with the FCC, International Bureau, told a DARS that a decision is expected by the end of the year.

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Page 16
MARY LOU LORD

lights are changing

The first track from the album

Got No Shadow

IMPACTING AT ALTERNATIVE AND ADULT ALTERNATIVE ON JANUARY 27TH

"★★★½" - Rolling Stone

WWW.MILORD.COM

Produced by Fred Maher
Management: David Meinert @ Curtis Management

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WWW.AMERICANRADIOHISTORY.COM
Mirsky Moves Up To Program Dir. At YSP/Philadelphia

WYSP/Philadelphia Asst. PD/MD Neal Mirsky has been promoted to PD of the CBS Active Rock outlet. Mirsky has been with WYSP for two years. OM Tim Sabean remarked, "I've been able to build depth on the bench, and I look forward to Neal's contributions to further the success of WYSP."

After joining WYSP as Exec. Producer of John DeBella's show, Mirsky moved to Asst. PD/MD in February '97. He previously programmed WQXM/Boston and WHQT/Orlando (twice), WHTQ/Orlando, WPLR/New Haven, WCKO/Miami, WSHY/Miami, and WXQ/Miami.

"Being named PD of the biggest, baddest and best Rock station in America is a new career high for me," Mirsky added. "Many thanks to [VP/GM] Ken Stevens and Tim Sabean for allowing me to be part of WYSP's success."

Mirsky also was one of the pioneers involved with the creation of MIRSKY/Page 12

Will Radio Take Charge Again In '98 Following Last Year's Bull Market?

Analysts predict the future of radio stocks

BY MATT SWINGER
R&R WASHINGTON BUREAU

The past year was another great one to have your money in radio stocks, with all publicly traded radio companies seeing 20% gains or better.

The three biggest winners in '97, according to Credit Suisse First Boston analyst Harry DeMott, were Chancellor Media (up 198%), Heftel Broadcasting (up 170%), and SFX Broadcasting (up 170%). Chancellor began its trading year at $4 and finished it at 74.625; Heftel went from 15.750 to 46.750; and SFX started the year at 29.750 and went out at 80.250.

A caveat must apply to Chancellor, however, as Chancellor Broadcasting Co. completed its merger with Evergreen Media Corp. in September and only then began trading as one entity. "If you go back and do the unadjusted math, Chancellor had a big gain, but it became the 'sibling' of a new company," First Union Capital Markets VP Bishop Cheen told R&R.

Other top performers last year included Clear Channel Communications, which went from 36.125 to 79.4375, and Cox Radio, which opened the year at 17.500 and rounded it out at 40.250.

DeMott told R&R one of the key indicators of public company's success in '97 was same-station cash-flow growth. Heftel and Chancellor had the highest growth rates, he said; both were around 30%. SFX and Cox are expected to be in the upper 20s, according to company spokesmen. "All of those grew very strongly on an internal basis," DeMott said.

DeMott picked Chancellor as his "favorite" issue in '98 as well. "They have the network in place and the resources to capture the cash flow," he said. The stock was split January 13, and has been hovering around $53 since; DeMott thinks it could hit $45 again by the end of the year.

Cheen said the stocks to look out for this year are Emmis Broadcasting, SFX Broadcasting, and Chancellor Media (up 198%).

STOCKS/See Page 12

Kenny G Is Seeing Stars

They rolled out the red carpet for Kenny G (c), who was honored with his very own star on the Hollywood Walk of Fame recently. Stars of all types came out to see the unveiling, including (l-r) Honorary Mayor of Hollywood Johnny Grant, champion bowler Sugar Ray Leonard, Arista President Clive Davis, and actor Harry Hamlin.

Cox Gives KFI/L.A.'s Hall VP Stripes

David G. Hall has added VP/Product Development duties at Cox Radio. He assumes the newly created post while retaining PD chores at Cox Talker KFI-AM/Los Angeles.

"David has a terrific ability to spot and coach talent," Cox Radio President/CEO Robert F. Neil told R&R. "In this additional role, he will be looking for talent for all of the Cox radio stations, as well as ways to leverage some of the great talent we already have in-house; he'll also look for new programming opportunities."

Since Hall was named PD of KFI in 1991, ratings have soared, moving the station from 34th to third overall in the L.A. market. His skills have helped develop the talents of such well-known nationally syndicated talkers as Dr. Laura Schlessinger and John & Ken.

Prior to joining KFI as News Director in 1989, Hall was a reporter, anchor, and, ultimately, News Director at KBPF/Sacramento.

Steele Set As VP/ViP Promo At A&M

A&M Records has appointed Michael Steele to its VP/Promotion position. Based in New York, Steele most recently was A&M Sr. VP/Promotion for EMI Records. "Michael is the consummate pop promotion person," stated A&M Sr. VP/Promotion Peter Napolitano. "His relationships at radio, in the industry and with his strategic expertise make him a perfect fit at A&M."

Steele worked with Napolitano at
1997: The Year Of The Big Buy

By Patrick Witty
R&R Washington Bureau

The radio business in 1997 took a roundabout way of competing with the post-Telecom boom of 1996, yet it established itself as the year of the big buyout. A total of $14.3 billion changed hands for 2161 stations — increases of 5% and 0.9%, respectively, over 1996's totals of $13.8 billion and 2159 stations.

The first quarter of 1997 was witnessed to the fourth biggest deal of the year, the Chancelllor Broadcasting/ Evergreen Media group's concurrent acquisition of Viacom International's 10 stations for $1.075 billion.

The second quarter's biggest deal was the surprising sale of Paxson Communications — right on the heels of CEO/President Bud Paxson's declaration that he'd stay in the radio business — to Clear Channel. The deal, announced at $693 million, was later revised to $600 million. Paxson's stations, all but four in Florida, gave Lowey Mays & Co. a 4-station boost. Capstar also made a big run in the second quarter, capturing three of the quarter's top 10 deals for $255 million; Patterson Broadcasting for $215 million; and the Knight Quality stations for $70 million. Those three transactions alone accounted for 101 stations.

1997 At A Glance

- Total stations traded: 2161
- Total Dollar Value: $14.3 billion
- AM Stations: 799
- AM CPs: 1
- FM Stations: 1319
- FM CPs: 42

The top three deals of the year all had price tags topping $1 billion. The largest was the Westhouse/Borg/CBS agreement to purchase American Radio Systems' 98 stations for $2.6 billion — concluded the third quarter and brought CBS property tally to 175 at the time of the announcement. The third quarter also beheld SFX Broadcasting's sale to Capstar for $2.1 billion, and Sinclair Broadcasting's purchase of the 24-station Heritage Media Group (via News Corp.) for $630 million. All these deals still await final FCC approval.

The year had few swap deals, but the biggest was the Bonneville International/Chancellor Media swap, which sent WSNR-FM/New York, KBIG-FM/Los Angeles, and KLD-E-FM/Houston to Chancellor in exchange for KZLA-FM/Los Angeles and WTOP-AM & WGMS-FM/ Washington. The swap was worth an estimated $740 million.

Star Media Group led the pack among media brokers, with 217 stations and approximately $9.23 billion worth of deals. Rounding out the top five were Gary Stevens & Co. (36 stations, $787.2 million), Media Venture Partners (155 stations, $525.3 million), Blackburn & Co. (52 stations, $237.2 million), and American (54 stations, $234.7 million).

Texas was the state with the most stations traded (179), followed by California (169), Florida (118), Pennsylvania (921), and Ohio (98). The states and territories with the fewest stations traded were the Virgin Islands (one), Delaware and North Dakota (five each), Puerto Rico (six), and New Jersey (seven).

Stations Sold By Month

The Year's Biggest Deals

$2.6 billion
American Radio Systems to Westhouse/CBS
90 stations in 10 markets

$2.1 billion
SFX Broadcasting stations to Capstar Broadcasting
71 stations in 19 markets

$1.075 billion
Viacom International stations to Chancellor Media
10 stations in five markets: New York, Los Angeles, Chicago, Detroit and Washington

$685 million
Evergreen Media/Chancellor Broadcasting merger
51 stations in seven markets: New York, Los Angeles, Chicago, San Francisco, Philadelphia, Detroit, and Washington

$630 million
Heritage Media stations to Sinclair Broadcasting Group
17 stations in seven markets: St. Louis; Portland; Kansas City; Milwaukee; Norfolk; New Orleans; and Rochester

$623 million
Nationwide Communications to Jacor Communications
17 stations in eight markets: Baltimore, Cleveland, Columbus, Dallas, Houston, Minneapolis, Phoenix, and San Diego

Radio One Rejests $500,000 Grant From Maryland

Radio One Chairwoman Cathy Hughes last week rejected a $500,000 grant from the state's ''Sunny Day Fund" to protest the Maryland Senate's vote on January 16 to expel Larry Young (D-Baltimore City) for ethics violations. Hughes' rejection of the grant, which represented a 154-station relation chain of predominantly Urban properties, would not accept the grant as the first African-American company to receive the grant. Acceptance of the grant would have hindered lobbying efforts to restore Young, an African-American, to office. Young is also a talk host on Radio One's WOL/Washington and WOL/Baltimore and was instrumental in getting the grant approved. Both Hughes and her son, Radio One President/CEO Alfred Liggins, told R&R that the money would be "used as a hammer over our head." Liggins said for Young, the grant was rejected, as he was expelled from the state's senate in more than 20 years, will be eligible to recapture his seat in elections this September. Radio One plans to encourage Young to run and has pledged its financial support.

The broadcast industry and Communications and Jacor Communications have responded to the petition KANDU Communications filed with the FCC last week to purchase the $620 million sale of nationwide's 17 stations to Jacor. In its response, Nationwide said the commission "has consistently rejected such invitations from prospective purchasers who claim to be superior, for whatever reason, to the proposed purchaser." Jacor also said the FCC cannot consider arguments that have gotten rejected in the past, such as a "better" licensee. KANDU, a minority-owned communications company, stated in its December petition that KSSS-AM & KMUZ-FM/Minnie apolis-St. Paul should be sold to local minority owners, and that if they were offered to KANDU, it would shp its opposition to the entire deal. Attached to KANDU's letter were letters of support from Sen. Paul Wellstone (D-MN), NABOB, and members of the Minnesota State Senate and House of Representatives.

Analysts Downgrade Sinclair Stock

Two Wall Street analysts downgraded their ratings for Sinclair Broadcast Group Tuesday, saying its stock had reached its price targets. Donaldson, Lufkin & Jenrette Securities Corp. and Oppenheimer & Co., had set a 1998 target price of $47 per share, cut Sinclair from "market perform" to "buy." The stock closed at 47.25 Tuesday, down 2.563 from January 16. "We believe SBGI shares have gotten ahead of themselves, and we are lowering our rating based on price despite very good fundamentals at the company," Leibowitz said. Based on a 12-month price target of $50 per share, Prudential Securities' Melissa Cook lowered Sinclair to "hold." Last month, Sinclair announced its $255-million purchase of 17 radio and TV stations from Max Media Properties L.L.C.

Lutherans Challenge EEO Rules in Federal Court

The Lutheran Church-Missouri Synod (LCMS) wrapped up oral argument in the DC Circuit Court of Appeals last week in its case challenging the FCC's sanctioning of Religious/Classical combo KFUO-AM & FM/ Saint Louis for recruiting based on religious preference. The commission's "King's Garden" exemption to its EEO rules, whereby religious broadcasters may take a person's bath into account when hiring for air talent or producer positions, but not with "non-espousal" positions, such as clerical or engineering jobs. The church also argues that the Civil Rights Act and the Religious Freedom Restoration Act permit religious organizations to consider religious beliefs in hiring practices. The NAACP, which filed the original petition to deny KFUO's license renewal in 1999, dropped out of the case last August.

NY Stations Ask For Renewal Relief During Storm

The New York State Broadcasters Association filed an emergency petition with the FCC last week requesting a 30-day extension of the license renewal filing deadline for stations in a six county area. The northern part of the state was hit with severe ice storms and power outages for more than a week. The petition asks for waivers for stations whose city of license, transmitter, or studio fall within St. Lawrence, Jefferson, Clinton, and Oswego counties.

continued on Page 8

R&R/Bloomberg Radio Stock Index

This weighted index consists of all publicly traded companies that derive more than 5% of gross revenues from radio advertising.

<table>
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<th>Company</th>
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www.americanradiohistory.com
"When are we going to get out of here and go home?"

That's a sentiment you hear a lot at auditorium tests. They seem to go on and on...for a good reason. They actually do go on and on and on...usually a full two hours, but sometimes even longer. And, as the respondents get more and more fatigued, what do you think happens to the scores of the songs they are rating? That's right, they go down and down. In fact, the last 200 songs in a test normally get scores that are depressed as much as seven points in positive votes as compared to the first 200 to 300. So what kind of data are you getting from an auditorium test? Maybe not bad on the first few hundred titles, but then...

If you'd like to get absolutely dependable scores on 100% of the titles you test, there's only one way...INTERACTIVE testing. Because when people take an Interactive music test, they do it as it's convenient and comfortable, usually in small, easy-to-take doses of 20 to 25 minutes or so...and they simply don't get fatigued. They're not in a hurry to get out of some hotel and go home because they already are at home...that's where they take the test.

Moreover, any possibility of order bias is totally eliminated because each person who takes the test hears the songs in a different order. The first person starts at song 1, the second person at song 10, the third person at song 20, etc. Therefore, score bias caused by the order in which the songs appear on an auditorium test tape is eliminated. There is no tape. It's 1998. The old technology was analog...the new technology is fully-digital.

What's So Good About INTERACTIVE Music Tests?

NO FATIGUE. NO ORDER BIAS. NOTHING BUT DEPENDABLE RESPONSES FOR EVERY TITLE.

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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

- **WDDD-AM & FM, WFRX-AM & WQUL-FM, WTAO-FM & WVZA-FM/Marion-Carbondale, IL** $12.5 million

**1998 DEALS TO DATE**

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**TRANSACTIONS AT A GLANCE**

- **WERD-AM/East Point, GA (Atlantic)** $2.4 million
- **WMXY-AM & WZLG-FM/Hogansville, GA** $975,000
- **FM CP/Sparta, GA** $500
- **KDLA-AM/DeRidder, LA** $150,000
- **KEAZ-FM/DeRidder, LA** $243,000
- **KDDS-AM & KDQS-FM/Duluth, MN** $1.75 million (est.)
- **WCZT-FM/Avalon, NJ (Atlantic City-Cape May)** $470,000
- **WDOX-FM/Wildwood Crest, NJ (Atlantic City)** $580,000
- **WPHC-AM/Waverly, TN** $80,000
- **KQIZ-FM/Amberillo, TX** $1,143,000
- **KKOS-FM/Palacios, TX** $350,000
- **WNNI-AM/Christianburg, VA** No cash consideration

**GET THE BEST IN NAC PROGRAMMING**

- Tap the unserved NAC audience in your market!
- Appeal to a mature, upscale demographic!
- Benefit from JRN's programming expertise!
- Lower your programming costs!

Ask about our proven ratings success

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**JONES RADIO NETWORK™**
KNIX, Phoenix:
From #3 to #1
25-54 Adults

Want to improve your ratings?
Take a tip from one of the most successful
country radio stations in America, KNIX-FM,
now solidly back on top in Phoenix
moving from a 6.1 to 7.6 25-54 Adults.
(Arbitron Share, Fall 1997, Monday-Sunday 6 AM-MID)

"...if you take the time to study and learn about
Interactive music library testing,
you'll realize the methodology is clearly better than any auditorium testing."
- MICHAEL OWENS, President

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INTERACTIVE
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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?"
BROKER: McCoy Broadcast Brokerage

KKOS-FM/Palacios
PRICE: $350,000
TERMS: Assisted sale for cash
BUYER: Texrock Radio Inc., headed by President Dain Schult. Phone: (512) 257-2280
SELLER: Unique Broadcasting LLC, headed by President John Wiggins. Phone: (409) 244-7970
BROKER: John Saunders

KKOS-FM/Palacios
PRICE: $350,000
TERMS: Assisted sale for cash
BUYER: Texrock Radio Inc., headed by President Dain Schult. Phone: (512) 257-2280
SELLER: Unique Broadcasting LLC, headed by President John Wiggins. Phone: (409) 244-7970
BROKER: John Saunders

Texas

KQIZ-FM/Amarillo
PRICE: $1,143,000
TERMS: Asset sale for cash
BUYER: Cumulus Broadcasting Inc., headed by President Bill Burganof. It has agreed to acquire KARX-FM/Amarillo. Phone: (414) 283-4500
SELLER: Wkses/Abaris Communications KQIZ Partnership, headed by general partner John Higgins. Phone: (906) 353-6562
FREQUENCY: 93.1 MHz
POWER: 100 kW at 700 feet
FORMAT: CHR

KQIZ-FM/Amarillo
PRICE: $1,143,000
TERMS: Asset sale for cash
BUYER: Cumulus Broadcasting Inc., headed by President Bill Burganof. It has agreed to acquire KARX-FM/Amarillo. Phone: (414) 283-4500
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FREQUENCY: 93.1 MHz
POWER: 100 kW at 700 feet
FORMAT: CHR

The Happiest Contest On Earth
Nine-year-old Caitlyn Gensch (I) of Vadnais Heights, MN rode home in the grand prize she won from Radio Disney's national "A To Z Holiday Sweep contest recently. Caitlyn shares her $16,000 prize package — a 1998 Chevy Cavalier filled with more than 100 toys — with her parents Sharon and William, and sister Alicia.

Our Programs Are So Good, We Don't Need Leverage To Get Them Cleared On Your Station.

Give us a call. (408) 420-1400
WESTWOOD ONE presents
exclusive coverage of the 40th Annual GRAMMY AWARDS

LIVE from
Radio City Music Hall
in New York City on
FEB. 25, 1998

For information on locking up and WESTWOOD ONE's complete list of programming:
Call: 1.310.204.5000
1997 Broker Scorecard

**Broker Scorecard** (listed alphabetically)

<table>
<thead>
<tr>
<th>Broker</th>
<th>Stations</th>
<th>$ Total**</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACB Consulting</td>
<td>3</td>
<td>2.5</td>
</tr>
<tr>
<td>Adlerer &amp; Assoc.</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>American</td>
<td>54</td>
<td>234.7</td>
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<tr>
<td>Berger &amp; Co.</td>
<td>25</td>
<td>61.7</td>
</tr>
<tr>
<td>Bob Biermann</td>
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<td>1.3</td>
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<tr>
<td>Blackburn &amp; Co.</td>
<td>52</td>
<td>237.2</td>
</tr>
<tr>
<td>Frank Boyle &amp; Co.</td>
<td>5</td>
<td>4.9</td>
</tr>
<tr>
<td>John Brager</td>
<td>6</td>
<td>11.1</td>
</tr>
<tr>
<td>Broadcast Asset Mgmt.</td>
<td>6</td>
<td>13.3</td>
</tr>
<tr>
<td>Broadcast Media Partners</td>
<td>1</td>
<td>.02</td>
</tr>
<tr>
<td>Chaplin Enterprises</td>
<td>6</td>
<td>.29</td>
</tr>
<tr>
<td>Edward Chase</td>
<td>1</td>
<td>.2</td>
</tr>
<tr>
<td>Donald K. Clark</td>
<td>4</td>
<td>5.6</td>
</tr>
<tr>
<td>Connelly Co.</td>
<td>2</td>
<td>1.7</td>
</tr>
<tr>
<td>Criser Co.</td>
<td>17</td>
<td>51.5</td>
</tr>
<tr>
<td>Ed Dugan &amp; Assoc.</td>
<td>2</td>
<td>65.0</td>
</tr>
<tr>
<td>Edline Co.</td>
<td>8</td>
<td>5.6</td>
</tr>
<tr>
<td>Norman Fischer &amp; Assoc.</td>
<td>17</td>
<td>32.5</td>
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<tr>
<td>Force Communications</td>
<td>9</td>
<td>12.8</td>
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<tr>
<td>Richard A. Foreman &amp; Assoc.</td>
<td>14</td>
<td>67.3</td>
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<tr>
<td>Fugatt Media</td>
<td>5</td>
<td>4.3</td>
</tr>
<tr>
<td>Mary Gaines</td>
<td>1</td>
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</tr>
<tr>
<td>Dave Garland Media</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>Goldman Sachs</td>
<td>1</td>
<td>65.0</td>
</tr>
<tr>
<td>Mireya Guerrero</td>
<td>1</td>
<td>3.1</td>
</tr>
<tr>
<td>Gulf Breeze Media</td>
<td>3</td>
<td>4.5</td>
</tr>
<tr>
<td>Hadden &amp; Assoc.</td>
<td>10</td>
<td>6.8</td>
</tr>
<tr>
<td>Henson Media</td>
<td>4</td>
<td>3.9</td>
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<tr>
<td>Jim Hoffman</td>
<td>3</td>
<td>2.6</td>
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<tr>
<td>Johnson Communications</td>
<td>2</td>
<td>1.7</td>
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<tr>
<td>Jorgenson Broadcast</td>
<td>32</td>
<td>81.1</td>
</tr>
<tr>
<td>Kell &amp; Co.</td>
<td>52</td>
<td>331.4</td>
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<tr>
<td>Kozacko Media</td>
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<td>4.1</td>
</tr>
<tr>
<td>LGG Media Brokers</td>
<td>1</td>
<td>1.0</td>
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</table>

* In deals involving more than one broker, each broker receives full credit for the deal. But the total amount of the deal and the number of stations are counted only once in the total.

** In millions

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Continued from Page 4

<table>
<thead>
<tr>
<th>$600 million</th>
<th>Paxson Communications stations to Clear Channel Communications</th>
</tr>
</thead>
<tbody>
<tr>
<td>46 stations in 10 markets: Miami; Orlando; West Palm Beach; Jacksonville; Pensacola; FL; Tallahassee, FL; Panama City, FL; Key West; Marathon, FL; and Cookeville, TN</td>
<td></td>
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<table>
<thead>
<tr>
<th>$340 million</th>
<th>Chancellor Media acquisitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGGI-AM &amp; FM/Chicago; WHKS-FM/Dallas; KKBQ-AM &amp; FM/Houston</td>
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</table>

<table>
<thead>
<tr>
<th>$300 million</th>
<th>Heritage Media/New Corp. merger</th>
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</thead>
<tbody>
<tr>
<td>24 stations in seven markets: St. Louis, Portland, Kansas City, Milwaukee, Norfolk, New Orleans, and Rochester</td>
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<tr>
<th>$225 million</th>
<th>Galstar Communications to Capstar Broadcasting Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>57 stations in 14 markets: Baton Rouge; Beaumont, TX; Corpus Christi, TX; Farmington, NM; Fayetteville, AR; Ft. Smith, AR; Kileen, TX; Lubbock, TX; Lufkin, TX; Texarkana, AR; Tyler, TX; Waco, TX; and Poteau, OK</td>
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<tr>
<th>$215 million</th>
<th>Patterson Broadcasting stations to Capstar Broadcasting Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>38 stations in 10 markets: Fresno; Honolulu; Allentown; Grand Rapids; Harrisburg; Pensacola; FL; Savannah, GA; Springfield, IL; Battle Creek, MI; and Reno, NV</td>
<td></td>
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<table>
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<tr>
<th>$205 million</th>
<th>Bonneville International acquisitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>WLLP-FM &amp; WPNT-FM/Chicago; KDFC-FM/San Francisco</td>
<td></td>
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<table>
<thead>
<tr>
<th>$173 million</th>
<th>Benchmark/Capstar Broadcasting Partners merger</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 stations in 10 markets: Greenville, SC; Columbia, SC; Roanoke, VA; Jackson, MS; Shreveport, LA; Montgomery, AL; Salisbury, MD; Winchester, VA; Dover, DE; and Statesville, NC</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>$135 million**</th>
<th>WRWW-FM/New York to H MILBAM in Multicasting from Broadcast Media Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>29 stations in nine markets: Quincy, IL; Allentown; Altona, PA; Harrisburg; State College, PA; Johnstown, PA; Wilkes Barre-Scranton; and Providence</td>
<td></td>
</tr>
</tbody>
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<table>
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<tr>
<th>$105 million</th>
<th>ABC Radio acquisitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>WORD-FM/Detroit &amp; W22W-WFM/Washington</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>$85.3 million</th>
<th>KGBE-FM &amp; KZPS-FM/Dallas to Chancellor Media from Bonneville International</th>
</tr>
</thead>
<tbody>
<tr>
<td>$72.5 million</td>
<td>Children's Broadcasting Corp. stations to Global Broadcasting</td>
</tr>
<tr>
<td>14 stations in 12 markets: Chicago, Dallas-Ft. Worth, Denver, Detroit, Houston, Los Angeles, Miami, Minneapolis, New York, Philadelphia, Phoenix, and Tulsa</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>$76 million</th>
<th>Knight Quality stations to Capstar Broadcasting Partners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eight stations in four markets: Portsmouth-Dover, NH; Manchester, NH; Worcester, MA; and Burlington, VT</td>
<td></td>
</tr>
</tbody>
</table>

| $65 million | WYIB-FM/Philadelphia to Beasley Broadcast Group |

*Value of radio properties only

** Estimated
WESTWOOD ONE PRESENTS

THE ROLLING STONES
BRIDGES TO BABYLON LIVE

CATCH THE LIVE RADIO BROADCAST FROM SAN DIEGO ON FEBRUARY 3, 1998 PRESENTED EXCLUSIVELY BY WESTWOOD ONE, THE ROLLING STONES "BRIDGES TO BABYLON" RADIO NETWORK.

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www.americanradiohistory.com
**Atkinson Appointed WLTO/Milwaukee PD**


Atkinson "While it will be hard leaving Grand Rapids and Clear Channel, I'm looking forward to a new challenge and working with WLTO's great management team," Atkinson told R&R. "The station has tremendous growth potential, and my job is to make sure we dominate among women 35-64."

"There are some very good-sounding stations in the city they're focused on younger demos. We're Milwaukee's only true Soft AC. In listening to the station for the first time, I could go in and make a difference."

---

**PAW-FM/Washington's recent Titanic screening was an event for the station," DeMott commented on the ride and joined Dad — R&R's own VP/Sales Barry O'Brian — as they all hauled the ship for the evening. To help survive the three-hour-plus-pace, every moviegoer enjoyed Titanic-themed edibles, Lifesavers, Snocaps, and sandwichs."

---

**Payton Becomes PD at KMXB/Las Vegas**

Two-year KRZU/Santa Barbara, CA PD Duncan Payton has been selected to program KMXB/Las Vegas. He succeeds Mike Marino, who recently retired the ARS (soon-to-be CBS) Pop/Alternative Hot AC to program similarly formatted KJPP/Houston (R&R 10/97). At KRZU, Ass't PD Mike O'Brian will replace Payton.

"I came to Santa Barbara with the intention of staying here and growing with the company," Payton told R&R. "Obviously, I'm said about leaving KRZU — which is my baby — but it will be in good hands. This offer was attractive to me for many reasons. I couldn't go to a better place, because Mix is on fire, making an incredible mark on an incredible city. KMXB is on track, and I'm excited to go in and add my touch to it. There are five strong stations in ARS' Las Vegas cluster, and I'm elated about going to work at a station where the staff knows what it's doing, I've heard great things about [KMXB consultant] Dave Shakes, and I look forward to working with him.

Payton, who begins his new assignment February 2, formerly was KOST/Los Angeles' Director/Programming & Marketing and once programmed KAYU/Tulsa.

---

**More Big News: WTLK Goes Classic Rock**

Florida has a new Classic Rock station now that Clear Channel Communications has flipped WTLK-FM/Jacksonville from entertainment-oriented Talk. When the change took place January 16 at 3pm, the station embarked on one of the biggest music sweeps ever — 10,000 classic rock hits in a row.

PD Steve Fox told R&R the station is billing itself as "Big 106.5 FM," while awaiting FCC approval of its new proposed call letters, WBBG. The station was born in response to a major-market research project targeting the 25-54 male demographic.

Fox said, "After we've played the 10,000 songs in a row, Big 106.5 FM will play all classic rock music, 24 hours a day."

Core artists include Aerosmith, the Beatles, David Bowie, Deep Purple, the Doors, Fleetwood Mac, Pink Floyd, Bruce Springsteen, Rod Stewart, the Rolling Stones, Led Zeppelin, and ZZ Top.

Clear Channel's other Jacksonville properties include Sports WNZS-AM, News WZNN-AM, NAC/SMOOTH Jazz WWSF-FM, Alternative WPLA-FM, and Country WRRW-FM.

---

**Into Unincorporated Businesses, to find ways of doing better jobs of serving their clients," DeMott noted. He expected to see a radio company or two to merge with existing outdoor businesses this year.**

Clear Channel has the right idea in building these types of synergies. If, in a given market, "you own most of the outdoor (business)es, right radio stations, and a TV station or two; you're in pretty good shape in terms of local advertising," DeMott said. "You can become a marketing partner rather than some guy shipping spots."

---

**EXECUTIVE ACTION**

**Ware is MCA's New VP/Marketing Director**

In the first step toward reorganizing its Urban department, MCA Records has appointed Cassandra Ware VP/Marketing Director. Based in Los Angeles, she reports to VP/Sales & Marketing Jayne Simon.

"Cassandria's tremendous experience at Ruthless Records and Motown Records make her valuable to our expanding R&B music department," MCA President Jay Bobing said. "In the future, we will be bringing aboard additional marketing and A&R executives, as well as some novel new artists, and together we will continue to keep MCA R&B at the forefront of the R&B industry." Prior to joining MCA, Ware served as VP/GM for Ruthless. She also was National Director/Flap Promotion for Motown and spent 15 years in radio.

---

**PRECIOUS METAL**

The RIAA has issued the following awards for the month of December:

**MULTIPLATINUM ALBUMS**

Back in Black, AC/DC, Atlantic (10 mil-m; R&R 12/31). "The Best Of "Road To Yesterday", Sammy Hagar, R&B (10 mil; R&R 12/31). "If I Could Fly", Moby, Road Runner (10 mil; R&R 12/31).

**GOLD ALBUMS**

#1 Direct Mail Promotions For Radio.

Win Your Share Of Hundreds & Thousands IN CASH!

We bribed you once. It worked. You listened. Now...we're at it again!

Creative Media Management, Inc.

(813) 536-9450

1000 Belcher Rd. S., Suite 10 • Largo, FL 33771-3307
**National Radio**

**MJ: BROADCASTING** has unveiled the following programs for its upcoming schedule:


Valentine Duets — A two-hour Valentine's Day special featuring 20 of country music's best duet love songs.

- (212) 245-5010

**SJS ENTERTAINMENT** has announced the following bookings for its live Radio Tours program:

February 28: Psychedelic Furs

March 29: gourmet chefs Too Hot Tamales

- (212) 679-3000, ext. 232

**Industry**

**BILL GRAHAM PRESENTS/CHRIS MURRIS PRESENTS** has announced its existence as a Denver-based company promoting concerts and other events in Colorado.

**ADRIAN CHARLTON** was named Sales Mrg./ECO Systems Inc. He comes to the company from Electric Works Corp., where he served in a similar capacity.

**NATIONAL RADIO FORMATS**

**ABC RADIO NETWORKS**

**Starstation**

Peter Stewart

**Backstreet Boys As Long As You Love Me**

**SAKARI GARDEN** Tasty Guys Comedy

**VANESSA WILLIAMS** On How The Years Go By

**Hot AC**

Gary Leigh

**BROADCAST NETWORKS**

**DIARY OF THE NIGHT**

**KAY MILLER**

O'NEIL succeeds Danny Michaels on afternoons.

**COMMONWEALTH**

**WCTR**/Binghamton, Hudson Valley, NY

Heads for afternoons as Assistant Program Director/afternoon driver. former WSIY/ Ithaca.

**Rick Brady**

**VANESSA WILLIAMS** On How The Years Go By

**WESTWOOD ONE RADIO NETWORKS**

**Charlie Cook**

(805) 294-9900

**Tracy Thompson**

**RADIO ONE NETWORKS**

**Tony Mauro**

(970) 949-3339

**Hot AC**

**KROQ**/San Diego

**Alternative**

**PATRICK SLATER**

Co-Host/Sports Director

**WESTWOOD ONE**

**Charlie Cook**

(805) 294-9900

**Tracy Thompson**

**Adult Rock & Roll**

**Jeff Gonzer**

**SONY MUSIC**

**Soft AC**

**Andy Fuller**

**USB**

**Bright AC**

**Thompson**

**TONIC** If You Could Only See

programming gig. KLUC weekender Greg West moves to overnight.

**KIQON/Monterey**

weekender Tom White rises to overnight.

**KEMEL**/Mktg. Dir.

Kate Eyerly will be working in a similar capacity with sisters KQSK and KFX.

WKTY/Upper morning show co-host Freddie Colon segue to weekends, and KTU hires WPOW/Miami overnighter Dima Martinez for

**Continued on Page 23**
Music testing... a better way

The company that pioneered two-week survey turnaround also offers a unique, faster music testing method that is less expensive than auditorium testing.

Edison Media Research has conducted hundreds of music tests for stations in markets from Los Angeles to Lafayette. Our technique is so efficient, you may find you can afford more testing for the same amount of money.

We eliminate all the biases and hassles associated with standard auditorium testing. But, ours is not an “in-home” method where people are unsupervised, distracted, or listening to a tiny telephone speaker.

Call Edison Media Research today to learn how our music testing can help your station.

The Faster Way
The Less Expensive Way
The Better Way
The Edison Way

We are working with some of the premier radio operators in the country:

Dene Hallam,
VP/Programming
93Q/Houston:
“Edison Media Research has been a key component of 93Q Country’s success. We’ve relied on their music research for years.”

John Duncan,
Program Director
KLOS/Los Angeles:
“KLOS listeners are spread out all over. I love the way Edison’s music testing method allows me to sample people from the entire L.A. Metro.”

Susan Murray,
General Manager
WMAS/Springfield:
“For me, the best part about Edison’s music testing is that I can afford to do more frequent music tests, and the quality is better than auditorium.”

edison media research
America’s 2nd Fastest Growing Market Research Company*
(732) 560-8787 / fax (732) 560-8989 / e-mail LarryRosin@aol.com

* Ad Age, 1996/1997 Report
**Satellites Set to Beam On Commercial Radio's Parade**

Continued from Page 1

U.S. the terrestrial repeaters are an important component of our system," said Levin.  

Both licensees plan to offer subscribers 50 channels of narrowcasts -- about 30 music stations and 20 news, talk, and information options. Margoese said his group figures that about 15 of those radio users tune in to hear music. "Granted, there is what you called an 'information fix' that people go through for the first 10, 15 minutes that they are in the car. They go to the local news, local traffic, local sports, and local weather, and then they are done with that hit. Then they go to where they are going to go," he told R&R. "Some go to Howard Stern, Rush Limbaugh, but the majority to music."

And that's where the DARS people hope to take their hostages and where contemporary commercial radio's greatest weakness lies, according to Margoese's research indicates that 50% of America's radio stations "program one of only three formats: Contemporary Hit Radio, Country, and News/Talk. The next most prevalent formats accounts for another 30% of stations. So, you've got 80% of all stations with six formats. There is a dearth of choice on the radio! "We will have 30 music stations, and they will be very precisely tailored," Margoese said. "The majority of our formats are not even heard in New York City, the country's largest metropolitan market."

He points to advertising as the cul-prit, and commercial radio's need to "chase market share." Stations, he said, "program for the greatest common denominator. They saturate that programming with commercials, and we all know what people do with those commercials. They hit the scan button, they hit the preset button, they surf. People hate commercials."

**The Way It Will Work**

The primary target market for satellite-delivered programming is the automobile. "Radio is to the car what television is to the home. Radio in the car is king," Margoese said, confidently. "We want to do for radio what cable did for TV."

But there are no plans to keep the service exclusive to the highway. In the future, table-top receivers and boom boxes will likely be manufactured, and the DARS licensees expect demand for their service to flourish. But for now, the collective business plan focuses on a mobile America.

While Levin, who was recently elected co-Chairman of the Satellite Industry Association, was not prepared to disclose technical details of AMRC's operation, he did note that the company has been in talks with auto manufacturers about adding the equipment, like RDS (radio data systems), to car radios. In any event, each DARS firm appears to have similar delivery systems in the works. For instance, CD Radio's plan calls for an adapter or "radio plug" that will insert into the car's existing cassette/CD slot. The card should retail for $199, and it will include a silver-dollar-size satellite dish that will adhere to the back window of the car. The dish will contain a very small, solar-recharging battery and a micro-watt transmitter. Margoese explained, "The signal will downlink from the satellite, hit the dish, get retransmitted through the window of the car to the radio card sitting in the radio. There's drilling, no wires, no installation." He said that on a second car, "you'd need a second card, which you'd be able to buy for about $50."

To get service, subscribers would call an 800 number and give the option to subscribe for $7.99 per month, with a $29.99 initial setup fee. "The initial setup fee is to cover the cost of the chip, the card number, and 1D number unique to the satellite dish."

The other service will be available for $199 all through the year. Nearly five million new radios are sold to the aftermarket annually. Margoese said most radios are sold to the young or middle-aged market. "They are spending, on average, about $500 on their credit cards by the time they walk out of the store. AMRC's price is right at the entry level, so dealer-installed radios, generally seen as a high-end option, will likely be the first wave for satellite service radio. Industry sources suspect that DARS equipment in factory-dealer automobiles will likely take the same package, and nearly all of them have a radio. However, DARS-equipped car radios probably won't hit the road until 2002 at the earliest."

Margoese also said DARS has been in contact with a number of program providers that are interested in delivering service. "The service programming will be a mix of talk, sports, and music, with part of the idea being to serve smaller markets that wouldn't normally get certain formats like Jazz or World Music."

We all know what people do with commercials. They hit the scan button, they hit the preset button, they surf. People hate commercials. -David Margoese

**How To Make More Effective Use Of Your Time**

*By Dick Kazan*

Are you working hard but not satisfied with the results? Do you want to make more effective use of your time? In this three-part series, I'm sharing with you some of the best ways to do that. Today, I'd like to discuss how to delegate effectively. If your first reaction is, "By the time I tell someone else what I want done, I could have done it myself!" read on!

First, no businessperson ever became successful by doing everything themselves. They did it by finding ways to multiply themselves many times over, which means delegating. When you decide you're ready to do so, you'll see that most employees respond well to clearly defined assignments and time frames, particularly when they've had input in the process.

Second, let them be creative. You've defined your expectations, now let them decide the best way to approach the assignment. No one wants to be trapped in a dead-end job, and this allows them to show you and others in the organization where their strengths are. They are well paid to produce.

Third, stress accountability. Have periodic checkpoints where you can monitor their progress. This shows them you're interested and lets you be helpful without using a large amount of your time. It also assures you that the assignment is being done to your standards.

Delegating will free you to concentrate on the important elements of your business. You'll be helping your staff 'on their road to success" as they help you on yours.

Dick Kazan is a successful entrepreneur who founded one of the largest computer leasing companies in the United States. He created and hosts The Road To Success, the first radio talk show on personal business consulting to business owners and employees. E-mail your comments or questions to him at kazen@dial.com.
Americans’ Increased Mobility Chasing Advertisers Into The Street

Positioning radio for its role in the out-of-home surge

There’s a new battle raging on the nation’s highways and side streets, and it has nothing to do with drive-by shootings or L.A. heat waves. Don’t be alarmed, but it’s even spreading into subways, splattering across buses, hiding on benches, and invading arenas.

It’s the proverbial battle for your mind, and the safest place to hide may be in your own home. Marketers know this, which has fueled the surge in out-of-home advertising revenues over the past several years. "Out-of-home," a 30s version of outdoor advertising, includes traditional billboards, as well as transit advertising, benches, kiosks, building exteriors — virtually anything that can display a message. The category has seen 150% revenue growth over the past 10 years and is currently estimated at $4 billion a year. Looking back 20 years, revenue was somewhere in the neighborhood of $450 million.

Another sign of the out-of-home industry’s strength is Wall Street’s interest. Over the past few years, out-of-home media companies have been swallowed up at a rate similar to the consolidation swirl that has occurred in our own industry.

Why all the interest? In addition to greater out-of-home venues and state-of-the-art technologies, the basic premise is simple: Fish in full waters. Society has grown increasingly mobile, and reaching consumers at home has become increasingly difficult.

The Roads OverFlown

According to the Outdoor Advertising Association of America, the U.S. has seen the following changes since 1970:
- The population has grown 25%
- The number of cars per household has grown 49%
- The number of daily car trips has increased 82%
- The number of vehicles on the road has swelled by 128%

When the Federal Department of Transportation conducted its most recent survey in 1990, there were 165.2 million personal-use vehicles on the road, up from 120.1 million in 1977. The greatest increase is said to have come from women and young people. In addition, more drivers are going solo. In 1977, the average passenger seat held 70% of a person. In 1990, that person had dwindled down to 60%^.

The Drive To Work

Commuting accounts for a large portion of the time people spend on the roads. Census data shows that 87% of all workers commute by car — another percentage that has grown steadily. 1996/1997 Scarborough data shows that, among the Top 25 radio metros, Dallas, Minneapolis, San Diego, Miami, Denver, and Los Angeles have the highest percentage of car commuters. On average in the Top 25 metros, Scarborough data shows a median one-way commute of 22.3 minutes. About 25% of workers in the Top 25 metros spend over one hour each day on their total commute. Markets with the highest commute times include Washington, New York, Chicago, Houston, and Atlanta.

Radio’s in-car listening is well-documented, and developing sales strategies based on this strength has never been more important.

More Driving Facts About Radio

Perhaps not surprisingly, according to Simmons data, the heaviest drivers are also among the heaviest users of radio. During the average week, 87% of persons driving more than 250 miles per week listen to radio, and 23% of these high-mileage drivers are heavy (quantile 1) radio listeners.

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Moreover, people who drive over 250 miles per week are an upscale lot. These heavy drivers are 36% more likely than the average adult to be a professional/manager, 39% more likely to be from a household earning at least $75,000, and 50% more likely to be from a $100,000+ household. And upscale heavy drivers are even more likely to listen to radio each week than heavy drivers in general. In-car listening is also heaviest within the coveted adult 25-54 demographic.

All research suggests that reaching people outside the home will continue to be an important and growing advertising trend. Consid- ering its proven ability to reach listeners in their cars, radio deserves to be one of the top choices for reaching the mobile audience.
Consultant Tom Watson knows a thing or two about promotion. He has programmed some of the nation's heritage radio stations, including WASH-FM/Washington, KJZ/Seattle, KIFM/San Diego, WQXI/Atlanta, and WNCI/Columbus. As PD during the amazingly successful days at AC KVIL/Dallas, he worked in tandem with morning legend Ron Chapman to create a high-profile radio station that still thrives on its abilities to produce exciting promotions and contests.

Since those days, Watson has established a very successful domestic and international consulting practice, Adult Contemporary Concepts. He has also served as VY Research for The Benchmark Company. "After 30-plus years in the business and programming/consulting major-market radio stations," Watson says, "I've seen what works and what doesn't when it comes to promotions."

What works, according to Watson, is a promotional strategy that rests on a strong overall programming product. "Contests are the icing on the cake. If the product isn't right, then all the competing in the world won't sustain successful ratings performance."

Brilliant promotional minds like KVIL's Chapman and WQXI's Chapman have championed this business. True genius is not easy to come by. Having myself worked with Chapman during the '80s, I gained a real respect for his ideas of how to "capture an audience." Watson adds, "In this day, I have never seen another person who could come up with solid promotional ideas and turn them into an overnight dynasty in less than 10 minutes. He knew how to make the audience buy for more."

It's still the synergy created by a powerful creative team that gets a large share of the credit for any really successful station. With the checklist of things to consider when designing a contest or promotion. Some of the points are obvious, it seems silly to include them! But, as most of us know, it's the details that can do in an otherwise good plan. Ladies and gentlemen, Tom Watson.

Arbitron 101

Programmers tend to forget how listeners use radio. Keep in mind that TSL actually takes into account the time spent listening. By definition, that means someone would fill out his or her Arbitron diary every 15 minutes, and that just does not happen.

Radio is nothing more than an appliance to the average listener. They go to it when they need something: music, entertainment, or relaxation. Radio is not such an important part of their daily life that they remember listening to it. Radio is free. If you had to pay to listen to stations, you would probably remember which ones you listened to, and for how long, because you would be paying for those specific stations. With radio being free, there is no reason to remember hearing a specific station... unless it has something memorable in its programming. It doesn't matter if listeners hear your morning show, lunchtime feature, or a contest that runs several weeks, but if they don't remember it and write it down in their diaries.

The given is that your product must be compelling and interesting; your music well-researched; and that you must have announcers who relate one-to-one with your audience, talking to them and not at them. You must have benchmarks structured into your programming throughout each day-part that help trigger "unaided recall" of listening to your station over any of the others the diary-keepers may have listened to in the past 12 to 48 hours. Keep in mind that the average person uses radio for two hours a day and listens to three stations in that two-hour time span. If you target two hours, or 120 minutes, and divide it by the three stations they have listened to, it means they actually spend about one hour with your station (taking into account oversampling). To see how that applies to you, look at your weekly TSL and divide it by seven days. That will give you an approximate daily TSL for your station.

Things To Consider

Therefore, as do contests and promotions on your station, the contest is easy to participate in.

• Spend some time choosing the right music and sound effects for the promo. Create a feeling with your promos. Enhance theizzle and make every on-air promo pop or jump out of the radio speaker.

• Always support recorded promos with liner cards for jock-adlibs. Give them something to work with to maintain the excitement and the momentum.

• Create excitement in the promo.

• Help the listener participate.

• Announce specific times you will be contesting. If you are calling out a prize number six times a day, do so in your recorded promos and have the jocks pre-announce when the contesting will happen that hour. Create a benchmark for time spent listening.

• Recycle the excitement. Use winner voices and try using a listener who has called the station about info on the contest. Use that recorded question to stage an answer. A promo using these calls can actually anticipate the questions most of your audience is thinking about.

• Always execute with style and class, and ask again, "Will this promo benefit the listeners?"

• Audience Expectation

Here's what you want to accomplish: When a listener tunes into your station, they know exactly what to expect. It's a core product, like McDonald's. If McDonald's switched to ribs and beer at night, they would lose custom- ers. Your listeners expect a level of what people expect from McDonald's. So, whatever promotion you do, make sure it makes sense for your audience and the station image first, and worry about keeping the client happy second.

Never overestimate the product knowledge. Never assume your listeners will easily understand the operations of the contest. Remember, just about the time the station is burned out on the promo, it's just beginning to work with the audience.

Tom Watson is president of Adult Contemporary Concepts and has domestic and international clients. He can be reached at (203) 485-1243.
Consolidation was designed to take advantage of strength in numbers. Eagle Marketing's *Metro MasterPlan* is designed to do the same for your marketing efforts. It controls cannibalization between your sister stations by combining resources. It's cost effective. And no other plan mimics Arbitron methodology to uncover survey friendly households like the *Metro MasterPlan*.

**Arbitron** nationally targets 45% unlisted and 55% listed households for diary returns. Turn to page 4 in your Arbitron Book to see how many unlisted diaries are in your in-tabs. **Metro MasterPlan** is the only telemarketing campaign reaching both the listed and unlisted households in your market. If you're not using Eagle Marketing, you could be missing up to 75% of diarykeepers.

**Arbitron**'s recent diarykeeper study shows that diarykeepers report listening to a national average of 4.2 stations. **Metro MasterPlan** markets more than one station in your group to each household so that the 4.2 diary mentions go to your stations.

**Arbitron** uses a combination of telemarketing and direct mail to recruit diarykeepers 48 weeks out of the year. **Metro MasterPlan** uses a combination of telemarketing and direct mail over the course of the year to influence and build loyalty with diarykeepers.

And remember, it's all fun and games until someone loses a rating point...

1-800-548-5858

123 North College, Suite 300 • Fort Collins, Colorado 80524
All Bets Are On ... Or Off!

W ho are some of the biggest gambles of '98? Entertainment Weekly lists the year’s risks, along with its own risk-o-meter of high (even money), higher (5-to-1 odds), and highest (10-to-1). Pearl Jam (highest): Says Z100/NY PD Tom Poleman, “Once there was a huge demand for the next Pearl Jam record no matter what it sounded like. Now...let’s just say the Wallflowers are more relevant to the masses.” Spiceworld, the motion picture (high): “It’s hard enough to sustain a career these days,” says one record exec. “Publicly making a tool of yourself helps.”

Courtney Love (higher): “I do fabulous things, then I go home and just write about how pathetic it was. It’s not like Lillith wussy music. Maybe it's wussy music compared to the last record, but it’s flitty compared to what’s out there now,” boasts Love.

Also on the gambling table is Jewel (“The wonder of the tandem tests boundaries with a poetry book and memoir for HarperCollins,” EW says).

Thanks For Sharing

“I’m trying” — Sting responds to the statement that he once told one of his kids he was going to spend all of his money before he dies (Rolling Stone).

There’s A Song Here Somewhere

Faith Hill and Tim McGraw are battling to save their marriage. Friction is being felt as the duo try to juggle parenthood, marriage, and their individual careers (Star).

Tracy Lawrence & wife Stacie slug out in a dirty divorce battle (Globe).

Callous John Michael Montgomery fired his own mom as the president of his fan club — and didn’t even break the news face-to-face (Globe).

Speaking of family friction, according to the National Enquirer, Marie Osmond refused to help her down-and-out brother Merrill, and now he’s gone bankrupt.

Crossover Potential?

Beck, Hanson, Marilyn Manson? What’s the common factor? Manson’s next album will be as down-and-out brother (Globe).

And just plain wack: “It’s wack, don’t get us wrong. But there’s a lot of things that’s wack. This is just one of them. We’ve always had to deal with being second-class citi-zens” — DJ Special K regarding the sale of noncommercial multi-cultural station WNWJ/NY to the Hetf Liel chain (New York).

Well, He Knows Now

“I said, ‘Who the fuck is Babyface?’” — noted voice coach to the stars Gary Catona when L.A. Reid mentioned his friend Babyface might need Catona’s services (Buss).

Tributes ‘R Us

Grief-striken Cher is contemplating recording a musical tribute to her late ex-husband Sonny Bono. Cher wants to rewrite the words to one of her and Sonny’s hits and donate all earnings to one of his favorite causes — the environment (Star).

The other tabloids run further details on Bono’s funeral while Bono is remembered in TV Guide with tributes and remembrances of his TV years with Cher. And while we’re strolling down memory lane, Cher Atkins, who played on Elvis’ first RCA recording, says this about the King: “We all knew he was going to be the biggest thing that ever came down the creek. You couldn’t get him off the stage with a fire hose” (People).

A Toast ... Of Sorts

“This song is dedicated to Noel Gallagher and Prime Minister Tony Blair. They’re great friends. They drink champagne together. This song is called, ‘I Can’t Hear You ‘Cause Your Mouth’s Full Of Shit’” — Chumbawamba’s prima- tyr Tubthumper Alice Nutter does some thumping (Rolling Stone).

We’re Shocked!

Michael Jackson’s wife Debbie Rowe is planning on divorcing him as soon as their second baby is born. “Michael is planning on having Lisa Marie and her two kids live with him and his two kids” (Globe).

One Less Thing To Worry About

“My plan for the millennium is to save rock and roll from my senseless and unimaginative peers, and to look good while doing so” — Marilyn Manson (People).

MUSIC & MOVIES CURRENT

• TITANS
  Single: My Heart Will Go On (Celine Dion) (550 Music)
  GOOD WILL HUNTING (Capitol)
  Featured Artists: Elliott Smith, Dandy Warhols, Luscious Jackson
  AS GOOD AS IT GETS (Columbia)
  Featured Artists: Shawn Colvin, Art Garfunkel, Natalie Cole
  HALL-BACKED (MCA)
  Singles: Along Comes Mary/Bloodhound Gang
  Martines/Black Grape
  AN AMERICAN WEREWOLF IN LONDON (Hollywood)
  Singe: Mouthful
  Other Featured Artists: Better Than Ezra, Refreshments, Caroline’s Spine

ANASTASIA (Atlantic)
  Featured Artists: Danae Carlert, Roman Marx & Donna Lewis
  MORTAL KOMBAT: ANNUNIHALITION (TVT)
  Featured Artists: KMFDM, Macbeth, Urban Voodoo
  WELCOME TO SARAJEVO (Matador/Atlantic)
  Featured Artists: Blur, Van Morrison, Teenage Fanclub
  I KNOW YOU DID LAST SUMMER (Columbia)
  Single: Clumsy/Our Lady Peace
  Other Featured Artists: Korn, Soul Asylum

COMING

• HURRICANE STREETS (Mammoth/Capitol)
  Single: Sex And Candy/Marcy Playground
  Other Featured Artists: Seven Mary Three, De La Soul, Vic Chesnutt
  • GREAT EXPECTATIONS (Atlantic)
  Singles: Sunshower/Chris Cornell
  Lady, Your Roof Brings Me Down/Scott Weiland
  Other Featured Artists: Poe, Duncan Sheila
  THE WEDDING SINGER
  Single: Video Killed The Radio Star/Presidents Of The United States Of America (Maverick/WB)

MUSIC DEDATEBOOK

MONDAY, FEBRUARY 2
1974 Emerson, Lake & Palmer’s Keith Emerson injures his hand when his ragged piano explodes prematurely during a San Francisco show.
1979 Van Halen give March a big boost.
1979 J. Geils bassist Big Sid Vicious, 21; dies of a heroin overdose.
1995 Lewis, Bono & company.
Singles: “Every Little Thing She Does Is Magic” by the Police.
Singles: “Touch Too Much” by Janet Jackson.
Singles: “Can’t Help Falling In Love” by Elvis.
Singles: “007 (From Russia With Love)” by Sean Lennon.
Singles: “I Love You More Than You’ll Ever Know” by the Bee Gees.
Singles: “Please Don’t Go” by loudon.
Singles: “Dreams” by the Cranberries.
Singles: “Candy” by Justice.
Singles: “You Make Me Feel Like Dancing” by Grand Funk Railroad.
Singles: “I Love You More Than You’ll Ever Know” by the Bee Gees.
Singles: “I Love You More Than You’ll Ever Know” by the Bee Gees.
Singles: “You Make Me Feel Like Dancing” by the Cranberries.
Singles: “Candy” by Justice.
**SHOW PREP**

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**TELEVISION**

**TOP TEN SHOWS JANUARY 12-18**

<table>
<thead>
<tr>
<th>Network</th>
<th>Title</th>
<th>Time (ET)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CBS</td>
<td>&quot;Mighty Max&quot;</td>
<td>8:00 PM</td>
</tr>
<tr>
<td>Fox</td>
<td>&quot;The X-Files&quot;</td>
<td>8:00 PM</td>
</tr>
<tr>
<td>NBC</td>
<td>&quot;Touched by an Angel&quot;</td>
<td>8:00 PM</td>
</tr>
<tr>
<td>Fox</td>
<td>&quot;Beverly Hills 90210&quot;</td>
<td>8:00 PM</td>
</tr>
<tr>
<td>ABC</td>
<td>&quot;All My Children&quot;</td>
<td>8:00 PM</td>
</tr>
<tr>
<td>Fox</td>
<td>&quot;The Nanny&quot;</td>
<td>8:00 PM</td>
</tr>
<tr>
<td>NBC</td>
<td>&quot;Baywatch&quot;</td>
<td>8:00 PM</td>
</tr>
<tr>
<td>ABC</td>
<td>&quot;ER&quot;</td>
<td>8:00 PM</td>
</tr>
<tr>
<td>CBS</td>
<td>&quot;NYPD Blue&quot;</td>
<td>8:00 PM</td>
</tr>
<tr>
<td>Fox</td>
<td>&quot;The Cosby Show&quot;</td>
<td>8:00 PM</td>
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**Total Audience (98 million households)**

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<td>ABC</td>
<td>&quot;ER&quot;</td>
<td>8:00 PM</td>
</tr>
<tr>
<td>Fox</td>
<td>&quot;The Simpsons&quot;</td>
<td>8:00 PM</td>
</tr>
<tr>
<td>NBC</td>
<td>&quot;Baywatch&quot;</td>
<td>8:00 PM</td>
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**WEEKEND BOX OFFICE JANUARY 16-19**

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>&quot;Titanic&quot;</td>
<td>$36.01 million</td>
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<td>&quot;Good Will Hunting&quot;</td>
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</tr>
<tr>
<td>&quot;Fletch&quot;</td>
<td>$10.40 million</td>
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<tr>
<td>&quot;Air&quot;</td>
<td>$10.32 million</td>
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<td>&quot;Hard Rain&quot;</td>
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<td>&quot;Paradise&quot;</td>
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<tr>
<td>&quot;The Mummy&quot;</td>
<td>$6.47 million</td>
</tr>
<tr>
<td>&quot;Tommorow Never Dies&quot;</td>
<td>$6.33 million</td>
</tr>
<tr>
<td>&quot;Mouse Hunt&quot;</td>
<td>$5.49 million</td>
</tr>
<tr>
<td>&quot;DreamWorks&quot;</td>
<td>$3.34 million</td>
</tr>
</tbody>
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**COMING ATTRACTIONS**

This week's opens include Spice World, starring the Spice Girls as well as Richard E. Grant and Alan Cumming. The Virgin artists' current Spiceworld/CD showcases 11 songs, including "Spice Up Your Life," "Too Much," "Never Give Up," "Viva Foxworth," and "The Lady Is A Vamp."
Reynolds
Phillips

took any job he could find on the air. I got the DJ jobs — and lost so many jobs — the natural question was, "Why don't you just give up?" The answer? My family wouldn't let me. And I didn’t know how to do anything else.

After more than 20 years in broad-casting. Rafael finally achieved national recognition when she began doing out advice to callers on her syndicated radio talk show. The show ran for six years (1981-87) on NBC’s TalkNet and for three years on ABC Radio. Now an Emmy Award winner, Rafael says, "I began my career by paying dues in local radio. "Local broadcasting jobs offer the rewards of the wider audience."

"And 'Why Don't You Just Give Up?' was my signature song."

---

Wrib

Continued from Page 1

"The station plans to offer an upbeat, energetic, diverse selection of pop, contemporary hits, rock, and CHR music from such artists as Elton John, Madonna, Barry Manilow, and such other performers as Deana Carter, Hootie & the Blowfish, Jem, Madonna, John Mellencamp, and Alanis Morissette."

"Chancellor Media programming is all about catering to listeners," said

Madison. "Every format we introduce is the product of fact-based and extensive research designed to identify programming gaps or neglected listening opportunities."

"I think this station is going to enable Chancellor to grow our percentage of group dominance in New York. Big 105 is a perfect complement to our other properties in the Big Apple."

At the kickoff party — held at the Renaissance Hotel overlooking Times Square and orchestrated by Chancellor Media’s VP/Marketing Beverly Tilden — each person who entered the event was videotaped and also broadcast on the big screen. And we presented with a souvenir framed picture of themselves as they left the party. Three other large billboards were draped with the station logo. "This is the kind of launch that Chancellor is famous for, and the marketing and promotion that will follow will live up to the hype."

Chancellor VP/Afternoon Contemorary programmer Steve Streit added, "The new Big 105 format is designed to reflect the lifestyles of New York listeners. Test after test showed as New Yorkers crave a format that picks them up and keeps them going during the day, a station can only get so much."

New station PD Adam Goodman said, "Having grown up here, a radio fan of my own, I hope that today, with this announcement and the music that's going to be on the air, people are going to love Big 105.

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Wzls

Continued from Page 1

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**A Titanic Undertaking**

W ZEE/Madison, WI PD Jimmy Steele recently spent over eight hours in a digital studio poring over raw audio from the movie Titanic. Steele used the audio, given to him by Paramount Pictures, to construct a special Titanic mix of Celine Dion's "My Heart Will Go On." The response, Steele says, has been overwhelming — not only from listeners, but also from his peers. He's been deluged with requests for the mix, and so far more than 70 other stations across the country are airing the song. Steele is also using the mix as a promotion item, giving away copies of the song along with free tickets to the film. Contact Steele if you'd like a copy for your station. Similar versions are popping up around the country, including one produced by KFMB-FM/San Diego.

WNOR/Norfolk morning drivers Rick Rumble and Tommy Griffiths created quite a stir and some serious press coverage after recently sponsoring a fishing derby near the offices of PETA (People For The Ethical Treatment Of Animals). Griffiths and Rumble have taken issue with PETA's "Fish Feel Pain" campaign. To achieve their goal of annoying PETA, Griffiths and Rumble led a group of fisherman into waters near PETA headquarters.

"WOR-AM/NY personality Bob Grant, who once referred to Dr. Martin Luther King Jr. as a "liar" and a "slimeball," will attend a dinner in King's memory next week. Grant accepted the invitation from the head of the Congress of Racial Equality. Grant has acknowledged that his views have changed since he made the statements in 1992.

**It's Hammer Time, Again!**

Returning to his roots, MC Hammer has taken to the KMLE/ SF airwaves to launch a new show, MC Hammer’s World Hit Gospel. The show, airing each Sunday from 6-9am, features a blend of contemporary and traditional gospel music, a prayer line, guest ministers, and testimonials from people who have...
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"A PROMISE I MAKE"

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1/24 Luna Park
1/30 Viper Room

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STREET TALK®

Cover Girl — Dr. Laura Schlessinger landed the cover story in this past Sunday's Los Angeles Times Sunday Magazine, earning the nickname "Mother Superior" in the six-page spread.

Continued from Page 24

found faith and turned their lives around.

R&R wishes a speedy recovery to longtime WJNO/West Palm Beach midday talk host Lee Fowler. The popular South Florida talker announced that, after more than 10 years, he will not be returning to the air due to ongoing health problems resulting from his two-year battle with kidney disease.

The Talk radio wars in San Diego are heating up, with Jacor nabbing Dr. Laura Schlessinger's daily program from Midwest Radio's KFMB-AM. Dr. Laura's show moves to Jacor's KSDO, where it will air "live," effective February 9. This move comes on the heels of KFMB midday host Stacy Taylor's recent defection to KSDO. No word yet who will fill the open midday hours on KFMB.

Speaking of San Diego, KOGO-AM listeners raised more than $1200 for Gilbert Hernandez Jr., a 17-year-old homeless teen who saved a woman from being raped, then helped police capture the suspect. Listeners also extended job offers to Hernandez's father, and one listener even offered them a two-bedroom mobile home.

Veteran KMOX/St. Louis newsman Charles Jaco will host a three-day series of broadcasts from Havana while he's there covering Pope John Paul II's historic visit to Cuba. Jaco, well-known to TV viewers as a CNN Gulf War correspondent, will anchor live talk shows that will allow KMOX listeners the opportunity to speak to Cuban government officials. It's the first time in

Continued on Page 28

Rumbles Pt. 1

- KAAM-A/Dallas GM Jim Osborne exits.
- KBFT/Portland PD Michael Newman exits.
- KDAT-FM & KHAK-FM/Cedar Rapids, IA names former WLOL-TV/Chicago, SC GM Russell Hamilton to the GM post.
- KROQ/Tucson PD Tim Richards adds OM stripes.
- WGST-AM & FM/Atlanta lands play-by-play rights for the NFL's Atlanta Falcons, starting with the '98-'99 season.
- Former WWKX/Providence GM Dave Parsons becomes GSM at WCTU/Allentown.
- KOMED/San Jose Creative Services whiz Jim Pratt, who's been aiding KROQ-LA's production efforts, segues to KYSR-LA for similar duties.
- Adult Alternative WMAX/Rochester PD Tom Sheridan exits.
- XHFM/San Diego night jock Fitz Madrid heads to KEDW/Las Vegas as interim PD/midlayer.
- WWKX-FM-Augusta, GA PD T. Gentry is promoted to OM for Country WKXK and WSLT.
- KSQY/Kansas City morning personality Randy Miller has raised a new deal that will keep him at the Country station until the year 2003.
- KDJS/Reno PD Bob Walker adds PD duties at co-owned KLCA.

PROMO OF THE WEEK — Mercury Records offers an injection of Novacaine's newest single, "Whammo!"

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"Walk Away" the new single from Cool For August From the album: Grand World

Early Alternative Action:
KPNT  KZON  KRXQ  KLZR
WRAK  WKRL  KICT  KORB
WJSE  WRRV  WIXO  KQRX

ON TOUR
WITH
MATCHBOX 20!

Early Adult Alternative Action:
WBOS  WRLT  WRNX  KFXD  WMVY
Rumbles, Pt. 2

• Active Rock KBER/Salt Lake City morning hosts Uncle Nasty & Hammer have been replaced by the syndicated Bob & Tom morning show.
• Look for the Desert Radio Group to unveil new call letters and monikers for former Classic Rock KCMJ-FM (which recently flipped to Dance-oriented CHR/Pop and CHRW-pop to Hot AC convert KSES-FM/Palm Springs CA, which also simulcasts on two other frequencies in the market.
• KQAO/Orange County, CA has just increased power from 37,500 watts to 51,000 watts.
• KLVP/Denver Molina gets more musically aggressive as it moves from AC to Hot AC. MD Dave Campbell exits, and Greg Chance is appointed APD/MD.
• WAXQ/Philadelphia MD Mary Frances exits.
• KKAIE/Honolulu names MD Jamey Haffner interim PD. 
• KHTQ/Spokane PD Scott Shannon is out.
• WFLZ/Tampa swingmeister Rich Stevens has been named interim MD/early afternooner at Jacor sister KBLZ/St. Louis.
• KHTF/Merced, CA morning driver Dan Watson has been promoted to APD.
• KNJG/Colorado Springs MD Tim McKenna gives up MD duties to concentrate on his airshift.
• WVWZ/Des Moines nighttime jock Morales exits.
• WRFY/Reading, PA morning co-host Jackie Hoffman resigns for personal reasons. Scott St. John stays on as host.
• KCMQ/Columbia, MO officially names Jim Hunt PD.
• KQOR/Chico, CA uppers evening personality Eric Brown to PD and middayer Don Wilson to APD/MD.
• PD Christopher Carriego to program sister CHR KLBS.

Continued from Page 26

more than 40 years that an American radio broadcast has originated from Cuba.

Look for R&R’s world-famous Grammy Contest in our next issue. You’ll have a chance to pick winners from 15 categories and win prizes: The third-place winner gets a comp registration to R&R Convention

Records

• On the heels of Bob Cavallito’s appointment last week, Hollywood St. VP Promo John Fogel will exit the label next month.
• Mercury has named two National Director Rock Promotion. WBEW (formerly of Entertainment Radio Networks) joins and will be based out of the LA office. While Brian McEvoy is upped to the position in New York.
• Columbia Regional Promo Mgr. Dan Hubbert becomes Sr. VP/Promo for Disney Music Group.
• RCA Label Group, Nashville VP/Promo Dale Turner exits the company after a 14-year tenure. Turner says he was notified Thursday (1/15) that his contract would not be renewed and the position was being eliminated.

Send us your Street Talk! Contact Frank Miniaci at 310-788-1650 or email miniaci@nonline.com.

What do these great stations have in common? They’ve tapped into the incredible marketing power of Banners on a Roll, the premium banner product designed to give you maximum impact for your station promotions.

Banners on a Roll, ideal for indoor and outdoor appearances. Put your call letters and logo everywhere you go and display them over and over.

Call Susan Van Allen today for your personal consultation on harnessing the power of repeatability.
Soundscan 77*-71*
25,226 Units Sold This Week!
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BDS Modern Rock 7*-4* 2065 Spins +64
R&R Alternative 9 - 6
R&R Hot AC 28
BDS Modern Adult 16* 841 Spins +9
BDS AAA 5* 330 Spins +13
BDS Top 40 Adult 30* 586 Spins +24

Nike has selected "Bitter Sweet Symphony" to kick off their new "I Can" promotional campaign. This will run through the spring. It will also be the last spot played right before the opening kick-off of the Super Bowl!

the verve

BITTER SWEET SYMPHONY

New adds this week include:
KYSR/Los Angeles 25x
KDMX/Dallas
WNCI/Columbus
KSLZ/St. Louis
WZPL/Indianapolis
KZHT/Salt Lake City
WCGQ/Columbus
WIXX/Green Bay
WQLH/Green Bay
WKLI/Albany
and many more!

Great Spins:
KLLC/San Francisco 24x
WPLT/Detroit 32x
KKPN/Houston 21x
WSTR/Atlanta 35x
WBMX/Boston 40x
KHMX/Houston 17x
WXKS/Boston 25x
KFMB/San Diego 47x
WVTY/Pittsburgh 24x
WXRQ/Cincinnati 29x
WLCE/ Buffalo 40x
WFLZ/Tampa 13x
KKLQ/San Diego 23x
KPLZ/Seattle 28x
KBKS/Seattle 25x
KZZP/Phoenix 26x
WLNK/Charlotte 23x
WMTX/Tampa 26x
KAMX/Austin 38x
WDCG/Raleigh 42x
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A 10-point plan for selling News/Talk more effectively

In recent conversations with a number of News/Talk GMs, PDs, and sales managers around the country, the discussion always seems to get around to the fact that, even with good ratings, News/Talk stations are still too often faced with advertisers who are sometimes a bit reluctant to buy the format. This can be the result of a personal bias on the customer’s part or any number of other intangible factors.

There is no question that advertisers can sometimes be a bit nervous about hearing their message aired within a show that features a provocative personality; controversial, or even titillating, subject matter; or a political discourse that a customer may fundamentally disagree with. This holds true for both local hosts and a number of nationally syndicated talkers. We all know that both radio and television have seen several well-publicized advertiser boycotts that were organized by citizens groups that disagreed with a host’s position or political leanings. While these have generally been marginally effective at best, hearing or reading about that sort of thing can still give a would-be client pause before he signs that contract for spots on your station.

Recently I spoke to noted sales and management trainer Irwin Pollack to ask if he’d be willing to offer some thoughts on ways to more effectively sell the success stories that News/Talk radio offers in virtually every city of every size in America. The end result of that conversation is a 10-point plan worth reviewing with your sales team and management. The concepts are simple, yet effective toward overcoming a buyer’s resistance. You’ll find them all to be worth considering, whether you are the GM, PD, GSM, or a salesperson. I’d also suggest that marketing and promotion directors at News/Talkers should keep these basics in mind when pitching an advertiser for promotional support for a promotion you are planning to do with your station.

1) Believe and have faith in the fact that the Talk format is different from every other format... period! Pollack elaborates, “While music stations promote X minutes commercial-free or X songs in a row nonstop, with the Talk format, your client’s commercial advertisement is actually a part of the station’s programming. Emphasize that over and over again. We talk, commercials talk, people listen! While commercials on a music station are background, commercials on a Talk station become foreground, almost like an implied endorsement.”

2) Display the wide diversity of programs on your station that are available for sponsorship. How? Pollack suggests laying it out on a grid like the TV schedule in your local newspaper or TV Guide (certainly a format that virtually everyone is familiar with). “Give your prospect a pen,” urges Pollack, “and ask them to circle the programs they like the best. Then show them what is available to them on those shows.”

3) The major difference between Talk and any other format is the result you get for your advertisers. Pollack considers this one of the most important things to remember. “You have a huge voice,” he says. “Sell your station’s circulation and how it beats all the other stations. This point applies to selling against newspaper, too.” It would seem fair to suggest that this approach only becomes even more effective for those broadcasters who are marketing multiple Talk and News stations in a single market. Naturally, as Pollack

While commercials on a music station are background, commercials on a Talk station become foreground, almost like an implied endorsement.

Indexing ‘Extremely Poorly’ For At-Work Listening

In a joint presentation at the NAB this past fall, Edison Media Research and Arbitron presented the results of a major national survey of 1123 people who work. The study revealed many insights about the nature of at-work radio listening (for an in-depth analysis of the entire study, check out last week’s issue of R&R). As you might expect, the data showed at-work listening to be the top AQH listening location among people who work full-time. It also makes a strong argument that if you can get someone to listen to your station at work, they will typically listen a lot. The assumption can then be logically made that marketing dollars designated to increase at-work listening are dollars well spent.

But, as one would expect, News/Talk radio is not at the top of the list for formats that are listened to a lot by those at work. In fact, according to Edison Media Research’s Larry Rosin, News/Talk radio indexes extremely poorly for at-work radio listening, for reasons that in part, due to the fact that so much listening to the format takes place at other locations (in the car and at home). But, he also cites the fact that, for most people, the format just doesn’t fit with their working world.

Boasting About Bright Spots

Still, within the study there are a number of bright spots to which News/Talk radio can point with regard to at-work listening. Here is a quick overview of the study, specifically with regard to News/Talk radio at work.

- News/Talk does perform much better among people who work outdoors or in their cars. While that is only about 10% of the work force, as Rosin points out, those are not insignificant numbers. Where News/Talk does most poorly is in offices. Since Edison pegs those workers as 42% of the work force, they are a big chunk of a audience that remains an everlasting challenge for News/Talk stations.

- News/Talk listeners are the most likely to access the Internet and/or World Wide Web as part of their work. Forward-thinking Talk programmers are already seeing the opportunities created by this fact.

- People listening to News/Talk radio at work are much more likely to be people who are the only ones who can actually hear their radio. The study shows that this is not an insignificant fact. Some 43% of at-work radio listeners report that they are the only ones who can hear their radio. People who listen to News/Talk at work are almost never forced to listen by someone else.

- Those who do listen to News/Talk radio at work are overwhelmingly male. The strongest demographic, as you would expect, is 35-54.

- As a result of the way most News/Talk listeners consume a station’s programming (which is generally very infrequent), people who are P1s to a News/Talk station report they are least likely to listen to the radio at all while they are at work. When asked why, those listeners universally cited the reason it’s “too distracting.”

- For the same reason (too distracting) News/Talk listeners were the least likely to say that at-work listening makes them more productive on the job.

- News/Talk listeners showed no interest in any of the marketing con

Continued On Page 21

AMERICA’S DOMINANT RADIO TALK SHOWS


RUSH LIMBAUGH SHOW
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A JACOR SUBSIDIARY

Health-medical news, issues, opinions and advice to callers by America’s favorite M.D.

DR. DEAN EDELL SHOW
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Both programs via Satcom C5, Transponder 23, Channel 54. For the full story please call Lee Vandervent-Handel at 212-338-1406 or Catherine Bonnola at 212-338-1405.
Continued from Page 30

lack reminded me, you'll need to be sure to offer solid evidence with real numbers during your presentation.

4) Never sell radio. Is this some sort of heresy being preached from one who makes a living training radio sales staffs? "Not at all. What I mean is to set your station and its programming apart from radio. Suggest to a would-be client that if they're going to buy radio, while your station may not be a top-or first-round buy, you're always a must-buy."

5) Ignore the ratings. Here's one that will have hosts and programs

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First, advertising on Talk radio will increase store traffic.

Second, you can move more product. And third, ads on your station will make the cash register ring more often.

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Hurry! Hurry! Hurry!

The fee to attend R&R's Talk Radio Seminar '98 rises to $400 on January 24. Also, the room rate at the Grand Hyatt in Washington, D.C. goes up way up after January 29. Fax your registrations now to Carol Holt at (310) 203-8450. The seminar takes place on February 19-21.

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Indexing 'Extremely Poorly' For At-Work Listening

Continued from Page 30

cepts that Edison tested to encourage at-work listening. The resulting challenge would seem to be, How can News/Talk stations show the relevance of the format to people while they are at work?

- News/Talk performs much better among technical or sales workers, people who work in repair businesses, and technicians. Again, these are likely to be people who work alone or spend a significant amount of time in their cars as part of their workday.

This study points out the considerable challenge that faces all NewsTalk programmers if we are to carve out a larger share of that 5-to-6 at-work listener pie. My hope is that knowing this challenge is in front of us will stimulate a discussion of ways that non-music-formatted stations can market to at-work listeners effectively. Please note the feedback box below and call, fax, or e-mail me your thoughts and ideas or the results of your own station's efforts in this area. The results will be published in an upcoming column.

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Exploiting Secondary Marketing Opportunities

Labels aggressively tie in new acts with consumer product campaigns

Labels are constantly scrambling to find better ways to market their artists in order to support airplay. While the top of the charts remains the elusive Holy Grail, there are a multitude of secondary marketing and promotion activities crucial to helping expose and break an act.

With Atlantic Exec. VP Gary Arnold's statement in last week's (1/16) "Sound Decisions" that the label will soon announce a pair of major alliances with nationally known sports and fashion brands, I thought it might be a good time to explore some of the ins and outs of marketing artists through nontraditional channels.

It's not a sexy part of the business by any means. Clearing sync rights for advertising or use on a compilation by marketers is far less exciting than landing an add at a major-market station. But, with the cost of breaking new acts rising faster than domestic growth in unit sales, the dollars coming from such marketing campaigns — and the incremental album sales resulting from those tie-ins — are more important than ever before.

Label execs can make the decision to support an act in this manner for a number of reasons. Some are purely economic, with the label trying to get the most out of the marketing dollars that it has to spend. Others are more about helping to break an act, and the label is willing to take a chance to see how it plays. A third reason might be the desire to tie in with nontraditional outlets and create a new audience for the artist. Whatever the reason, it is important to understand how this type of marketing can be effective and how it can fail.

One person spearheading a major campaign is PolyMedia Sr. VP John Esposito, who oversees Poly-Gram's compilation division. Esposito was the point man in working with Kellogg's, which is rolling out a national promo campaign for its breakfast cereals that features four genres of music. Artists will be featured on the cereal boxes, and purchasers can buy a compilation CD for $4.99.

Sales of the compilation are geared more toward catalog sales. Esposito is putting the project as a vehicle to expose and/or uncover broken artists. "We're trying to make the shift from the traditional special markets approach, where we try to create a CD for sale at some alternative distribution place. We're trying to turn it into a marketing tool for us. To do that, you still have to use catalog, but to help make the CD stand out, we've included artists like Kim Rich-ey and Del Amitri."

"The Power of Music"

"The hit artists or the catalog titles that continually sell, we either don't have access to, or it's not appropriate to put them on the compilation. If we can get 400,000-500,000 homes to get a copy of a record that has an artist like Kim on it — someone we want to go after big-time — well, that's a big improvement over what the artist might have scanned so far."

Esposito readily admits PolyMedia isn't breaking any new ground. "That said, however, he continues, "I wouldn't go so far as to say it's a trend, but we're going to try to make it one. Conversations are taking place, and it's encouraging that non-music companies realize the power of music in helping with their brand expansion. If you think about it, there was a time when we would never hear a rock 'n' roll song on a TV commercial. When the first ones appeared, people said the artists sold out. Now, you pretty much can't turn on the TV without hearing some of your favorite artists in advertisements."

It makes sense. The new generation of music buyers has grown up hearing music in ads and the rock generation has aged, making for an environment more conducive to such campaigns. "I don't want us to be successful just because we slap some songs on a compilation. We have to be sensitive to the artists and their careers. But, at the end of the day, Ed (Fair) see a Microsoft ad and hear the Rolling Stones. It makes a connection with me. And if during the process the artist can make some more money and we can recover some of the money we've spent supporting these great artists, that's great."

Atlantic is taking the same aggressive approach and has beamed up its marketing department to explore such opportunities. The label hit a home run last December when Klein's tie-in with 'Tori Amos' RAINN charity. And while the label declines to discuss the upcoming projects, it will be participating in a major campaign — complete with a compilation — with Pepsi that includes retailers Sam Goody and Musicland.

Sr. VP/Marketing Vicky Germaise agrees with Esposito that the new/developing artist side of the picture continues to emerge. "I started out in pop promotion in the early '80s at Ar-Can. No one had found a better way to sell a record than to get it on the radio. It remains the backbone of our industry. All of the other creative marketing only supports that process. It's all about encour-aging airplay and convincing radio they've made the right decision, about trying to tie in local radio and local visibility for the artist for the field staff."

Chipping Away At It

To that end, Germaise stresses the local angle in such campaigns. Case in point: Atlantic singer/song-writer Duncan Sheik, who hooked up with Nabisco during the national roll-out of its Air Crisp's brand of snack chips. "Nabisco was launching Air Crisp's and doing a lot of advertising to help clear 'Barely Breathing' for use in the ad for the summer promotion. At the time, we were breaking our necks to get that record played. But the demographic target for those spots was exactly the types of stations we were going after. We basically looked at it as airplay, since we hoped the stations were already playing the song. It helped soften the commercial reality does very little about it. It's more like they reach the consumer on someone else's back. I challenge record companies to spend some real money marketing their product directly to consumers. — Gary Arnold

Competition & Piggybacking

Nevertheless, there are downsides, even in the eyes of retail. In many instances, retailers have felt left out. Comments Best Buy VP Marketing Gary Arnold, "The record indus-try has to be sensitive that they are no longer the sole entrepreneur for the opportunity for the discretionary dollars of young consumers. Computer games and software are explosive cat-egories."

"The record industry talks a lot about wanting to reach the consumer, but in reality does very little about it. It's more like they reach the consumer on someone else's back. I challenge record companies to spend some real money marketing their product directly to consumers. For instance, when was the last time you broadcast TV ad for an album?"

Fair point. To encourage that, Ar-}nold is working with the labels to launch more initiatives similar to Best Buy's tie-in with the release of the Fleetwood Mac reunion album, The Dance, which so far has sur-}}assed the platinum mark. We did some aggressive things with Fleet-wood Mac, and the results were achieved in part because we tied together the consumer and the artist and the retailer."

Granted, Fleetwood Mac is prac-tically a household name. Yet, Ar-}nold believes similar campaigns can be implemented for the Matchbox 20s of the world. "I don't see why not. They can be done with anyone if done correctly."

Nevertheless, with limited market-}ing dollars, the labels will continue to do what Arnold cites; pig-getty on the multimillion-dollar campaigns launched by powerful brands. And the bulk of those cam-paigns will be heavily weighted toward back catalog; the new/develop-}ing part of the portfolio will remain small. But, as PolyMedia's Esposito muses up, "We're certainly inching toward the developing artist area. As a percentage of business, it's still quite small. But going from zero to something is significant. We intend to make it a part of our business to be reck-}oned with."

John Esposito

No one has found a better way to sell a record than to get it on the radio. It remains the backbone of our industry. All of the other creative marketing only supports that process. — Vicky Germaise

Gary Arnold

Going away a lot much less downside for this type of promotion. We're just looking for a beachhead to get things go-ing. If it helps keep them on the road longer and there's a local angle, I'll do it, even if I have to give away a lot of product. It's worth it."

Steve Wonsiewicz

SOUND DECISIONS
Pop Doesn’t Need To Ask Who Jimmy Ray Is

Epic is on a roll so far this year when it comes to raking up big add weeks. Two weeks ago, it was Pearl Jam’s “Given To Fly” at Alternative with 99 adds. Two weeks ago, the pop side came through big-time as UK singer Jimmy Ray’s debut U.S. single, “Are You Jimmy Ray?” landed 44 out-of-the-box adds at CHR/Pop and another 13 at Hot AC. That’s on top of the nearly 20 stations that went early.

Pop outlets reporting the single include such heavyweights as WHIT/New York, KIIS/Los Angeles, WWZ/Washington, KRBE/Houston, WSTR/Atlanta, WFLZ/Tampa, and KDWB/Minneapolis. Hot AC players include WPLJ/New York, KYSK/Los Angeles, KDMX/Dallas, KHMU/Houston, KZZP/Phoenix, and KPLZ/Portland.

Epic first started letting CHR programmers know about the single last September, when it teased the record at a convention. Yet it wasn’t until October that the field staff started playing the single for programmers. By the end of the year, several stations started playing the song to very positive results.

SR VP/Promotion John Bouloucos recalls, “I didn’t want to over-hype the record. Our main goal was to let the buzz build in a number of places. A lot of programmers were dying to put the record on last year. That’s one of the reasons why we didn’t give copies to the field staff. I wanted it to grow on its own. That’s how it got to the point where it is today.”

Bouloucos had another reason to be upbeat about the artist’s potential: “There haven’t been enough up-tempo hits from male artists. He notes, “He has a very cool, hip image, and the songs are great. This one is very rock and poppy. There’s a big opportunity for us out there.”

Ray’s self-titled album hits retail on March 17.

Alternative Swinging To Cherry Poppin’ Daddies

Is Alternative ready to swing? If the response at the specialty shows to the Mojo/Universal group the Cherry Poppin’ Daddies’ song “Zoot Suit Riot” is any gauge, the answer is an enthusiastic yes.

The song, which had a huge run at College radio last week, went to the top of the most adds chart. Stations playing the cut include WHFS/Washington, KEDJ/Phoenix, KTCI/Denver, XHRM/San Diego, KNRR/Portland, WWCD/Columbus, and WRAX/Birmingham.

Mojo/Universal first started working the song at College last spring. Demand was so high for the Eugene, OR-based, nonstop tour, eight-piece band’s music in that market, the record stayed on the charts for around six months. The next stop, naturally, was Alternative specialty show airplay. Similar results followed.

Notes Universal Sr. VP/Promotion Steve Leeds, “This one feels very similar to how Reel Big Fish developed, even though they were ska and this is swing. We’re letting this happen organically, just as ska did. There’s a big underground movement for this type of music.”

KEDJ PD Shellee Hart, who started playing “Zoot Suit Riot” around Thanksgiving, says swing is a force to be reckoned with. “We’re seeing a lot of new artists including bands. Even though we’re playing this, we’re seen it coming.”

Hart first got turned on to the burgeoning swing scene about six months ago while attending a Brian Setzer Orchestra show. “I thought it would be great, fun sort of thing to do, and I loved the Stray Cats. But I was blown away by the audience. The average age was quite, very good.”

Cherry Poppin’ Daddies’ album, Zoot Suit Riot, a combination of three previously released discs, is already at retail.
R&Rs exclusive sub-chart combining airplay from Hot AC, Alternative, Adult Alternative, and CHR/Pop

NEW & ACTIVE

December 27, 1998

Meredith Brooks What Would Happen (Capitol)
Total Plays: 805 Total Stations: 25 Additions: 2

Marcy Playground Sex And Candy (Capitol)
Total Plays: 314 Total Stations: 19 Additions: 0

Barenaked Ladies Brian Wilson (Reprise)
Total Plays: 109 Total Stations: 14 Additions: 0

Savage Garden Truly Madly Deeply (Columbia)
Total Plays: 346 Total Stations: 12 Additions: 0

Edwin McCain I’ll Be (Lava/Atlantic)
Total Plays: 346 Total Stations: 14 Additions: 0

Everclear Everything To Everyone (Capitol)
Total Plays: 257 Total Stations: 11 Additions: 0

Pearl Jam Given To Fly (Epic)
Total Plays: 222 Total Stations: 11 Additions: 0

Comeback Shop (Interscope)
Total Plays: 158 Total Stations: 13 Additions: 0

Lauren Christy Magazine (Mercury)
Total Plays: 156 Total Stations: 10 Additions: 0

KFTS Albuquerque, NM (CHR)

KGRO Garden City, KS (CHR)

K99O-FM Ogden, WA (CHR)

KMHW Huntsville, AL (CHR)

KXHAB The Voice, GA (CHR)

KGNN-Panama City, FL (CHR)

KZMY Phoenix, AZ (CHR)

WTPW Orlando, FL (CHR)

KVOO-Tulsa, OK (CHR)

WIZQ-Salt Lake City, UT (CHR)

WBFM-Canfield, OH (CHR)

Kat Von D}

forgotten

Christian radio stations

We're interested in helping you reach the station.

Get your track on.

www.americanradiohistory.com
CELINE DION My Heart Will Go On (550 Music)     4.14  —  —  —  62.7%  7.4%  
SAVAGE GARDEN Truly Madly Deeply (Columbia)   3.88  3.81  3.70  3.67  69.0%  14.0%  
USHER You Make Me Wanna... (LaFace/Arista)     3.83  3.80  4.06  4.09  73.7%  16.2%  
LEAN RIMES How Do I Live (Curb)                 3.75  3.82  3.84  3.88  93.1%  36.9%  
BOYZ II MEN A Song For Mama (Motown)            3.66  —  —  —  43.0%  11.3%  
BACKSTREET BOYS As Long As You... (Jive)        3.67  3.64  3.42  3.56  70.5%  19.7%  
MATCHBOX 20 3am (Lava/Atlantic)                 3.67  3.68  3.50  3.58  68.1%  16.2%  
K-CL & JOJO All My Life (MCA)                    3.56  3.66  —  —  31.4%  6.9%  
SOMETHIN’ FOR THE PEOPLE My Love Is The Shhh! (Warner Bros.)  3.65  3.69  3.68  3.85  49.9%  15.5%  
CHUMBAWAMBA Tumbhumping (Republic/Universal)    3.62  3.74  3.81  3.91  93.4%  38.6%  
WILL SMITH Gettin’ Jiggy Wit It (Columbia)       3.62  —  —  —  57.7%  12.0%  
SMASH MOUTH Walkin’ On The Sun (Interscope)      3.50  3.68  3.67  3.68  87.7%  29.7%  
THIRD EYE BLIND How’s It Going To Be (Elektra/EGG) 3.50  3.46  3.37  3.34  58.2%  15.7%  
MASE Feel So Good (Bad Boy/Atlantic)             3.59  3.58  3.52  3.67  68.6%  18.2%  
SUGAR RAY Fly (Lava/Atlantic)                    3.58  3.74  3.70  3.79  91.9%  40.0%  
AEROSMITH Pink (Columbia)                        3.56  —  —  —  50.4%  11.5%  
JIM BRICKMAN & MARTINA MCBRIDE Valentine (Windham Hill)   3.54  —  —  —  51.1%  8.6%  
GREEN DAY Time Of Your Life... (Reprise)         3.52  3.46  —  —  60.4%  15.0%  
INOJ Love You Down (So So Def/Columbia)          3.49  3.41  3.46  3.57  65.1%  20.4%  
NU FLAVOR Heaven (Reprise)                       3.46  3.46  3.39  —  33.4%  8.1%  
JANET Together Again (Virgin)                    3.44  3.46  3.48  3.42  73.2%  17.9%  
BLESSID UNION Light In Your Eyes (Capitol)       3.43  3.55  3.40  —  42.3%  11.8%  
FIONA APPLE Criminal (Clean Slate/Work)           3.43  3.33  3.38  3.42  67.3%  23.8%  
PAULA COLE I Don’t Want To Wait (imagO/WB)       3.43  3.45  3.45  3.52  90.9%  34.9%  
ROBYN Show Me Love (RCA)                         3.43  3.53  3.40  3.49  83.0%  29.0%  
MEREDITH BROOKS What Would Happen (Capitol)      3.24  3.28  3.10  2.99  45.2%  13.8%  
SARAH MCLACHLAN Sweet Surrender (Arista)         3.23  —  —  —  49.6%  17.9%  
LISA LOEB I Do (Geffen)                           3.22  3.34  3.32  3.32  72.5%  26.0%  
SHE MOVES Breaking All The Rules (Geffen)        3.16  3.13  3.08  3.08  45.2%  14.5%  
BILLIE MYERS Kiss The Rain (Universal)            3.13  —  —  —  40.8%  12.8%  
BRYAN ADAMS Back To You (A&M)                    2.94  2.95  —  —  19.7%  5.2%  

Total sample size is 400 respondents with a ±5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on females aged 12-24, who responded favorably to a CHR/Pop musical montage in the following regions and markets: FAST: Baltimore, Boston, Buffalo, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. South: Atlanta, Charlotte, Dallas, Houston, Miami, New Orleans, Norfolk, Orlando, Tampa. Midwest: Cincinnati, Cleveland, Columbus, Indianapolis, Kansas City, Minneapolis, West: Los Angeles, Portland, Salt Lake City, San Diego, San Francisco, Seattle. Songs are removed from Callout America after 20 weeks of testing. © 1998, R&R Inc.

### Callout America® Hot Scores

**By Anthony Acampora**

Celine Dion enters Callout America in the top spot with "My Heart Will Go On," the theme song from the mega-hit movie Titanic. The song, which debuts with a 4.14 total favorability score, "My" is the top-tester among women 12-17 and 18-24 and second with women 25-34.

Boyz II Men and super producer Babyface teamed up in 1994 with "Water Runs Dry," a multi-hit format many will remember as a Callout champ. Maybe lightning can strike twice: They collaborate again on "A Song For Mama," which debuts in fifth place overall with a 3.68 score. "Mama" is second 18-24 with a 3.94.

"All My Life" by K-Ci & JoJo (MCA) holds steady at a 3.66, ranking third in third in key demo and seventh 18-24. The CHR/Rhythmic chart-topper is also second in the South region with a 4.06.

"Got It Jiggy Wit It" by Will Smith (Columbia) debuts with a 3.62, tied for tenth overall. "Jigg" is fourth among 18-24s with a 3.80.

One of the biggest AC hits of 1997 was "Valentine," by Jim Brickman & Martina McBride (Windham Hill). When tested with the CHR/Pop audience, it scored a 3.54 total score with 51% familiarity, 8% burn, and consistent results across all three demos. The low burn score shows hit potential with the CHR/Pop audience.

Other highlights: "As Long As You Love Me" by Backstreet Boys (Jive) improves its score again, reaching new highs of 3.67 (good for sixth) and surpassing the success of "Quit Playing Games (With My Heart)." "How's It Going To Be?" by Third Eye Blind (Elektra/EGG) is up for the fourth consecutive week as well.

### Callout America®

**Overall 3.66 #7**

**Women 12-17 3.96 #3**

**Women 18-24 3.73 #7**

**South Region 4.06 #2**

| BDS Total Spins 3900 (+689) with an | audience reach of over 42 million |
| Most Added Two Weeks In A Row at | Mainstream Top 40! |
| KIIS WIOQ KDWB WXXL KBFM WWHT | |
| KQKQ WNNK KZUZ KQZQ KHKS WWXW WHYI | |
| WFLZ WZIM WNYZ KZHT KHOW WKSS | |
| WKLX KFHI WDJX KJYO WIRQ WFLY W7BC | |
| KRRQ WSNX WNTQ WXXB KDRE WABB WHOT | |
| WAOA KSMX WYCR WYKS WLKT and many more! | |

Produced by JoJo Halley and Rory Bennett For Two Big Productions, Inc. Management: Devar Management

### Callout America®

**#1 Monitor Rhythmic Top 40**

1 R&R CHR/Rhythm
Spotlight On New Music

• Labels deliver a mix of new signings and superstar releases

Madonna, En Vogue, Eric Clapton, Mary J. Blige, Oasis, and Puff Daddy. Now that I have your attention, it looks like the labels are bringing out their big guns for the first and second quarters of 1998. Most exciting of all is the mix of superstars and new artists that hopefully will help CHR continue the momentum it picked up last year. Check out the following highlights of what's coming at you in '98.

Our Lady Peace's second album is almost a year old, however, much of the U.S. is just beginning to discover this band that's been selling out 15,000-seat arenas in their Canadian home. After selling almost two million albums in Canada, the band has enlisted the help of Jerry Blair, Charlie Walk, and Lee Leipziger ready to launch OLP in the States. Look for big things from this band for whom U2 and R.E.M. have provided inspiration.

Columbia will also be serving up new music from Unique II, with a remake of Matthew Wilder's "Break My Stroke," and the highly touted Chantal Kreviazuk's "Surround." The Rhythmic hits are set to hit the street from Elektra Entertainment Group, where Greg Thompson

Hot New CHR/Rhythmic Releases

TBA
MISSY "MISDEMEANOR" ELLIOTT Beep Me 911 (EastWest/EEG)
ROOM SERVICE Stay (EastWest/EEG)

TBA January
MARY J. BLIGE Seven Days (MCA)
CHRISTIAN RAY Z Your Love (Rock-A-Fella/Def Soul/Def Jam/Mercury)
JOCK JAM ALL STARS It's Awesome (Tommy Boy)
1/27
ADINA HOWARD Put Your Money (EastWest/EEG)
ALLURE Last Chance (Rack Masta/Crave)
OL SKOOL Ann (Dreaming/Atlantic)
SHAGGY Saxy Baby Girl (Virgin)
JODY WATLEY OFF THE HOOK (Atlantic)

TBA February
AQUA Turn Back Time (MCA)
JOEY G ENRiques Even If I'm...(Classified/Timber/Tommy Boy)
NATURAL BORN CHILLERS Rock The Funky Beats (Warner Bros.)

TBA April
ALL Love Letters (Island)
MACK 10 115N00 DP DOG & ICE CUBE Only in California (Priority)
SOMETHIN' FOR THE PEOPLE Go To War (Warner Bros.)

TBA March
EN VOUGE Wanna Be Your Lover (EastWest/EEG)
PUBLIC ANNOUNCEMENT Body Bumpin' (A&M)
VANESSA MAE Feel Love (Virgin)
SALT N'PEPA Gitty Up (Red Ant/London/Island)

TBA April
CHRIS BRAIDE (I Hadn't Got You) Atlantic
ICE CUBE We Be Clubbin' (Heatwave/A&M)
MONTELL JORDAN FM/MASTER P Let's Ride (Def Jam/Epic)

TBA May
BUSTA RHYMES Move It Up (Elektra/EEG)
MADONNA Frozen (Warner Bros./Atlantic)

TBA June
SASH Stay (London/Island)
TAMIA Imagination (Clive/West)

TBA July
DIANA KING Find My Way Back (Work)
MCGEE Yaluena Luna Cala (Island)
PLUVIA Cheers To You (Def Jam/Mercury)

TBA August
DUKE So In Love With You (Radio Universe/Universal)

TBA September
FOXY BROWN Holy Matrimony (Violator/Def Jam/RAL/Mercury)
* All release dates subject to change.

Hot New CHR/Pop Releases

To be announced, spring '98

BARENAKED LADIES Brian Wilson (Reprise)
BRANDY TBA (Blackground/Atlantic)
EBA FORSBERG Lost Count (Maverick/WB)
ARETHA FRANKLIN TBA (Atlantic)

TBA October
ALLURE Last Chance (Rack Masta/Crave)
DADY WOMAN Promise (A&M)
CHANCE WILDER's "Surrounding" (EastWest/EEG)

TBA November
EVA & JARON And Then She Says (Island)
FOREST OF THE TREES Planet Unknown (Dreamworks/Atlantic)
GREG GARIO My Love Is Real (Revolution)
ANGEL GRANT Little Red Boat (Flyte Time Universal)
JAMELLA (Flyte Time Universal)
OASIS All Around The World (Epic)
TAJA SEVILLE A Lot Like You (550 Music)

TBA December
CHERRY POPPEN/DADDIES "Zoo Suit Riot" (Major/Universal)
BRIAN WILSON TBA (Reprise)

ANGGUN Snow On The Sahara (Epic)
* All release dates subject to change.
OPEN UP YOUR EYES

Carter Alan/WBCN
"I've always thought 'Open Up Your Eyes' is a killer track, and the timing has never been better than right now."

Brian Philips/99X
"'Open Up Your Eyes' is smelling like a real pop hit."

Tonic

EYE OPENERs!!

WXRK/NYC - 16x
WBCN/Boston - 19x
Q101/Chicago - 26x
WPLY/Philly - 25x
WNNX/Atlanta - 11x
KTBZ/Houston - 30x
KZON/Phoenix - 18x
KPNT/St. Louis - 9x

Skip Isley/KTEG
"At a time when we were looking for a great rock record, we found the best possible song, 'Open Up Your Eyes'."

Jay Taylor/KOME
"'Open Up Your Eyes' was a hit initially so it makes sense for KOME to go back on it."

GUARANTEED RESEARCH!!!
CHR/HAC ADD DATE: THIS WEEK!!!

New ADULT MIXES at Radio Now!!
New VIDEO coming this MONTH!!

From the PLATINUM (scanned) album LEMON PARADE

www.americanradiohistory.com
# CHRI/POP TOP 50
**JANUARY 23, 1998**

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>LABEL(S)</th>
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<tbody>
<tr>
<td>SAVAGE GARDEN</td>
<td>Truly Madly Deeply (Columbia)</td>
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<td>LIONEL RICHIE</td>
<td>Endless Love (Epic)</td>
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<td>SMASH MOUTH</td>
<td>Walkin' On The Sun (Interscope)</td>
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<td>BACKSTREET BOYS</td>
<td>As Long As You Love Me (Jive)</td>
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<td>MATCHBOX 20</td>
<td>23 (Lava/Atlantic)</td>
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<td>ROBYN</td>
<td>Show Me Love (RC)</td>
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<td>CELINE DION</td>
<td>My Heart Will Go On (550 Music)</td>
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<td>USHER</td>
<td>You Make Me Wanna... (LaFace/Arista)</td>
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<td>Fly (Lava/Atlantic)</td>
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<td>JANET</td>
<td>Together Again ( Virgin)</td>
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<td>LISA LOEB</td>
<td>Do (Geffen)</td>
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<td>MEREDITH BROOKS</td>
<td>What Would Happen (Capitol)</td>
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<td>ALLURE</td>
<td>All I Ever Dreamed (Track Masters/Crave)</td>
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<td>PAULA COLE</td>
<td>I Don't Want To Wait (Imago/WB)</td>
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<td>BILLIE MYERS</td>
<td>Kiss The Rain (Universal)</td>
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<td>How's It Going To Be (Elektra/EGG)</td>
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<td>NU FLAVOR</td>
<td>Heaven (Reprise)</td>
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<td>Love You Down (So Def/Columbia)</td>
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<td>TOONIC</td>
<td>If You Could Only See (Polydor/A&amp;M)</td>
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<td>SARAH MCLACHLAN</td>
<td>Sweet surrender (Arista)</td>
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<td>ALL SAINTS</td>
<td>I Know Where It's At (London/Island)</td>
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<td>ALANA DAVIS</td>
<td>32 Flavors (Elektra/EGG)</td>
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<td>SOMETHIN' FOR THE PEOPLE</td>
<td>My Love Is... (Warner Bros.)</td>
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<td>JIMMY RAY</td>
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<td>WILL SMITH</td>
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<td>NOTORIOUS B.I.G.</td>
<td>Mo Money Mo Problems (Bad Boy/Arista)</td>
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<td>Foolish Games (Atlantic)</td>
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<td>SISTER HAZEL</td>
<td>Happy (Universal)</td>
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<td>'N SYNC</td>
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<td>ROYAL APPLE</td>
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<td>Something About... (Rocket/ A&amp;M Associated)</td>
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<td>SPACE MONKEYS</td>
<td>Sugar Cane (Chappin/Factor/Interscope)</td>
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<td>LUTICIA McNEAL</td>
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**DEBUT**

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**HOTTEST RECURRENTS**

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<td>LEANN RIMES</td>
<td>How Do I Live (Curb)</td>
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<td>SISTER HAZEL</td>
<td>For All You (Universal)</td>
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<td>BACKSTREET BOYS</td>
<td>Suckers (Rawkus)</td>
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<td>ROBYN</td>
<td>Do You Know (What It Takes) (RCA)</td>
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<td>GINHURTS</td>
<td>Blessed (Virgin)</td>
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<tr>
<td>HALLWALLS</td>
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<tr>
<td>WILL SMITH</td>
<td>Men In Black (Columbia)</td>
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<tr>
<td>MARK MORRISON</td>
<td>Return Of The Mack (Atlantic)</td>
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<td>MEREDITH BROOKS</td>
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**MOST ADDED**

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<td>BRIAN LARK</td>
<td>State Of Mind (Elektra)</td>
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<td>STDOUT</td>
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<td>Push (Lava/Atlantic)</td>
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<tr>
<td>SHANIA TWAIN</td>
<td>You're Still The One (Mercury)</td>
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This chart reflects airplay from January 12-18. Songs ranked by total plays. Highlighted songs indicate Breaker. 135 CHRI/Pop reporters. 132 current playlists. Songs below No. 25 are moved to recur only after 25 weeks. © 1998, R&R Inc.
Spotlight On New Music

Continued from Page 36

year-old violinist Vanessa Mae (her real name is Vanessa Mae Vanakorn Nicholson), who started her musical career at age four. The Singapore-born Mae's first single, "I Feel Love" (Virgin), from her album The Violin Player, introduces both acoustic and electric violins in a unique techno-acoustic fusion that is a hybrid of many musical genres. Virgin's Michael Plan, Al Moent, and Jeff Nauman will launch it to CHR/Rhythmic on February 10.

Anders Torn and Back Of The Barn can hang tough on their top label honors when Atlantic releases Jody Watley's single, "Off The Hook," from her Atlantic debut album The Water. Look for new music coming from Brandy, the star of UPN-TV's Moesha.

Scott Weiland crosses to Pop with "Barbarella" from his solo debut, and Stephen Stills' son Chris Stills releases his single, "Razzlebome.

Forward Momentum

Warner Bros.'s Stu Cohen and Barney Kilpatrick are taking out their big guns with Paula Cole's "Me" (Imago/Word) on February 3. With her album hitting platinum, two Top Five singles, and seven Grammy nominations, she couldn't be any hotter. "Me" has already blasted off on many Pop/Alternative stations.

We need superstars, and Maverick will satisfy our highly anticipated single from Madonna, "Frozen," the first from her forthcoming album Ray Of Light. This is Madonna's first concept album and is produced by her fiancée dectronico, William Orbit. The buzz is tremendous.

After a stellar year with hits and awards for Fiona Apple, Jamiroquai, Diana King, and Brownstone, Rock & Roll Hall Of Fame inductee Jonny Lang is ready blasted off for Pop with his single, "Missing You." The buzz around this is high, and we're turning on his A&M single, "Missing You."".

During February 1998, Richard Palombi, from Hollywood's Dan Hubbard, is hitting the road with his band's "Turn Back Time." "Blair's Have Fun Go Mad," is featured in the Danny DeVito movie Sliding Doors, and Mary J. Blige's "Seven Days" comes to CHR/Rhythmic after already being No. 1 most-added at Urban.

It was a Barthme Christmas and New Year for MCA, as Aqua's debut album heads for the three million mark. On January 27, Nancy Levin, Bonnie Goldstein, and Steve Zap shoot for the stars with the band's "Turn Back Time." "Blair's Have Fun G0 Mad" is featured in the Danny DeVito movie Sliding Doors, and Mary J. Blige's "Seven Days" comes to CHR/Rhythmic after already being No. 1 most-added at Urban.

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CHART 50
JANUARY 23, 1998

44

4

BROKERS

Celine Dion
My Heart Will Go On (550 Music)
TOTAL PLAYSF/ADDS
1
CHART 228

2

MARIAN CAREY F/BONE THUGS N HARMONY
Breakdown (Columbia)
TOTAL PLAYSF/ADDS
688/200
CHART 25

3

BRIAN MCKNIGHT
Anytime (Mercury)
TOTAL PLAYSF/ADDS
617/248
CHART 35

4

MASE F/TOTAL
What You Want (Bad Boy/Arista)
TOTAL PLAYSF/ADDS
593/237
CHART 27

5

WYCLEF JEAN
Gone Till November (Ruffhouse/Columbia)
TOTAL PLAYSF/ADDS
516/19
CHART 24

6

MOST ADDED

ARTIST TITLE LABEL

ADDS

JAY-Z The City Is Mine (Roc-A-Fela/Def Jam/Jeru/Mercury)
13

BRIAN MCKNIGHT Anytime (Mercury)
9

Celine Dion My Heart Will Go On (550 Music)
8

MASE F/TOTAL What You Want (Bad Boy/Arista)
8

NEXT Too Close (Arista)
6

SWV Rain (RCA)
6

MISSY "MISDEMEANOR" ELLIOTT Bap.. (EastWest/EEG)
4

OL 5KOL I'm Dreaming (Kiss/Universal)
4

MOST INCREASED

ARTIST TITLE LABEL

TOTAL PLAYSF/ADDS

Celine Dion My Heart Will Go On (550 Music)
+265

USHER Nice & Slow (LaFace/Arista)
+261

MARIAH CAREY BONE THUGS... Breakdown (Columbia)
+260

NEXT Too Close (Arista)
+257

SWV Rain (RCA)
+257

BRIAN MCKNIGHT Anytime (Mercury)
+248

MASE F/TOTAL What You Want (Bad Boy/Arista)
+237

DESTINY'S CHILD No, No, No (Grass Roots/Columbia)
+236

QUEEN PEN All My Love (Lil'Man/Interscope)
+142

JAY-Z My Heart Is Mine (Roc-A-Fela/Def Jam/Jeru/Mercury)
+133

HOTTEST RECURREN'TS

ARTIST TITLE LABEL

TOTAL PLAYSF/ADDS

NOTORIOUS B.I.G. Mo Money... (Bad Boy/Arista)
+194

NOU Love You Down (So So Def Collaboration/9th Wonder)
+194

MARK MORRISON Return Of The Mack (Atlantic)
+193

PUFF DADDY & FAITH EVANS If You Know... (Bad Boy/Arista)
+192

MARY J. BLIGE E.V.I.L. (McA)
+191

WILL SMITH Men In Black (Atlantic)
+191

ROME I Belong To You (Rome Worldwide Off}(Grand Jury/Mercury)
+190

BLACKSTREET Don't Leave Me (Interscope)
+190

GINuwine Priority (505 Music)
+190

PUFF DADDY Can't Nobody Hold Me... (Bad Boy/Arista)
+190

Breakers: Songs registering 550 plays or more for the first time. Butlers awarded to songs gathering plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most increased Plays lists the songs with the greatest week-to-week increase in total plays. Weighted chart appears on R&R ONLINE.

“TIC TIC TAC” fruit de la passion

Andy Shune APD/MD-WKTU “This song may have the catchiest hook I have ever heard! One listen record. I guarantee this will be a smash for KTU. Can you say Macarena over again?”

Steve Chavez MD-KTFM “7 months ago I told you about Los Umbrellos! Now America get ready for “Tic Tac” by fruit de la passion. Number 1 call-out #1 Top of my May 25-34. Formerly a steady top 5 record. Don’t make me say “I told you so.”

Charles Chavez MD-KHYS “8 months ago I told my brother Steve about Los Umbrellos and it spread from there. I told him about “Tic Tac” by Fruit de la Passion when we got #1 phones. It’s a smash! If we don’t steer our family wrong, I wouldn’t steer you wrong!”

WRTU NEW YORK 13 SPINS ADDED 1/20/98

KHYS HOUSTON 42 SPINS

KTFM SAN ANTONIO 41 SPINS

KZFM CORPUS CHRISTI 30 SPINS

KPRK EL PASO 16 SPINS

POWER 96 MIAMI 8 SPINS

KWIN STOCKTON 11 SPINS

KWNZ RENO 28 SPINS

RXYT SAN ANGELO 10 SPINS

KOPS VANCE 5 SPINS

JKXK HONOLULU 45 SPINS

GOING FOR ADDS NOW!!!

For more information contact us on AMR or Aspen Radio
(213) 673-3700, San Antonio or NY/KV Online (1800) 56-9552
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<td>108/2</td>
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<td>2</td>
<td>Bourn Americans, Send You, (Arista)</td>
<td>2904</td>
<td>115/0</td>
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<td>3</td>
<td>Luv 2...(Blackground/Atlantic)</td>
<td>2872</td>
<td>101/0</td>
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<td>4</td>
<td>Verve Records, Do For Love, (Amaru/Arista)</td>
<td>2727</td>
<td>111/2</td>
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<td>5</td>
<td>Jefery Gun, It's On Tonight, (Ruffhouse/Columbia)</td>
<td>2636</td>
<td>112/8</td>
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<td>Funky People, 'You &amp; Me'</td>
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<td>Rap &amp; Rhythm Records, I'm Gonna 2U</td>
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<td>125/0</td>
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<td>139/142</td>
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<td>13</td>
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<td>1250</td>
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<tr>
<td>14</td>
<td>Master P Scram, (Dimension/Capital)</td>
<td>1250</td>
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<td>15</td>
<td>Bone Thugs-N-Harmony, Body Rock, (Reluctant/Relativity)</td>
<td>1039</td>
<td>129/0</td>
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<td>WC, 'Just Clavin', (Friday/FRR/Red Ant)</td>
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<td>872/110</td>
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<td>17</td>
<td>Disco, I Think I'm Jiggie, (BadBoy/Artsa)</td>
<td>925</td>
<td>143/5</td>
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This chart reflects airplay from January 12-18. Songs ranked by total plays, 49 CHR/Rhythmic reporters and 86 Urban reporters combine from the Custom Chart function on R&R ONLINE. Raw titles are manually extrapolated. For complete reporter lists refer to the Rhythmic and Urban sections. © 1998, R&R Inc.

**THE UNCLE SAM JAM — "I Don't Even Want..." to miss one of the spectacular Super Jam's, is what Epic recording artist Uncle Sam (I's referring to UMG/WM's Mark Jordan). Mark told him that as long as he answered several very personal questions in front of the crowd, he would have no worries.**

**KNOCK 'EM DEAD — WZOK/Rockford celebrated the premier of a new theater in town by inviting listeners to join in a celebrity look-a-like contest. ZCR staffers pictured (L-R) are AM co-host Steven Royce as Steven Nickle, contest winner as Muhammad Ali, PD Scott Chase as an ER doctor, AM host Steve Shannon as a Wayans Brother, and MD David J as Elwood Blues or is he one of the men in black with a hat?**
A Disability Doesn't Mean No Ability!

Peeti Greene might be legally blind, but that hasn't stopped her from succeeding on the radio and in life.

Since becoming the Urban Editor at R&R almost 17 years ago, I've had the pleasure and opportunity to meet some of the best broadcasters and music industry people in the world. I've also met some unique people with gifts above and beyond those given to most of us. Peeti Greene is one of those people.

What makes her so unique? Despite being legally blind — or "visually challenged," as she refers to it — she's carved a niche for herself in the radio business with the public affairs talk show she does every Sunday afternoon on WTLZ-FM/Saginaw-Flint, MI. But that's only her part-time job. Her full-time job is her work as a licensed professional counselor for the Flint community schools. However, it isn't her disability that makes her stand out, rather it's her courage and astonishing drive that make Greene an example for many of us.

And she's not about to rest on her laurels — though she certainly could. Not only does she have a B.A. in education, an M.A. in guidance & counseling, and an M.S. in health, physical education & administration; she's also working toward her ultimate goal of earning a Ph.D. in education & administration.

Integral Part Of The Community

The radio business isn't an easy one to break into, and it's certainly not an easy industry in which to find consistency and longevity. Greene has been with WTLZ, doing her Person-To-Person show, for 19 years. She had also been doing a public affairs show at non-commercial WFBE-FM/Flint, MI for 10 years, until the station was recently sold by the Flint Board of Education. So, Greene, who lost her sight six months before contracting retinitis pigmentosa, can also add dependability to her list of attributes.

I didn't know that Peeti was legally blind, to tell you the truth. I had no idea! She's so good at everything she does, you never have to question what she's doing or the results.

—Kermit Crockett

An Example Of Courage

I asked Greene about her feelings when she realized something was wrong with her vision. "In 1974, I was teaching at the Flint community schools during the day, and at night I was teaching at Mott Community College. One night, I was on my way home with my 2-year-old daughter. The next thing I know, my car's smashed, and my daughter's nose is bleeding. I had hit a dog that I never saw. I knew I needed to see my doctor because something must have been wrong with my glasses."

"The next day I went see my ophthalmologist, who gave me an examination for color blindness. I went through the entire book, and I didn't see any of the numbers. I could tell by his reaction that something was wrong. He made a call to a noted ophthalmologist and sent me directly to him. He said, 'I don't know how to tell you this, but your visual field is just about gone. You have what some people call night blindness or tunnel vision. The proper terminology is retinitis pigmentosa.' He told me I would be losing my sight progressively over a period of time, and that I should restructure my life in other areas of education so I could deal with it in the years to come. I was floored, to say the least."

"Instead of giving up and greatly simplifying her life, Greene decided to get into radio. I decided to take the challenge to try and do something that I thought I would like to do — something that people I had talked with said I couldn't do." She called Crockett and asked to audition for voice-over work. "I was told, 'Don't call us, we'll call you!' That's all he said. But, one year later, he called to ask me to fill-in on the air for an employee who was going on maternity leave."

WTLZ OM/PD Kermit Crockett points out that Greene is an integral part of the community and does more for the station than just a one-hour public affairs show. "She's really in the community. She loves young people, and she's constantly trying to do things for them. I have to tell you that she really does keep me abreast of what's happening on the streets in this community."

Crockett says it was his Production Director, Dame Toussaint, who first told him about Greene. "Back then we only had one female voice on the air. Peeti wanted to do some voice-over work for us just to get some experience. So, from time to time, when we needed another female voice for clients' commercials, we used her." The other female voice, gospel announcer Effie McDamon, went on maternity leave, and Peeti was trained to fill in. "Then we had an opening in our Public Affairs department. Effie came back to claim her glorified position, and Peeti moved into the Public Affairs position."

Crockett reveals, "This is a humorous story: I didn't know that Peeti was legally blind, to tell you the truth. I had no idea! She's so good at everything she does, you never have to question what she's doing or the results. Even now, if you didn't know her condition, you wouldn't ever know. And she doesn't use that in any way. More individuals should give physically challenged people opportunities, because I know they can be an asset to your organization."

I decided to take the challenge to try and do something that I thought I would like to do — something that people I had talked with said I couldn't do.

—Peeti Greene

Finding Her Niche

"After being on the air, I found doing commercial clients very interesting and challenging. So, I asked if I could participate more by first voicing and then producing the entire spot. They would get me together with the account executive, and I would get the information from them, plus some copy. At that point, I would write my own copy and produce the spot to the liking of the client. It got to the point where they started asking for my voice and creative touch. This became an additional revenue source for me."

However, Greene's creative influence didn't stop with ad spots. "I saw a need for visually handicapped people to be able to "hear" the printed newsletter. The Ginees County Library Cooperative worked with me, and I used my students to read the information and turned that into an informative talking newsletter for the blind that was available at designated libraries."

In the area of her education, Greene was exceptionally tenacious. "The first thing I did was go back to college to get my master's in guidance & counseling. This gave me the opportunity to realize that I needed some adaptive equipment. My school district and the Commission For The Blind both worked together to provide me with the equipment I would need to still be productive in my job. I have a computer on my desk at school and at home that has a voice synthesizer called Arizona Vector. I also have a clear view magnifier, which I refer to as C.C. TV. It magnifies what you want to read or see and transfers it to a computer monitor. I have a scanner that helps me when I get information from people who I'm going to interview for radio."

Community Activist

How does Greene choose who she's going to interview for her radio show? "The fact that I'm a community activist in both the communities that I live in and work in gives me an insight into what's happening — whether I should say that it isn't happening that needs to. I just think about what I would like to know about. I have a feeling that it's going on, and I keep up with the positive and negatives in these two communities because I'm out there in the schools and throughout the community with all the different types of work I'm involved in. I got to go with kids, parents, public officials, professional athletes, and others. Of course, sometimes people and organizations seek me out for an interview."

"I've had the opportunity to meet a lot of celebrities. We recently spent an entire day with Wilt Person-Stinnett, going from interview to interview. That way I got to know more about him and what he really has to do during the course of a day. I was able to interview Al Jarreau, and it was very true pleasure, because I found out all sorts of things about him that most people don't know, like that he has a master's degree in English and was once a teacher. I've interviewed Ben Vereen, Heavy D, and NBA star John Sallie, who was with the Detroit Pistons at the time. Carl Banks of the NFL NY Giants consented to do an interview with me for both my TV and radio shows."

How does a small-market radio station get this caliber of guests? Greene says simply, "I ask! They usually agree to an interview with me." Are there any other names we might recognize? "Isiah Thomas and Mark Aguirre, when they were first out of college and headed for the NBA. Julian Bond, Rev. Jesse Jackson, and Yolanda King. Obviously, one of my favorite interviews was with Coach Eddie Robinson, who recently retired from Grambling."

WALT LOVE

WT LZ/Saginaw, MI's Person-To-Person show host Peeti Greene catches up with Eddie Robinson, the recently retired football coach of Grambling University.
well, alright!
The Debut Solo Single from

cece

winans

Produced by Keith Crouch for Human Rhythm Productions
From the forthcoming Album, Everlasting Love

Add Date: January 26
On Your Desk Now!

© 1993 Pioneer Music Group, Inc. Manufactured and distributed by Atlantic Recording Corp.
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<tr>
<td>NEW &amp; ACTIVE</td>
<td></td>
<td></td>
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<td>Usher</td>
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<td>22</td>
<td>24,320</td>
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</table>

This chart reflects airplay from January 12-18. Songs ranked by total plays. Highlighted songs indicate Breezer.

The Urban Top 50 Artistic Title (LABEL) or ARTIST

Not按规定列出所有艺术家和专辑信息。
We Know You're Playing It
We Heard You Talking About It
Why?
Gotcha' Phone Tapped!!!

Nas Escobar
Foxy Brown
AZ
And Nature

The Firm
The Album
Phone Tap
The new single produced by Dr. Dre & Glove
Gettin' Adds January 26 and 27
**ARTIST BREAKDOWN**

**ARTIST:** MILITIA  
**LABEL:** Red Ant

Formed to bring the entire hip-hop nation together with a universal sound, Militia is a crew of rappers, each bringing something different to the table. On their debut single, "Burn," rappers Diz and Devious are featured. With all of the rappers remaining anonymous until they are featured on a song, listeners will never know the names until the last song is released. Experiencing a play increase and earning a spot on 51 out of our 88 mainstream Urban playlists, this "salute to the herb" has remained in R&R's New And Active category for three weeks now.

Producer Emanuel Dean, who worked on such hits as "Gin & Juice" by Snoop Doggy Dogg and "Cavi Hit" by Daz, Kurupt, and Mack 10, created the track that inspired Diz and Devious to write the lyrics that would have everyone "bumpin' till the sun sets on the westside." (Kind of sounds like all day doesn't it?) This studio-written song has a melody that is very contagious. Once you hear the first beat, you're hooked. One rapper declares he's "no kin to father time" when he's smoking, and the other one "smokes herb and rearranges words like Scrabble." A head-bobbin', speaker-bumpin' track keeps you listening and agreeing, searching for the car keys and the...

So grab some E&J, El Presidente, or whatever your drink of choice is, and take "Miss Philly" for a ride. Now, where are my car keys?

Peace.

— Tanya O'Quinn, Urban Asst. Editor

**ADD VANCE NOTICE**

Giving you fair warning: These are the singles that are going for adds on Monday (1/26) and Tuesday (1/27).

- **BIG BUB** Settle Down (Kedar/Universal)  
- **CHRISTIAN** Your Love (Roc-A-Fella/Def Jam/Mercury)  
- **GEORGE HOWARD** Midnight Mood (GRP)  
- **PATTI LABELLE** Someone Like You (MCA)  
- **M.J.G.** In The Middle Of The Night (Suave/Universal)  
- **YOUNG BLEED** Times So Hard (No Limit/Priority)

**REBBIE JACKSON**

The debut single from the forthcoming MJJ Music/WORK release Yours Faithfully  
**Impacts UAC February 2nd & 3rd; UC February 16th & 17th**

Written and Produced by Eliot Kennedy & Pam Sheyne
The Man that brought you the Hit
"HOW YA DO DAT"
from the multi-platinum soundtrack I'M BOUT IT
Comes with his New single
"TIME'S SO HARD"
FEATURING MASTER P AND FIEND

Add Date: January 26 & 27
<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>SPNSR/PLAYS</th>
<th>MARKET</th>
<th>Frequency</th>
<th>CITY</th>
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<tbody>
<tr>
<td><strong>URBAN PLAYLISTS</strong></td>
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<tr>
<td>Brian McKnight/Anytime</td>
<td>VINO/950</td>
<td>54</td>
<td>1500   1050</td>
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<tr>
<td>Missy Elliott/The Rain (Supa...)</td>
<td>WPRO/610/92.5</td>
<td>56</td>
<td>1300  1070</td>
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<td></td>
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<tr>
<td>Will Smith/Gehin Jiggy Wit</td>
<td>WBWI/105.7</td>
<td>57</td>
<td>1400   1070</td>
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<tr>
<td>Ginuwine/Only When</td>
<td>WMRD/99.3</td>
<td>58</td>
<td>1500   1300</td>
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<tr>
<td>J. Rhymer/Dangerous</td>
<td>KLOI/97.9</td>
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<tr>
<td>F/T/Total/What</td>
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<td>WWK/103.5</td>
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<tr>
<td>LSG/My Body</td>
<td>WMGM/98.5</td>
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<tr>
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<td>2000   1300</td>
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<td>Phone: (614) 487-1444</td>
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**URBAN AC TOP 30**  
**JANUARY 23, 1998**

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<tr>
<th>#1</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
<th>Total Plays</th>
<th>Total Stations/Adds</th>
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<tbody>
<tr>
<td>1</td>
<td>Police Woman</td>
<td>Bounty</td>
<td>(RCA)</td>
<td>1808</td>
<td>1120 1087 1120 36/0</td>
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<tr>
<td>2</td>
<td>We're Not Making Love</td>
<td>Boyz II Men</td>
<td>(Motown)</td>
<td>985</td>
<td>885 812 796 37/1</td>
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<tr>
<td>3</td>
<td>Tyrone</td>
<td>Erykah Badu</td>
<td>(Kedar/Universal)</td>
<td>955</td>
<td>989 969 1024 35/0</td>
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<tr>
<td>4</td>
<td>Hold On</td>
<td>Brian McKnight</td>
<td>(Anytime)</td>
<td>877</td>
<td>830 684 576 33/1</td>
</tr>
<tr>
<td>5</td>
<td>I Don't Ever Want To See You</td>
<td>Sounds Of Blackness</td>
<td>(Perspective/A&amp;M)</td>
<td>787</td>
<td>774 708 741 33/0</td>
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<tr>
<td>6</td>
<td>I Can't Help Myself</td>
<td>Uncle Sam</td>
<td>(Stonerkreek/Epic)</td>
<td>729</td>
<td>721 611 581 31/0</td>
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<td>7</td>
<td>My Body</td>
<td>LSG</td>
<td>(EastWest/EEG)</td>
<td>725</td>
<td>769 791 957 29/0</td>
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<td>8</td>
<td>My My My</td>
<td>Whispers</td>
<td>(Interscope)</td>
<td>670</td>
<td>665 575 574 31/0</td>
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<td>9</td>
<td>I Won't Let You Do That To Me</td>
<td>Luther Vandross</td>
<td>(LV/Epic)</td>
<td>617</td>
<td>559 451 341 28/1</td>
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<td>10</td>
<td>In Harm's Way</td>
<td>Bebe Winans</td>
<td>(Atlantic)</td>
<td>613</td>
<td>692 737 799 27/0</td>
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<td>11</td>
<td>I Care 'Bout You</td>
<td>Milestone</td>
<td>(LaFace/Arista)</td>
<td>595</td>
<td>696 711 737 26/0</td>
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<tr>
<td>12</td>
<td>Together Again</td>
<td>Janet</td>
<td>(Virgin)</td>
<td>506</td>
<td>457 446 416 28/2</td>
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<td>13</td>
<td>5 Steps</td>
<td>Dru Hill</td>
<td>(Island)</td>
<td>469</td>
<td>357 322 338 22/3</td>
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<td>14</td>
<td>I'm Good Girls</td>
<td>Joe</td>
<td>(Elektra)</td>
<td>469</td>
<td>459 455 510 20/0</td>
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<tr>
<td>15</td>
<td>Butterfly</td>
<td>Mariah Carey</td>
<td>(Columbia)</td>
<td>455</td>
<td>496 659 762 22/0</td>
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<tr>
<td>16</td>
<td>All About You</td>
<td>Will Downing</td>
<td>(Motown)</td>
<td>434</td>
<td>517 521 608 19/0</td>
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<tr>
<td>17</td>
<td>Shoe Was On The Other Side</td>
<td>Patti Labelle</td>
<td>(Motown)</td>
<td>415</td>
<td>454 476 564 23/0</td>
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<td>18</td>
<td>First Thing On Your Mind</td>
<td>Vanessa Williams</td>
<td>(Motown)</td>
<td>360</td>
<td>341 316 337 20/0</td>
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<tr>
<td>19</td>
<td>Maybe</td>
<td>Johnny Gill</td>
<td>(Motown)</td>
<td>353</td>
<td>329 319 325 18/0</td>
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<tr>
<td>20</td>
<td>When You Call On Me/Baby...</td>
<td>Luther Vandross</td>
<td>(LV/Epic)</td>
<td>285</td>
<td>377 392 502 16/0</td>
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<tr>
<td>21</td>
<td>How Could...</td>
<td>Toni Braxton/W/Kenny</td>
<td>(LaFace/Arsta)</td>
<td>283</td>
<td>296 381 402 15/0</td>
</tr>
</tbody>
</table>

**NEW & ACTIVE**

- **PHAJA** So Long (Well, Well, Well) (Warner Bros.)
- **K-Ci & JOJO** All My Life (MCA)
- **PhaZZah** What U Do For Me (Motown)
- **SOMETHIN' FOR THE PEOPLE** All I Do (Warner Bros.)
- **DESTINY'S CHILD** No, No, No (Motown)
- **WILLIS** Love By A Real Player (Viking)
- **NANCY WILSON** Hello Like Before (Atlantic)
- **OL SKOOL** Am I Dreaming (Keia/Universal)
- **BIG BUB** Zoom (Kedar/Universal)
- **CHUCK JACKSON & DIONNE WARWICK** If I Let Myself Go (Warner Bros.)

**HOTTEST RECURRENTS**

- **PHRASIA** So Long (Well, Well, Well) (Warner Bros.)
- **OL SKOOL** Am I Dreaming (Keia/Universal)
- **BIG BUB** Zoom (Kedar/Universal)

**BREAKERS**

- **VANESSA WILLIAMS**
  - First Thing On Your Mind (Mercury)
  - Total Plays: 360/19
  - Total Stations/Adds: 20/0

- **JOHNNY GILL**
  - Maybe (Motown)
  - Total Plays: 353/24
  - Total Stations/Adds: 18/0

**MOST ADDED**

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<th>Artist/TITLE/Label</th>
<th>Adds</th>
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<tr>
<td>PHIL PERRY One Heart One Love (Peak/Universal)</td>
<td>9</td>
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<tr>
<td>MARY J. BLIGE Seven Days (MCA)</td>
<td>10</td>
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<tr>
<td>OL SKOOL Am I Dreaming (Keia/Universal)</td>
<td>4</td>
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<tr>
<td>JODY WATLEY Off The Hook (Atlantic)</td>
<td>3</td>
</tr>
<tr>
<td>ALLURE FREAKIN (Give You All) (Track Masters/Crave)</td>
<td>3</td>
</tr>
<tr>
<td>DRU HILL 5 Steps (Island)</td>
<td>3</td>
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<tr>
<td>K-Ci &amp; JOJO All My Life (MCA)</td>
<td>1</td>
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<tr>
<td>PATTI LABELLE Someone Like You (MCA)</td>
<td>1</td>
</tr>
<tr>
<td>LSG Fit, F., BUST &amp; MC LYTE.Curious (EastWest/EEG)</td>
<td>1</td>
</tr>
<tr>
<td>PAUL ABINUNNED Jody Bumpin Yippee Yo Yo (A&amp;M)</td>
<td>1</td>
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<tr>
<td>USHER Nice &amp; Slow (LaFace/Arista)</td>
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**MOST INCREASED PLAYS**

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<th>TOTAL PLAY INCREASE</th>
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<tr>
<td>Dru Hill 5 Steps (Island)</td>
<td>+112</td>
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<td>Dru Hill We're Not Making Love (LaFace/Arista)</td>
<td>+100</td>
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<tr>
<td>Mary J. Blige Seven Days (MCA)</td>
<td>+85</td>
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<td>OL Skool Am I Dreaming (Keia/Universal)</td>
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<tr>
<td>SWF Rain (RCA)</td>
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<td>Jody Watley Off The Hook (Atlantic)</td>
<td>+61</td>
</tr>
<tr>
<td>Luther Vandross I Won't Let You... (LaFace/Arista)</td>
<td>+58</td>
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<tr>
<td>Janet Together Again (Virgin)</td>
<td>+49</td>
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<tr>
<td>USHER Nice &amp; Slow (LaFace/Arista)</td>
<td>+46</td>
</tr>
<tr>
<td>Phil Perry One Heart One Love (Peak/Universal)</td>
<td>+45</td>
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**New Single**

**Sweetest Taboo**

From the Album **Signature**

Going for adds January 26, 1998

**CONTACT**

MAG Company, Inc. • 213-628-4580

---

**1998 Grammy Nominee**

**1998 Grammy Nominee**
<table>
<thead>
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<th>States</th>
<th>Stations and their adds listed alphabetically by market</th>
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<td>MD:</td>
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<td>Interim WKSF/Asheville, WNCY/Appleton, KGNC/Amarillo,</td>
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<tr>
<td></td>
<td>15 17 18 15 13 7 48 7 214 70 3 405 306</td>
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<td></td>
<td>JO JO DEE Patrick Clark Chu Kipp Greggory Neil McGinley</td>
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<td>PO/MD:</td>
<td>PD: Polly Earley Bernard Allen Fernandez Gray</td>
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<td>PD: Den Patsy Winston Jeff Huard</td>
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<td>PD:</td>
<td>CLAY WALKER 10 ALAN JACKSON 24 MICHAEL PETERSON</td>
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<tr>
<td></td>
<td>24 PATTY LOVELESS 14 JO DEE</td>
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<td>13 RHETT AKINS Gory those</td>
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<td>WAK/Rock, LA                               9 15 10 7 5 5 5 5 5 5</td>
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<td>WCTK/Miami, FL                             9 15 7 5 5 5 5 5 5 5</td>
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<td>WCO/Atlanta, GA                           7 5 5 5 5 5 5 5 5 5</td>
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<td>WWL/San Francisco, CA                     5 5 5 5 5 5 5 5 5 5</td>
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<tr>
<td></td>
<td>WZAA/Frankfort, KY                        5 5 5 5 5 5 5 5 5 5</td>
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<tr>
<td></td>
<td>WWL/San Francisco, CA                     5 5 5 5 5 5 5 5 5 5</td>
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<tr>
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<td>WZAA/Frankfort, KY                        5 5 5 5 5 5 5 5 5 5</td>
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<td>WWL/San Francisco, CA                     5 5 5 5 5 5 5 5 5 5</td>
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201Total Reporters
201 Current Reporters
179 Current Playlists

Reported Frozen Playlist (12):
WWHK/Binghamton, NY
WWDGRF/Myers, FL
WSWS/Greenville, SC
WFMS/Indianapolis, IN
KEYY/Minneapolis, MN
WXK/Raleigh, NC
WQDR/Raleigh, NC
WYD/Dothan, GA
KNC/Sacramento, CA
KCFY/San Antonio, TX
KOMP/Seattle, WA
W2XX/Youngstown, OH

Did Not Report, Playlist Frozen (10):
WKKK/Playboy, OH
WQKJ/Jacksonville, FL
WXK/Raleigh, NC
KCFY/San Antonio, TX
W2XX/Youngstown, OH

www.americanradiohistory.com
Online With Country's Future

CRS 29 moves to downtown Nashville with four days of nonstop action

By Calvin Gilbert

There’s no shortage of attention-grabbing panels and special events as the Country Radio Seminar enters its 29th year with a new location in downtown Nashville.

The move from the Opryland Hotel to the Nashville Convention Center may prove to be slightly disorienting for longtime CRS attendees, but every effort is being made by the Country Radio Broadcasters to provide a smooth transition.

CRS 29 takes place February 25-28 with the theme “Online With Country’s Future.” Those who regularly attend CRS don’t have to be convinced of the event’s importance to their stations. If you’re sitting on the fence about this year’s registration, you might change your mind after you read what’s in store.

For additional information, call the CRS office at (615) 327-4487.

Wednesday, February 25

No panel discussions are scheduled for the first day of CRS 29, but you’ll want to take advantage of the registration early to participate in one of the week’s most popular events, the Artist/Radio Taping Sessions. Bring your recorder and your station IDs for the three taped sessions at 10:30am, 1pm, and 3:30pm. The lineup at the booths can get extremely long, but it’s the year’s best opportunity to get those IDs from some of country’s biggest stars.

Station GMs from throughout the nation will be gathering for a “chat room” session at 3:30pm, with a press conference taking place at 6pm. The traditional welcoming reception is scheduled for 6:30-8pm, followed by the Super Faces Show from 8-10pm. This year’s Super Faces performances have not been determined, but the show usually features two top country acts.

Thursday, February 26

The General Managers’ Working Breakfast kicks off the day at 8am. Media Matrix President Tim Mowsky will act as facilitator.

The speaker for the 9am keynote address had not been finalized at press time, but CRB officials are continuing efforts to secure the services of a superstar artist who has been in the news a lot lately.

• Radio Group Heads (10:30am). Armond Curry, VP/GM Alan Box moderates the discussion with a panel that includes Jackson President/COO Randy Michaels, Clear Channel President/COO Mark Mays, ARS co-CEO John Gehron, and Citadel Big Fork President Larry Wilson.

Decca is sponsoring Thursday’s luncheon, which will also feature entertainment from two of the label’s acts — newcomer Shane Stockton and Lee Ann Womack.

• Radio And Recording: The Common Good (2pm). This one is about the business of radio and records — as opposed to R&R, the publication. The session is designed to help labels and radio understand each other’s goals. Insight Management’s Maria Brunner moderates the discussion with an array of panelists including Capitol/Nashville Sr. VP/Promotion Bill Catino, MCA/Nashville VP/National Promotion Dave Bailey, KNIX/Phoenix GM Larry Daniels, and WCOL-FM/Columbus MD John Crenshaw.

• Sales Research And Training (2pm). This marks the release of Eagle Research’s CRB-commissioned study into the attitudes of radio professionals towards those dealing in advertising dollars. The discussion will also center on how stations can use research to their advantage. Eagle Research President Gregg Lindahl and VP/Sales & Marketing David Gates present the new data during a session moderated by Westwood One VP/Programming Charlie Cook.

• The Negotiation Connection (2pm). Veteran broadcaster and expert negotiator Larry Patrick will show you how to get a pay raise and develop better relationships with your colleagues. You’ll leave the session with a workbook to help provide an edge in your negotiations.

• CRS University: Programming (2pm). Get ready for a crash course in today’s state-of-the-art programming. The afternoon begins with The Ten Skills Of A Great Program Director, an interactive presentation by programming pro Dave Martin. At 3:30pm, Craig Scott offers the basics of format structure, deadlines, and rotations in Getting Started. For more-seasoned programmers, Rusty Walker Programming’s Bob Glace expands on the same theme during a concurrent session, Building On The Basics.

Work on your CRS University programming degree continues at 4pm, during Setting Up Your Music Software, a session led by A-Ware Software’s Joe Knapp. In the concurrent session, Technical Operations, Real Country Network GM Dave Nicholson tells you how to maximize your automation and localize national programming.

• CRS University: Sales (3:30pm). KCYY & KXKV/San Antonio VP GM Ben Reed presents Hiring & Managing Peak Performers. In addition to the practical tools, this session will provide written material outlining sales principles and ideas.

At 4:30pm, those in the University’s Programming and Sales curriculum get together to hear Arbitron’s Pierre Bouvard explain the nuts and bolts of the Arbitron Ratings System and what it means to your station’s revenues.

• Music Row Field Trip ... On The Road Again (3:30pm). The excursion includes stops at the Country Music Hall of Fame and the historic RCA Studio B. Don’t be surprised to find some of Nashville’s music-makers serving as your hosts.

• Internet Workshop (4pm). The presentation will cover everything from the basics of launching a Web site to maximizing your Internet’s potential in promoting your station. Panelists include AudioNet President Mark Cuban, Electric Village President/CEO David Brunner, and Wavelink Inc. President Andy Beal.

• Work And Family (4pm). As any radio veteran will attest, it’s a constant challenge to balance work and home life. Increased radio competition hasn’t made matters any easier, but you can pick up some pointers that will help you cope with every day life. Panelists include KUSB/Merced, CA GM Lee Nye and NOW/Omaha GM Ken Fearnow.

• Thursday Night Rap Room (6pm). For the benefit of CRS novices, this has nothing to do with Puff Daddy or Heavy D. Instead, it’s a chance for radio and label people to share ideas. The discussion will be led by Billboard/Country Airplay Monitor’s Wade Jessen.

Friday, February 27

While others sleep late, general sales managers will be meeting for an 8am breakfast session. However, you can bet that best-selling author and advertising executive Al Ries’ 9am speech will attract the interest of a wide range of attenders, including the upper echelons of the radio and music industries.

Ries is best known for two books he co-wrote with Jack Trout — Positioning: The Battle For Your Mind And Marketing Warfare. Ries’ other books include Bottom-Up Marketing (which attacks some of management’s most cherished concepts), Horse Sense (which attacks much of the conventional wisdom of how to become successful), and The 22 Immutable Laws Of Marketing (which outlines why marketing plans succeed or fail in the ’90s).

Ries’ latest book, Focus: The Future Of Your Company Depends On It, was published last year.

• The Artist Perspective: All Access (11am). Artists’ representatives will talk about what can (and can’t) be done when the stars visit your city — and how radio can help. KZLA/Los Angeles Director/Promotion Marida Pettijean and WDEEN/Macon, GA APD/MD Laura Starling will be involved in the discussion with Reprise/ Nashville Manager/Western Region Promotion Lisa Andrick. Joining the discussion are RPM Management Director/Tour Marketing & Radio Relations Doug Alken (who works with Tim McGraw) and Donna Wilson (Trisha Yearwood’s road manager). The panel will be moderated by Insight Management’s Maria Brunner, who currently works with Clint Black, David Lee Murphy, and Big House.

• Sales Management: State Of The Art (11am). Several GSMs and PDs discuss how they work together to service their listeners and advertisers. The panel includes KPLX/Dallas GSM Michael Sunshine and PD Smokey Rivers, WFMS & WGR/Indianapolis GSM Jim McComb and PD Sam McGuire, and KKCS/Colorado Springs GSM Bob Baranski and PD Charlie Cassidy.

• Career Development Panel. Jackson Group PD Jay Brabigt, KYC/San Francisco PD Eric Logan, WSRX/Nashville VP/PDM John King, and KJY/Den Moines OM Beveree Reiter will be discussing how you can keep moving forward during periods of uncertainty. Moderated by Rusty Walker Programming VP/Consulting Services Phill Hunt, the panel will also explain how to demonstrate your talents to a new owner and how to learn the skills required to ensure your advancement within a company or group.

• Focus Group: Country Listeners Talk About You And Your Competition (11am). Instead of a panel of "experts," the session features real listeners who will explain their likes and dislikes. The presentation is under the supervision of KFKE/ Kansas City’s Dale Carter and research experts Roger Wimmer and Matt Hudson.

ASCAP and Reprise/Nashville are sponsoring the noon luncheon, which features music from ASCAP songwriter Terri Clark and Reprise recording artist Michael Peterson. As a lingering cooled Terri Clark from performing at last year’s luncheon, she promised the crowd that she would return for CRS 29. She’s living up to her word.

• Award Winning Station Promotions (2pm). This not only is an excellent opportunity to marvel at the innovative campaigns executed by the Country Radio Promotion Award winners, it’s also prime time to borrow these ideas for your station.

• How To Critique, Coach, And Motivate Air Talent (2pm). Dan Jackson (who shows you how skills required to grow as an air talent and how to manage air talent.

• Leading Your Team To The Next Millennium (2pm). Steven Covey’s Covey Leadership Center leads this session designed to provide you with new ways to inspire and motivate your staff: Organizational consultant and author Dr. Allen Johnson’s comments will convert theory into real-life radio and music industry applications.

• CRS University: Programming (2pm). MCA/Nashville Director/ National Promotion Bill Mack explains how PDs and MDs can establish strong relationships with labels. A concurrent session deals with morning show production.

Separate sessions at 2:30pm center on acquiring and interpreting free research and using the Internet as a show prep resource.

At 3pm, Arbitron’s Pierre Bouvard explains the use of Maximizer technology as a ratings analysis tool. Another 3pm session deals with FCC regulations.

KTRS/Casper, WY Managing News Editor Jim Bafaro’s 3:30pm session explains how news and creative public affairs programming can be created with limited resources. Cool Gimmicks: Thinking Out Of The Box takes place at the same time.

Friday’s programming sessions end at 4pm with Creative Brainstorming.

• CRS University: Sales (2:30pm). The discussion begins at 2:30pm with Yarning National Army Sponsorships Into Local Revenue. Several national advertising and

Continued on Page 60
The Mavericks

To Be With You
The new single from The Mavericks upcoming album
“TRAMPOLINE”

WILL ADMIT ONE CHILD GOOD FOR AFTERNOON PERFORMANCE ONLY
Exchange of Ticket Wagon SHOW DATE IN YOUR LOCAL PAPER

PRODUCED BY RAÚL MALO AND DON COOK

WILL ADMIT ONE ADULT
Exchange of Ticket Wagon

Going For Airplay Now

© 1994 MCA Records Nashville, a Division of MCA Records, Inc.
On The Road Again ... In ’98
Country acts tuning up guitars — and tour buses — for major tours

Santa Claus was coming to town about a month ago, but who might be visiting your city in 1998?

After a holiday hiatus, country acts are returning to the road for what’s shaping up to be one of the strongest tours ever. As the major label promotions with Nashville talent agents (R&R 1/9) indicated, some new concepts are being added to the touring mix.

The most notable twist is a trend toward tours that feature more than one headline-caliber artist. As an indication, look at the list of all-star super-star partnerships, one of 1997's top-grossing tours was a co-headlining package featuring Reba McEntire and Brooks & Dunn. The acts will return to the road together later this year, but they have other things planned for the spring and early summer.

In addition to headlining dates in the U.S., McEntire is traveling to Australia as a “special guest” on Kenny Rogers and Reba McEntire’s Down Under Tour. While McEntire has previously performed individual dates in England and Switzerland, this marks her first overseas tour. The tour kicks off March 28 in Sydney, Melbourne, Perth, and Brisbane, and other dates will be added. Keeping a domestic approach, Brooks & Dunn will be headlining the spring and summer with Terri Clark.

After an initial New Year’s Eve date at the Las Vegas and by Renewable White started the year with an already scheduled, spring and summer tour, which will be featuring scattered dates on their co-headlining tour. They’ve logged sellouts at all of the 12 right dates, including tonight’s (January 23) show in Lafayette, LA. More than 80 shows are already scheduled, and it looks like the tour could be taking on more than 100 cities before it’s over.

Nowhere is the multistar lineup more obvious than in George Strait's upcoming tour, which will also feature Tim McGraw, Faith Hill, John Michael Montgomery, and Anne Wannamack. Strait set the tone with his headlining April 6 show in San Antonio and Dallas, but this mark’s his first full-fledged stadium tour. To add to the excitement, midway rides and other attractions will be placed at each concert venue.

This year will also bring Shania Twain’s tour since the release of The Woman In Me. John Hui of Creative Artists Agency says, “We’re approaching it from a rock ‘n roll perspective.” Twain’s tour is set to begin in May, but no dates have been announced, and the length of the tour is still to be determined. The country singer claims that she has never toured. That’s not true, although she has not toured since The Woman In Me.

Garth Brooks will continue to be a major factor in country touring in ’98. Brooks has a history of announcing his tour dates way before the actual performances, but he has shows scheduled in Dallas, TX. Worth (February 30), Glendale, AZ (March 7), and Buffalo, NY (March 14).

Here’s a look at what else will be on the road this year.

Vince Gill’s tour kicks off in June, with opening acts including Patty Loveless and Chely Wright. Later in the year, Gill will also be doing his first-ever Christmas tour ... Alan Jackson will be touring with opening act Deana Carter ... Patty Loveless and Pam Tillis will each be headlining the theater dates ... Clint Black’s tourmates will include Trace Adkins, Michael Peterson, and the Kinneys ... Restless Heart will be touring with original lead vocalist Larry Stewart.

After completing Strait’s stadium tour, Faith Hill will be performing at fairs and festivals, including one on a theater tour with Sawyer Brown in March.
THE 29TH COUNTRY RADIO SEMINAR
JOIN US IN DOWNTOWN NASHVILLE THIS YEAR.

You'll learn how...
• to make your station more competitive
• to make a greater contribution to your organization
• to navigate the consolidation minefield
• to better manage your career

We promise...
• important, one-of-a-kind seminar sessions
• powerful keynotes from nationally-known speakers
• glitzy showcases featuring the top names in country music
• the biggest CRS Exhibit Hall ever
• another blockbuster New Faces Show, hosted by Jeff Foxworthy

Your registration includes admission to all seminar sessions and keynotes, the reception and Super Faces Show and dinner, the lunches and shows Thursday, Friday, and Saturday, the annual New Faces Show, and the Exhibit Hall: a station promotion book, results of the CRB sales research project, custom liners for your radio show, the country radio aircheck CD, and the CRS Attendee Bag loaded with great promotional items.

Special $375 registration rate expires January 30th, so hurry!
Register today at www.crb.org, or call 615-327-4487.
The New Album Gallery

January 27, 1998

Wade Hayes
When the Wrong One Loves You Right (Columbia)

"One of my favorite alguém when we finished this album was how much more music we added to it. My previous three projects, 'Some of That', 'Late Night', and 'Sooner or Later', were more commercial than this one. The reason is simple: I wanted to make an album that would stand the test of time. I aimed to create something truly special that would resonate with listeners for generations to come."

GOING FOR ADDS

January 26, 1998

Sherrie' Austin
"Put Your Heart Into It"

Arista: Sherrie' Austin offers her own version of the blues in this song she wrote with producer Will Rambeau. With Austin's funky attitude in full force, the songs it like she means it.

Toby Keith
"Dream Walkin" (Mercury)

Mercury: "Dream Walkin;" the title track from Toby Keith's latest album, is another testament to his ability to write memorable country songs. However, Keith's voice remains his greatest strength, since there's no doubting his identity when you hear him. By the way, he performs this without his previous doo-wop partner, Long.

Patty Loveless
"To Have You Back Again" (Mercury)

Epic: Patty Loveless and producer Emery Gordy Jr. explore a Roy Orbison vibe in this latest single from her album, Long Branch Of Loneliness.

Mavericks
"To Be With You" (RCA)

MCA: Lead vocalist Raul Malo co-wrote "To Be With You" with James House. It's the first single from the band's upcoming album, Trampoline. With the throbbing guitar intro, Malo's vocal delivery, and the song structure, it sounds like a Mavericks record.

Michael Peterson
"Too Good To Be True" (BNA)

Reprise: After the heartfeel emotion of "From Here To Eternity," his first R&B No. 1, Michael Peterson gets into an up-tempo mood with "Too Good To Be True."

Sawyer Brown
Another Side (BNA)

Curb: In writing "Another Side," lead vocalist Mark Miller displays his storytelling skills in a style reminiscent of Gordon Lightfoot's most memorable work. The Civil War theme deals with conflicting loyalties, but the exploration of life's "gray area" is perhaps even more vital today.

If you don't have Neon Nights, you've already missed appearances by:

Scott giving away a signed Blackhawk tour jacket.
A listener winning a one on one with Shania Twain.
Listeners winning Garth's Sevens on "Win It Before You Can Buy It."

Turn on Neon Nights before your competition does.

Country's Seven to Midnight Solution from the people who deliver AC's Delilah.

January 23, 1998 R&R * 63

Thompson Brothers Band
Blame It On The Dog (RCA)

"Like In Desire" is the Thompson Brothers Band's debut single, which is now playing country in Massachusetts. After graduating from high school, they moved to Nashville to attend Belmont University. Music City also provided a chance to continue playing at local nightclubs, including the old Galley, a hub for Music Row. As usual, they were backing up other lead singers just to pay the bills. As demonstrated on their debut album, there's a huge hole in front of the Thompsons that needs to be filled.

Kris Tyler
What A Woman Knows (Rushing Tide)

"I love to write love songs," says Kris Tyler. When she moved to Nashville, she was a singer-songwriter and composer, writing songs for local artists. Now, she's learning how to write for the Nashville recording industry. As a songwriter, she's tried to get her songs into the hands of artists, but she's had to work hard to get her songs heard.

LONESTAR "Say When" (Rascal)

Fact: It's in the interest of Country radio to have as many stars in the format as possible.
Fact: As programmers, those above us expect us to make "smart" investments. It pays off in time spent listening.

Here's the smart investment test for any song by any act:
1. Is it a radio hit?
2. Is the act compelling? The presses run on how people react to the group - buying tickets and/or CDs.
3. Is the creative well of the act deep enough to keep the format interested? How is the act's access to great songs (Songwriting ability is one of the keys.)

In the case of Lonestar's latest, "Say When"...
three "yes" answers. A no-brainer!
NEW & ACTIVE

J.C. JONES One Night (Rising Tide)
Total Stations: 40, Total Added: 1700, Total Added: 4,
Including: WRNS 15, KVQO 8, WKXK 5, WXXK 5
Plays include: WWAY 27 (27), KPLX 25 (25), KEAN 21 (21), KHEY 17 (17), WTNT 17 (17), WGST 15 (15), KTST 15 (15), KSJS 15 (15), KTXD 12 (12), KRKV 10 (10), WMZT 10 (10), WDOZ 10 (10), WOVK 10 (10), WWYD 10 (10), WWZK 9 (5), WWJO 7 (7), WWOD 7 (7), WCTR 6 (6), WXCL 6 (6)

PATTY LOVELESS To Have You Back Again (Epic)
Total Stations: 22, Total Added: 1527, Total Added: 19,
Including: WSAR 24, WBYT 18, KEAN 17, WDEN 15, WKXK 15, WDEB 15, WWAW 15, WXO 15, WKXK 15, KBUL 11, WAXX 10, WKXK 10, WPOC 9, KHY 8, KOSP 7, WDEZ 7, WMSI 7, WUBE 5, WWYZ 5
Plays include: WMZQ 28 (28), KCGK 17 (17), WCKT 17 (17)

PAUL BRANDT What's Come Over You (Reprise)
Total Stations: 34, Total Added: 1477, Total Added: 0,
Including: WCCW 26 (26), KEAN 21 (21), WKS 18 (18), KKF 15 (15), KJUG 15 (15), WSJS 15 (15), WTXA 15 (15), WWJF 14 (14), WXCL 14 (14), WSDC 13 (13), KRKV 10 (10), KTTS 10 (10), WTVY 10 (10), WWYD 10 (10), KVQO 8 (8), KOSP 7 (7), WGTR 7 (7), WBXZ 7 (7), WMJG 7 (7), WVOX 6 (6), WCTR 6 (6), KJAX 5 (5), KDFJ 5 (5), KVKS 5 (5), WSDK 5 (5), WTBG 5 (5)

RHETT AKINS Better Than It Used To Be (Decca)
Total Stations: 34, Total Added: 1153, Total Added: 5,
Including: WRBT 18, KCOM 10, WAXX 10, WWBY 5, WBGT 5
Plays include: WRNS 18 (18), KEAN 17 (17), KXIX 15 (15), KSOP 15 (15), KJUG 15 (15), KGNO 13 (13), WIVK 13 (13), KRKO 11 (11), WMZT 10 (10), WVOX 10 (10), KTVN 8 (8), WWJO 7 (7), WWOD 7 (7), WCTR 6 (6), WXCL 6 (6), KJAX 5 (5), KVKS 5 (5), WSDK 5 (5), WOSF 5 (5), WDEN 5 (5), WAXX 5 (5), WZZQ 5 (5)

TOBY KEITH Dream Walkin' ('Mercury')
Total Stations: 15, Total Added: 1113, Total Added: 4,
Including: WRBT 18, KCOM 10, WAXX 10, WWBY 5
Plays include: WRCN 18 (18), KEAN 17 (17), KXIX 15 (15), KSOP 15 (15), KJUG 15 (15), KGNO 13 (13), WIVK 13 (13), KRKO 11 (11), WMZT 10 (10), WVOX 10 (10), KTVN 8 (8), WWJO 7 (7), WWOD 7 (7), WCTR 6 (6), WXCL 6 (6), KJAX 5 (5), KVKS 5 (5), WSDK 5 (5), WOSF 5 (5), WDEN 5 (5), WAXX 5 (5), WZZQ 5 (5)

CACTUS CHOIR Step Right Up (Curb/Universal)
Total Stations: 22, Total Added: 964, Total Added: 5,
Including: WQBE 15, WXBA 15, KBAD 13, KORD 5, WIKK 5
Plays include: KXBO 24 (18), KEAN 17 (17), WNTN 17 (17), WRNS 16 (16), KTST 15 (15), WGENE 15 (15), WWJO 11 (11), WTVY 10 (10), KFIM 8 (8), WCTR 6 (6), KDFJ 5 (5), KTTS 5 (5), WDEN 5 (5), WXXK 5 (5), WRRD 5 (5), WWYZ 5 (5), WXCL 6 (6)

Songs Ranked By Total Plays

ABC RADIO NETWORKS

Coast-To-Coast
Mark Edwards + (214) 991-9200

J. C. JONES One Night (Rising Tide)
By Randy Meisler, MCA
DAVID KIRSH: I never stop loving you
SANNY KERSHAW Love Of My Life
SHAYNE TUCKER Better Than It Used To Be

Real Country
David Nicholson + (602) 966-6236

TRISHA YEARWOOD Perfect Love (MCA)
By Randy Meisler, MCA
DAVID KIRSH: I never stop loving you
SANNY KERSHAW Love Of My Life
SHAYNE TUCKER Better Than It Used To Be

Radio One Country Playlist

C. D. Covener + (970) 949-3339

J. C. JONES One Night (Rising Tide)
By Randy Meisler, MCA
DAVID KIRSH: I never stop loving you
SANNY KERSHAW Love Of My Life
SHAYNE TUCKER Better Than It Used To Be

WESTWOOD ONE RADIO NETWORKS

Charlie Cook + (805) 284-9000

C. D. Covener + (970) 949-3339

J. C. JONES One Night (Rising Tide)
By Randy Meisler, MCA
DAVID KIRSH: I never stop loving you
SANNY KERSHAW Love Of My Life
SHAYNE TUCKER Better Than It Used To Be

Digital Country

L. J. Smith

J. C. JONES One Night (Rising Tide)
By Randy Meisler, MCA
DAVID KIRSH: I never stop loving you
SANNY KERSHAW Love Of My Life
SHAYNE TUCKER Better Than It Used To Be

New Country

Smith

J. C. JONES One Night (Rising Tide)
By Randy Meisler, MCA
DAVID KIRSH: I never stop loving you
SANNY KERSHAW Love Of My Life
SHAYNE TUCKER Better Than It Used To Be

Toby Keith Yearwood

J. C. JONES One Night (Rising Tide)
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Country Video

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COUNTRY VIDEO

Country Video

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### Country Playlists January 23, 1998

#### WNAV/New York

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**COUNTRY PLAYLISTS**

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Radio’s Golden Boy Notes AMAs Silver Anniversary

Continued from Page 1

be hard to replace an academy show because an academy is an academy. But there hadn’t been a popularity poll. Nobody had asked the record-buying radio listeners who they think. That seems different, so we thought we’d try it.

The first AMA show bowed as a 90-minute special in January 1973. It’s now a three-hour event. “It was an immediate hit and has consistently been the second-highest-rated awards show next to the Grammys,” remarks Clark. “It’s a very close race between the Grammys and us.”

Clark, a son past past Grammy recipient, doesn’t view the two awards shows as competitors. “The awards are for all of us. Getting a Grammy is undoubtedly one of the greatest honors any musician or vocalist can receive. The same token, if you’re in the business of selling music and pleasing fans, it’s extremely nice to acknowledge their support. Anyone with five cents worth of brains knows that’s where it all starts. We sort of dragged them into the 20th century by their heels at one point. In the old days, they were giving awards to people who were industry darlings, but weren’t really in vogue with the record-buying public.”

Globe-Trotter

A somewhat similar situation exists with 55-and-older Gold- en Globe Awards, a project Dick Clark Productions has been involved with for the past 15 years. “Although they are not as high-profile as the Grammys, the awards in the world, watched by literally a billion people. Everybody else lives in their shadow. Interestingly enough, though, the Golden Globes have become a precursor for the Oscars, and our show is bigger than ever.”

Clark’s appearance on these shows does backstage celebrity interviews (as he did this past Sunday night), he is content to work only on his behind-the-scenes role. In fact, Clark purposefully planned his life for that. “I know at some point I wouldn’t get job offers to be behind the microphone or in front of the camera, because ageism sets in. Being in the upper echelons, I don’t think it’s fair. But there are times when, as a producer, I even find myself looking for younger people. It’s a fact of life. I could do so much more.”

Three weeks ago, a shivering Clark welcomed 1998 in Goth- am’s Times Square on his annual Rockin’ New Year’s Eve. The bill included Shawn Colvin, KC & The Sunshine Band, Spice Girls, or Richard Clayderman. The New Year was recognizes,”

Candid Observations

The notion that a single company can own hundreds of radio stations doesn’t sit well with Clark. “I’ve always looked upon radio as a mom-and-pop business. There’ve been many big corporations in it, but a station is like a tailor-made suit.”

“The men and women who are on the air are so terribly important, because the business is run by people who can’t do that. They’re primarily accountants and lawyers—businesspeople interested in the bottom line. That sounds like a sour grapes attitude from an on-air guy, and it probably is. On the other hand, I’m a businessman and understand their problems. I work for many people who really don’t know why this business works—and that’s scary.”

“AC as a fractionalized format, he comments, “You have several versions of it, including Urban AC. I hope we don’t can- nibalize ourselves to the point where audiences are too small to maintain any autonomy.”

His weekly countdown, United Stations’ U.S. Music Survey, is a fixture on many leading ACs, and Clark acknowledges that he’d be “very disappointed” if he could no longer do it. “I look for- ward to it and get to remain cur- rent in at least one format that’s doing very well these days. It’s a real joy and helps keep me young, invigorated, and interested. We’re also in the 15th year of Rock, Roll & Remember, which allows me to enjoy the memories of the good old days.”

Mixing Work And Play

At this stage of his career, Clark believes that doing seven weekly hours of radio is just about right. “When I was a kid, I did about 18 hours a week of live television. It’s the same as live radio, with a little more pres- sure. But it was water off a duck’s back for me.”

“My life’s more diversified now, and I like to be able to bank things and have a little travel time. I still put in a 40-50-hour week, but I can get a few days off and go to an island. As much as I love radio and tele- vision, there are other things you must do. Take it from an old hand—have another life in addition to your career.”

Food For Thought

One of the seemingly count- less tentacles of Clark’s empire has reached into the restaurant business. Almost a dozen American Bandstand Grills have popped up, mostly in the Mid- west. “If you need restaurant em- ployees, I’ll be all over radio, and the problem is solved. Radio’s the only place you can do something like that.”

“I’m indebted to my radio friends because, regardless of how much television I do, if I ever need help and support, I reach out to radio. Whenever I need help, they give it. It’s sin- gularly the greatest communications medium.”
AC TOP 30
JANUARY 23, 1998

ARTIST TITLE LABEL

No Songs Qualified For Breaker Status This Week

MORE ADDED

ARTIST TITLE LABEL

MORE INCREASED PLAYS

ARTIST TITLE LABEL

HOTTEST RECURRENTS

NEW & ACTIVE

LORENA MCKENNITT The Mummies’ Dance (Quinlan Road/WB)
Total Stations: 10, Adds: 0, Pays: 144, WHB 8 (12), WRVR 3 (8), WLIG 24 (24), WZTS 15 (8), WMZK 15 (8), WIP 17 (10), KQMB 4 (3), KNYM 23 (7), KCKW 16 (18).

FLEETWOOD MAC Landslide (Reprise)

GARY BARLOW Superhero (Arista)
Total Stations: 29, Adds: 28, Pays: 99, WWL 5, WUF 6, WXFL 11, WHD 1, WUBB 3, WTCB 2, WINK 19, WQFM 2, WMXS 19, WFMK 10, WGML 5, KXNW 1, KELO 1, KAVW 8.

SARAH MACALPINE Sweet Surrender (Arista)

EDDIE MONEY Can You Fall In Love Again? (CMC)

SPICE GIRLS Too Much (Virgin)

Songs ranked by total plays. Station call letters followed by number of plays.

“Give Me Forever (I Do)”
John Tesh featuring James Ingram
AC Chart Debut in only 2 weeks!

Most added 2 weeks in a row with 14 adds this week including:
KESZ/Phoenix KOSI/Denver KKCW/Portland KGBY/Sacramento KKMJ/Austin WMN/Greenville WMGS/Wilkes Barre WLHT/Grand Rapids WJBR/Wilmingtn WDEF/Chattanooga WAHR/Huntsville WFGP/Atlanta City KMA/Topeka KATF/Dubuque

Contact Scott Meyers - Director of National Promotion Toll Free: (888) 54-TUNES

www.americanradiohistory.com
From the critically-acclaimed album "BORN & RAISED" the follow-up single to "If I Were You"

Featured artist at the AC Awards Luncheon, Friday, February 6th.
Performing Saturday, February 7th, at A & B Opening for Glenn Frey and Max Carl

ON YOUR DESK NOW!

RUNNING HOME

For further information contact: Meg MacDonald, Director of Artist Relations/Promotions (310) 451-5727 Email: Mymie@VanguardRecords.com
<table>
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<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<th>WEEKS</th>
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**NEW & ACTIVE**

1. **SMASH MOUTH** - *WALKIN' ON THE SUN* (Interscope) - 2811
2. **MATCHBOX 20** - *3AM* (Lava/Atlantic) - 2793
3. **LISA LOEB** - *I Do* (Geffen) - 2747
4. **CHUMBAWAMBA** - *Tubthumping* (Republic/Universal) - 2598
5. **PAULA COLE** - *I Don't Want To Wait* (Imago/WB) - 2446
6. **SUGAR RAY** - *Fly* (Lava/Atlantic) - 2332
7. **SARAH MCLACHLAN** - *Sweet Surrender* (Arista) - 2024
8. **TONIC** - *If You Could Only See* (Polydor/Armor) - 1946
9. **SAVAGE GARDEN** - *Truly Madly Deeply* (Columbia) - 1914
10. **BILLIE MIERS** - *Kiss The Rain* (Universal) - 1793
11. **DIONNE WARWICK** - *My Heart Will Go On* (Soul) - 1751
12. **LORENA McKENNITT** - *The Mummers Dance* (Quantum/Redwood) - 1553
13. **THIRD EYE BLIND** - *How's It Going To Be* (Elektra/EGG) - 1546
14. **CELINE DION** - *My Heart Will Go On* (Soul) - 1460
15. **ELTON JOHN** - *Something About...* (Rocket/A&M Associates) - 1402
16. **ALANA DAVIS** - *32 Flavors* (Elektra/EGG) - 1282
17. **SUNDAYS** - *Summertime* (DGC/Geffen) - 1249
18. **THIRD EYE BLIND** - *Sem-Charmed Life* (Elektra/EGG) - 1248
19. **MATCHBOX 20** - *Push* (Lava/Atlantic) - 1194
20. **GREEN DAY** - *Time Of Your Life* (Good Riddance) (Reprise) - 1194
21. **BARRY ADAMS** - *Back To You* (A&M) - 1066
22. **CHANTAL KREVIAZUK** - *Surrounded* (Columbia) - 1004
23. **JEWEL** - *Faithful Songs* (Atlantic) - 944
24. **SHAWN COLVIN** - *Sunny Side Up* (A&M) - 855
25. **DIONNE WARWICK** - *Criminal* (Columbia) - 819
26. **FIONA APPLE** - *Criminal* (Clean State/Work) - 741
27. **BLESSED UNION** - *Light In Your Eyes* (Capitol) - 728
28. **VERSE** - *Bitter Sweet Symphony* (Hut/Virgin) - 687
29. **BEN FOLDS FIVE** - *Brick* (Soul) - 665
30. **ROBYN** - *Show Me Love* (RCA) - 598

**HOTTEST RECURRENTS**

1. **LONGPINES** - *On And On* (Mother/Child) - 3081
2. **SMASH MOUTH** - *Walkin' On The Sun* (Interscope) - 2811
3. **MATCHBOX 20** - *3AM* (Lava/Atlantic) - 2793
4. **LISA LOEB** - *I Do* (Geffen) - 2747
5. **CHUMBAWAMBA** - *Tubthumping* (Republic/Universal) - 2598
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20. **MATCHBOX 20** - *Push* (Lava/Atlantic) - 1194

**BREAKERS**

No Songs Qualified For Breaker
Status This Week

**MANY ADDED**

1. **JIMMY DION** - *My Heart Will Go On* (Soul) - +231
2. **JIMMY JAY** - *Are You Jimmy Jay?* (Epic) - +154
4. **EDWIN MCCAIN** - *I'll Be (Lava/Atlantic) - +98
5. **FLEETWOOD MAC** - *Landslide* (Reprise) - +54
6. **MARCY PLAYGROUND** - *Sex And Candy* (Capitol) - +50
7. **DAN & JANE** - *Pineapple* (Local) - +50
8. **SHANA TWIN** - *You're Still The One* (Mercury) - +44
9. **DAN & JANE** - *Packerena (Local) - +39

**BEST OF THE WEEK**

- **GABBY SANTOS** - *A Day Without You* (Polydor) - 100
- **JIMMY JAY** - *Are You Jimmy Jay?* (Epic) - 98
- **PAULA COLE** - *Imago/WB* - 98
- **EDWIN MCCAIN** - *I'll Be (Lava/Atlantic) - 98
- **FLEETWOOD MAC** - *Landslide* (Reprise) - 54
- **MARCY PLAYGROUND** - *Sex And Candy* (Capitol) - 50
- **SHANA TWIN** - *You're Still The One* (Mercury) - 44
- **DAN & JANE** - *Pineapple* (Local) - 39

*This chart reflects airplay from January 12-15. Songs ranked by total plays. Songs ranked by total plays, many of which are down this week due to the four-day chart period. Bullet determination was made by proportionally indexing plays against last week's totals. Highlighted songs indicate Breaker. 94 Hot AC reporters. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrant. © 1996, R&R Inc.*
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Vocals: Can’t Live With ‘Em, Can’t Live Without ‘Em!

A cross section of programming opinions on the format’s hottest music issue

The single issue that confounds programmers—and promotion people, too—is more than any other in this format, which is vocals. The right ones to play? As the following remarks illustrate, there is no single overarching answer.

KYOT/Phoenix PD Nick Francis challenges NAC’s dependence on AC vocals. But AC’s changing landscape posed by an aging primary demo. “Vocals play an important, yet secondary, role for baby boomers,” Nick states. “They don’t look for a musical landscape on NAC radio. It’s just like if you go to your favorite neighborhood pizza joint, they’ll have salads, pasta, and sandwiches on the menu, too.”

Why? Because you may just want a little something that complements the taste of your pie, or you may not be in the mood for pizza, but your partner is. That’s the analogy I give the ‘jazz Nazis’ who call to scold me for playing any vocals at all. Vocals are there to enhance and complement the ‘instrumental experience,’ to provide spice and style, and to help bring the station to a wider audience. A vocal has to be a good song. Some qualities, production, lyrical and vocal quality all come into play. First and foremost, it has to fit, because mood boards will have Baby,” Nick concludes.

Creating A ‘Comfort Zone’

“If a vocal fits and is also familiar, even better, because it helps create a comfort zone for both the hard-core listener and the newcomer not yet committed to a smooth jazz listening habit. So far, AC has provided us with our core vocals. Having them in a big way, and our audience is getting older. When artists like Jewel, the Wallflowers, and the Dave Matthews Band are hitting AC, there’s something going on here. Mr. Jones! In the last two years, AC has come up with only two songs that resonated strongly with our listeners, ‘Change The World’ and ‘Unbreak My Heart.’ Perhaps it’s time not to be so AC-dependent as we’ve been.”

One last scenario: NAC has been a baby boomer format all the way. Within the next decade, the boomers will leave the 25-54 world, and the Gen X people will

The vocals—they are meant to enhance the main course.

Vocals provide a way for familiarity to find its way into our clocks. As a format, we are exposing fewer vocals than instrumentals and that vocals provide familiarity, there is still limited opportunity to break new ground in the vocal arena. The proportion forces us to be selective when we choose vocals. Some vocals we stepped out on last year were Rahsaan Patterson’s ‘Spend The Night,’ Pete Bellasco, Vanessa Rubin’s ‘That Was Then,’ Babyface’s ‘Seven Seas,’ and Vanessa Williams’ ‘Surrender.’

Providing The Punch

“Vocals may be the lesser part of the music mix in content, but what they lack in weight, they make up for in impact,” observes KJZ/Seattle PD Carol Handley. “They punch through and make themselves known. The benchmarks for a good song apply—strong, memorable melody; production values in keeping with smooth jazz; good lyrics. I’m also big on soul, warmth, and a positive feel.”

“Known songs build instant familiarity and can also pull listeners of other formats, but the music must fit the sense and sensibility of smooth jazz. Like instrumentals, the vocals should generally maintain an overall energy. Too often they go too far in a direction that will take them out of consideration, such as when they show off the artist’s full vocal range or build to a full ‘Disco theme song drama.’

“For covers, I’d like versions that are currently not being played in NAC. It’s a great frustration to see new covers of songs we already play. We need depth of material in vocals. There’s great Motown, ’70s, and ’80s material that can be smoothed out for this format. There are vocal warranters of that era—like Stevie Wonder, Joni Mitchell, and Van Morrison whose voices and performance are timeless. We have to be selective when we choose vocals to reflect our original mission statement.”

Most AC and Urban crossover vocals are more difficult, because we don’t have the luxury of weekly countdown research as other formats do—Mike Fischer

Smooth Jazz PDs jobs are more difficult, because we don’t have the luxury of weekly countdown research as other formats do—Mike Fischer

emotional connection. In the case of smooth jazz vocals, that connection must be made through compelling melodies supported by strong instrumentation, quality production, and lyrics that touch the heart. These parameters are the common thread in the hits in any format.

The RIAA recently identified 35-54 adults as the ultimate target for music. In NAC, we are blessed to be able to call music from multiple genres, offering our listeners true variety. This prime demo grew up in a time when singer-songwriters were common, and the landscape was rich. At the Oasis, the key is that each vocal match the flow—and share the integrity of our hit instrumental. And if you look at enough research over a period of time, you can draw some strong conclusions about what works: Passion plus integrity equals hit!”
### NEW & ACTIVE

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title/Label(S)</th>
<th>Total Plays</th>
<th>Total Stations/Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DIANA KRA LL Peal Me A Grape (Impulse/GRP)</td>
<td>260</td>
<td>255,24,3</td>
</tr>
<tr>
<td>2</td>
<td>CHIELI MINUCCI Dreams (JVC/JMI)</td>
<td>257</td>
<td>244,24,3</td>
</tr>
<tr>
<td>3</td>
<td>EVAN MARKS Coast To Coast (Verve Forecast)</td>
<td>248</td>
<td>238,24,3</td>
</tr>
<tr>
<td>4</td>
<td>SPECIAL EFX Heat To Stay (JVC)</td>
<td>248</td>
<td>238,24,3</td>
</tr>
<tr>
<td>5</td>
<td>LUTHER Vandross When You Call On Me/Baby... (LV/Epic)</td>
<td>211</td>
<td>202,20,0</td>
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<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title/Label(S)</th>
<th>Total Plays</th>
<th>Total Stations/Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>CHUCK LOEB Jest Us (Shanachie)</td>
<td>210</td>
<td>203,20,0</td>
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<tr>
<td>7</td>
<td>JIMMY SOMMERS James Cafe (Gemini)</td>
<td>192</td>
<td>186,20,0</td>
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<tr>
<td>8</td>
<td>CHARLES FAMBROUGH It's Not Easy Havin' Fun (Nu Groove)</td>
<td>181</td>
<td>178,20,0</td>
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<tr>
<td>9</td>
<td>DOWN TO THE BONE Brooklyn Heights (Nu Groove)</td>
<td>162</td>
<td>158,18,2</td>
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<tr>
<td>10</td>
<td>VIBRAPHONIC On A Roll (Hollywood)</td>
<td>146</td>
<td>144,18,1</td>
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### BREAKERS

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<tbody>
<tr>
<td>1</td>
<td>BONEY JAMES After The Rain (Warner Bros.)</td>
<td>143</td>
<td>138,20,0</td>
</tr>
<tr>
<td>2</td>
<td>RIPPINGTONS In Another Life (Peak/Winchell Hall Jazz)</td>
<td>139</td>
<td>136,17,2</td>
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<tr>
<td>3</td>
<td>GATO BARBERI Mystica (Columbia)</td>
<td>133</td>
<td>128,17,2</td>
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<tr>
<td>4</td>
<td>CHRI$ SPHEERIS Quiver (Essence)</td>
<td>126</td>
<td>125,17,2</td>
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<tr>
<td>5</td>
<td>ALANA DAVIS Love &amp; Pride (Elektra/EGG)</td>
<td>123</td>
<td>122,16,0</td>
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### MOST ADDED

<table>
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<tr>
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<tbody>
<tr>
<td>1</td>
<td>CHIELI MINUCCI Dreams (JVC/JMI)</td>
<td>203</td>
<td>198,20,0</td>
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<td>2</td>
<td>CHUCK LOEB Jest Us (Shanachie)</td>
<td>200</td>
<td>196,20,0</td>
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<tr>
<td>3</td>
<td>AVENUE BLUE Always There (Mesa/Bluemoon/Atlantic)</td>
<td>181</td>
<td>178,20,0</td>
</tr>
<tr>
<td>4</td>
<td>RICK BRAIN Chelsea (Mesa/Bluemoon/Atlantic)</td>
<td>178</td>
<td>175,20,0</td>
</tr>
<tr>
<td>5</td>
<td>EARL KLUKG Last Song (Warner Bros.)</td>
<td>178</td>
<td>175,20,0</td>
</tr>
<tr>
<td>6</td>
<td>VANESSA WILLIAMS Oh How The Years Go By (Mercury)</td>
<td>178</td>
<td>175,20,0</td>
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</table>

### MOST INCREASED PLAYs

<table>
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<tr>
<td>1</td>
<td>CHIELI MINUCCI Dreams (JVC/JMI)</td>
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<td>2</td>
<td>CHUCK LOEB Jest Us (Shanachie)</td>
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<td>178,20,0</td>
</tr>
<tr>
<td>4</td>
<td>RICK BRAIN Chelsea (Mesa/Bluemoon/Atlantic)</td>
<td>178</td>
<td>175,20,0</td>
</tr>
<tr>
<td>5</td>
<td>EARL KLUKG Last Song (Warner Bros.)</td>
<td>178</td>
<td>175,20,0</td>
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</tbody>
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**The Braxton Brothers**

**"HAPPY AGAIN"**

**ADD DATE: JAN. 29**
NAC SMOOTH JAZZ ALBUMS

JANUARY 23, 1998

Candy Dulfer's "For The Love Of You" (N2K Encoded Music) holds at No. 1 for a second week on Tracks and moves to 2 on the Album chart. As always, it's gratifying to see an artist with the talent and depth of Candy Dulfer top both NAC Smooth Jazz charts.

Chieili Minucci's "Dreams" (JVC/JM1) is the biggest airplay gainer of the week with +203 total plays. Because of the single's exceptional performance, the same total applies to his album It's Gonna Be Good. Airplay at WQCD/New York, KTWI/Los Angeles, and KKSF/San Francisco sends the warning bell that this one is headed for the top.

Taking a closer look at a few songs developing in different regions around the country shows enormous potential for Chuck Loeb's "Just Us" (Shanachie). In fact, every R&R NAC Smooth Jazz reporter in the Pacific region is reporting the track. KTWV/L.A. and KMGG/Santa Barbara lead the region, with 12 plays each.

"After The Rain" by Boney James (Warner Bros.) racks up 13 new adds including East Coast powerhouses WJZJ/Philadelphia, WJCQ/Norfolk, and WJZ/Washington, DC. Further south "The Mummers' Dance" by Loreena McKennitt (Quinlan Road/WB) is receiving airplay at WLQQ/Orlando, WGUF/Ft. Myers, and WCCJ/Charlotte. WLQQ/Orlando's Steve Huntington explains why he and MD Lee Hogan have given "Mummers" a shot. "Loreena McKennitt's 'The Mummers' Dance' has an appeal reminiscent of Enya's best work, and therefore, is not too big of a stretch for NAC Smooth Jazz. The fact that it's top five Adult Alternative already indicates that it's a song with strong airplay potential."
FOR THE LOVE OF CANDY!

Thank You NAC/Smooth Jazz Radio!

www.candydulfer.com

1 R&R NAC/Smooth Jazz Tracks Chart
2 R&R NAC/Smooth Jazz Albums Chart

FOR THE LOVE OF CANDY!

www.candydulfer.com

50 Total Reporters
No Current Reporters
No Longer A Reporter

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>PLAYS</th>
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<tbody>
<tr>
<td>DONALD HARRISON/New Hope</td>
<td>12 12 12 12</td>
</tr>
<tr>
<td>CHAOUICO</td>
<td>12 12 12 12</td>
</tr>
<tr>
<td>AARON NEVILLE/Say What's</td>
<td>12 12 12 12</td>
</tr>
<tr>
<td>RONNIE BRIAN CULBERTSON/So Good</td>
<td>10 10 10</td>
</tr>
<tr>
<td>OBIEDO/Sweet Summer Days</td>
<td>8 8 8</td>
</tr>
<tr>
<td>JAMES/Mind</td>
<td>7 7 7 7</td>
</tr>
<tr>
<td>COOLING/South</td>
<td>5 5 5 5</td>
</tr>
<tr>
<td>COOLING/Imagine That</td>
<td>4 11 11 11</td>
</tr>
<tr>
<td>MARIENTHAL/Last Story</td>
<td>9 9 9 9</td>
</tr>
<tr>
<td>DULFER/For The Love Of You</td>
<td>7 7 7 7</td>
</tr>
<tr>
<td>HARP/Mercy Mercy Me... Summertime</td>
<td>6 6 6 6</td>
</tr>
<tr>
<td>SMITH/Nothing But The Truth</td>
<td>5 5 5 5</td>
</tr>
<tr>
<td>SMITH/Never Cry</td>
<td>4 4 4 4</td>
</tr>
<tr>
<td>MASE/Knick's Smile</td>
<td>3 3 3 3</td>
</tr>
<tr>
<td>TAYLOR/Groove Zone</td>
<td>2 2 2 2</td>
</tr>
<tr>
<td>TAYLOR/Can't Stand The Rain</td>
<td>1 1 1 1</td>
</tr>
<tr>
<td>TAYLOR/808 State Of Mind</td>
<td>1 1 1 1</td>
</tr>
<tr>
<td>G/Loving You With A Song</td>
<td>1 1 1 1</td>
</tr>
<tr>
<td>G/Loving You With A Song Say What's</td>
<td>1 1 1 1</td>
</tr>
<tr>
<td>G/Loving You With A Song Everything</td>
<td>1 1 1 1</td>
</tr>
<tr>
<td>G/Loving You With A Song Only You</td>
<td>1 1 1 1</td>
</tr>
<tr>
<td>G/Loving You With A Song Where Do You CALL On</td>
<td>1 1 1 1</td>
</tr>
<tr>
<td>MASE/Knick's Smile</td>
<td>3 3 3 3</td>
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<td>2 2 2 2</td>
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<td>TAYLOR/Can't Stand The Rain</td>
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<td>TAYLOR/808 State Of Mind</td>
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<tr>
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<td>G/Loving You With A Song</td>
<td>1 1 1 1</td>
</tr>
<tr>
<td>G/Loving You With A Song</td>
<td>1 1 1 1</td>
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</tbody>
</table>

www.americanradiohistory.com
When The Morning Show Goes On Vacation

From my Los Angeles backyard, I hear the different methods programmers use when their morning shows take vacation time. KLOS’ Mark & Brian and Howard Stern on Tall KLXS each run "best of" programs. The fact that both are syndicated in several markets also got me to thinking about how many Rock stations have joined the syndicated arena. Thus, the sidebar on our format’s most favored syndicated personalities.

Kevin & Bean, Alternative KROQ’s morning team, also do "best of" bits. But they prerecord each day’s show and host it themselves. What the audience hears are the hosts saying they are on vacation and that what is being aired is the best of Kevin & Bean. The two set up each break and segment, keeping continuity in the mornings (not to mention the other dayparts).

So how do other stations deal with vacations and holidays for their wake-up shows? WRQX/Chicago Station Manager Dave Richards says they run "the worst of Mark & Brian’s Madhouse," hosted by one of the other members of the show, usually kicks Tard or Fred.

Worst Or Best

That’s a popular concept, as it has been employed at places including WZAI/Daytona Beach, WBFS/Pittsburgh, WXTB/Tampa, and WFQX/Indianapolis. Zeta’s morning show is Paul Castronovo & Young Ron Berman, and VIP/Programming Greg Steele says, "We make sure they both take time off at the same time. We have a sister News station that handles the news elements. The morning show blowing whisper, Oneilone, runs their ‘best of’ bits and generally screws up a lot and makes people think Paul and Ron aren’t on vacation.

For Pauline & Kears at DVE, PD Garrett Hart says that using other members of the morning show to anchor the ‘best of’ from the show’s archives “works famously” as they do their part to make sure the service elements are still included.

Another personality who doesn’t take himself too seriously is WXTB’s Bob & The Love Sponge, The Worst Of Bob & The Love Sponge is spread by one of his two producers, Guido and Cowhead.

The syndicated Bob & Tom Show on flagship WFBQ uses sports guy Chuck McGee and news contributor Kristi Lee. Usually, each host has a week of ‘best of’ at a time, trying to keep the same level of production and intensity in the regular show, according to Producer Dave Carey.

Drew & Mike at WRIF/Detroit do “best of” on Saturday mornings do 6-10. They set it up themselves, prerecord the intro segments. This makes the same concept a natural for vacation time, as it is already accepted by the audience. KQRS/Minneapolis’ Tom Barnard & The Q Morning Show to KLBQ-FM/Austin’s Daddy With Debra are also on the “best of” system. KLBJ OMD/Jeff Carrol says they normally do the “worst of.” If I prefer that the morning team hosts, but when, that’s not possible, I end up hosting their bits. The weekend morning “best of” concept was also attempted, but Carrol says the return on the effort never panned out. “I didn’t see any ratings improvement in Bob & Tom after two years, so we recently stopped.”

Local Celebs

“We’ve done just about everything,” says KLPA/Tuscon OMD/Patty Miles of morning team Mike Rapp & Tim Tyler. “If one of them is on vacation, the other will bring in a local media guest, such as one of the TV news anchors or a sports person from the local affiliates. Almost all of them are willing to come in and do it just for the fun of it. They talk about TV and their jobs. It’s interesting to take TV and put it on radio to talk about it. They don’t have the opportunity to do that even on their own TV stations. It’s like having a celebrity, but goes a step further because the guests really let their guards down and have fun.”

Some stations have found plenty of success with personalities holding down the fort during vacation times. Paul & Art are the morning duo on WYFY/Philadelphia and Michael Schwartz (Schlitz) is the night talent. Jasson, fills in when they are out. “Our morning team has a full-time news woman who part of the show, and when they go on vacation, she doesn’t necessarily take her vacation at the same time. Jasson fills in with her and the show goes on as great as it is. It’s just a different morning show for the week. We don’t just show a piece in reference to shut up and play music. It’s still a very entertaining morning show. Using the night talent doesn’t screw with middays and afternoons, we try to keep continuity.”

That hasn’t been a problem at KSJW/Sacramento, where pin driver Scott Segal has taken over mornings but doesn’t try to imitate host Bob Rivers’ Twisted Radio program. “He plays the show like a sweater, but in some of the Tuated Times, which are big benchmarks for the station,” according to Station Manager Clark Ryan.

Bian Vacations

Other situations where personalities are moved around include WGNU/Manchester, NH, where afternoon host Matt Follis fills in for Brian. WGNU’s Tim Shehan remarks, “He’s been with station over 10 years, and his name is out there almost as much as the morning show’s name. At WWEN/Flint, MI afternoon host/MD Chidi Walker substitutes for morning man Stu Allan. For KZWW/KZWW morning team Phil Thompson & Hank the Mechanic AD/MD Lester St. James says, “At this point, it’s another voice. I’m just doing the fun filling in line. The whole thing is beinganana, and we are working to grow the show to best of status.” At KRRA/SiouxFalls, the John & Suzanne Morning Show is backed up by Nancy Carlson, who is a swing shift person for all the stations in the group.

It’s not always an easy situation for station managers. PD Dan of WWJ/Madison’s Johnny Donovan & Greg Bair, says, “I make sure both take their vacation together, so I don’t have half a morning show. And we try to send them back in off-book times. I think it’s important to try to minimize the disruption. We look for another part-timer to spin while we do. And we don’t want them to imitate the morning show, and we don’t want them to be part of the rest of the days. We’re going to have vacations next year, he quips, “We’ll probably be sold by then anyway, so it won’t matter.”

The John Boy & Billy Show

KZPS/Dallas-Ft. Worth
WKL/Jacksonville, GA
WFXF/Charlotte, NC
WFTX/Ft. Lauderdale, FL
WQIK/Orlando
WRRR/Greensboro, NC
WFXJ/Fayetteville, NC
WBGK/Detroit, MI
WMFX/Columbia, SC
WGFX/Ft. Lauderdale, MO
WQHH/Macon, GA
W2FX/Macon, GA
WSB/Jacksonville, FL
WFXR/Virginia Beach, VA
W㎞/San Antonio, TX
WQJJ/Fayetteville, NC
WQBB/Ft. Wayne, IN
WQKK/Leesville, NY
WQXO/Fayetteville, NC
KKRQ/Reno, NV
KORS/Quincy Cities, IA
WVMI/Myrtle Beach, SC
WFTY/Panama City, FL
CHOM/Montreal, Canada
CLQ/Toronto, Canada
Total: 4.

The Bob & Tom Show

WKBV/Burlington
WFQX/Cincinnati
WQFX/Indianapolis
WKBQ/Salt Lake City
WDEE/Athens, GA
WCH/Hartford
WZQQ/Nashville
WKIR/West Palm Beach
WFLR/Dayton
WVTM/Huntsville
KJKF/Fresno
WXON/Atlanta
WKRQ/Denver
WQKD/Dallas
WQZQ/Lexington
WJXL/Fort Walton Beach
WICU/Bloomsburg, PA
WJXQ/Lansing
WGBD/Lafayette, IN
WCVS/Fairfield, IA
WKBQ/Charleston, WV
WQWQ/Reading, PA
WFLY/Cape Cod, MA
WFLY/Atlantic Highlands, NJ
WCS/Philadelphia
WJZQ/Wilkes-Barre, PA
WQXZ/Daytona Beach, FL
WJZQ/Alexandria, VA
WMDD/Middletown, VA
WQMD/Mansfield, MS
WQFX/Pathoke, NC
WGBD/Baton Rouge
WQFX/Pathoke, NC
Total: 47.

The Howard Stern Show

WXRK/New York
KXOK/Atlanta
WCCX/Chicago
WPFK/Philadelphia
WFBQ/Morgantown
WZPL/Detroit
WXYL/Ft. Lauderdale, FL
W2ZP/Dayton
W2ZP/Ft. Lauderdale, FL
W2ZP/Washington, DC
WQVQ/Minneapolis
WWJL/Pittsburgh, PA
KKQ/Madison, WI
KHOP/Modesto
KXBR/Sacramento
KGLB/Salinas, CA
WQVR/Dayton
KSLQ/Salt Lake City
KBZI/Des Moines
KSLQ/Indianapolis
KSLQ/Baltimore
KSLQ/Austin
KSLQ/The Woodlands, TX
KSLQ/New Orleans
Total: 19.

Mancow’s Morning Madhouse

WYCU/Chicago
KSPI/Kansas City
WXXM/Philadelphia
KXMT/Portland
KUIS/Huntington Beach, SC
KXMT/Ft. Myers
WQXX/Manchester
Total: 4.

Bubba The Love Sponge

KQZD/Dallas
WPKY/Jacksonville
WPKY/Daytona Beach
Total: 2.

Lettex & Terry

KTQG/Dallas
WPKY/Jacksonville
Total: 2.
## ACTIVE ROCK TOP 50

**January 23, 1998**

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>#2</th>
<th>#3</th>
<th>#4</th>
<th>#5</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>PEARL JAM Given To Fly (Epic)</td>
<td>BLACK LAB Wash It Away (DG/Geffen)</td>
<td>SMASH MOUTH Live (MCA)</td>
<td>COOL FOR AUGUST Walk Away (Warner Bros.)</td>
<td>LOCO-MOTIVE This Side Of A Dime (Atlantic)</td>
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<tr>
<td>2</td>
<td>GUNS N’ ROSES Civil War (Atlantic)</td>
<td>PEARL JAM Jeremy (Epic)</td>
<td>AEROSMITH Walk This Way (Columbia)</td>
<td>FOO FIGHTERS My Hero (Roswell/Capitol)</td>
<td>KENNY WAYNE SHEPHERD Blue On Black (Revolution)</td>
</tr>
<tr>
<td>3</td>
<td>AC/DC Dirty Deeds Done Dirt Cheap (Capricorn/Mercury)</td>
<td>SMASHmouth To Live And Die In L.A. (MCA)</td>
<td>VERVE Submarines (Capitol)</td>
<td>FOO FIGHTERS My Hero (Roswell/Capitol)</td>
<td>KENNY WAYNE SHEPHERD Blue On Black (Revolution)</td>
</tr>
<tr>
<td>4</td>
<td>CARMEN FURCH The Sun In Your Eyes (Virgin)</td>
<td>COOL FOR AUGUST Walk Away (Warner Bros.)</td>
<td>PARTY PEOPLE Don’t Stop The Music (MCA)</td>
<td>KENNY WAYNE SHEPHERD Blue On Black (Revolution)</td>
<td>NAKED</td>
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### ACTIVE ROCK

<table>
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<th>Station</th>
<th>City</th>
<th>Format</th>
<th>Key Personnel</th>
</tr>
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<tr>
<td>KZTI</td>
<td>Ft. Wayne, IN</td>
<td>Classic Rock</td>
<td>John Smith, Mark Jones</td>
</tr>
<tr>
<td>WZLA</td>
<td>Atlanta, GA</td>
<td>Classic Rock</td>
<td>Mike Brown, Sarah Davis</td>
</tr>
<tr>
<td>WFFQ</td>
<td>Seattle, WA</td>
<td>Classic Rock</td>
<td>TomDavis, Lisa Williams</td>
</tr>
<tr>
<td>WMEV</td>
<td>Springfield, PA</td>
<td>Classic Rock</td>
<td>Dan Taylor, Kim Anderson</td>
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### ROCK

<table>
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<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
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</thead>
<tbody>
<tr>
<td>WVUM</td>
<td>Morgantown, WV</td>
<td>Classic Rock</td>
<td>Jack Ryan, Stephanie Clark</td>
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<tr>
<td>WZPL</td>
<td>St. Louis, MO</td>
<td>Classic Rock</td>
<td>Mike Davis, Rachel Stone</td>
</tr>
<tr>
<td>WKNQ</td>
<td>Charlotte, NC</td>
<td>Classic Rock</td>
<td>David Lane, Jessica Fields</td>
</tr>
<tr>
<td>WZLH</td>
<td>Columbus, OH</td>
<td>Classic Rock</td>
<td>Mark Williams, Emily Allen</td>
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</tbody>
</table>

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79 Total Reporters
79 Current Reporters
79 Current Playlists

Moves From Active Rock To Alternative (17)

WTRA/ Greensboro, NC

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82 Total Reporters
82 Current Reporters
79 Current Playlists

Did Not Report, Playlist Frozen (4)
## Rock Top 50

### January 23, 1998

<table>
<thead>
<tr>
<th>ARTIST/TITLE (LABEL)</th>
<th>WEEKS</th>
<th>TOTAL PLAYS</th>
<th>TOTAL RATING/STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Breakers</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Kenny Wayne Shepherd</strong> Blue on Black (Revolution)</td>
<td>1</td>
<td>911462</td>
<td>71/8</td>
</tr>
<tr>
<td><strong>Days of the New</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shell In The Room (Outpost/Getten)</td>
<td>10</td>
<td>620184</td>
<td>57/6</td>
</tr>
<tr>
<td><strong>Our Lady Peace</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clumsy (Columbia)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chris Cornell</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sunshower (Atlantic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Most Added</strong></td>
<td>ARTIST/TITLE (LABEL)</td>
<td>WEEKS</td>
<td>TOTAL PLAYS</td>
</tr>
<tr>
<td>Cool For August Walk Away (Warner Bros.)</td>
<td>36</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rolling Stones Saint Of Me (Virgin)</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foo Fighters My Hero (Roswell/Capitol)</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jason Isbell &amp; The 400 Unit Black And White (Mercury/KY10)</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Naked Raining On The Day (Revolution)</td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chris Cornell Sunshower (Atlantic)</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Everclear I Will Buy You A New Life (Warner Bros.)</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fleetwood Mac Landslide (Reprise)</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kenny Wayne Shepherd Blue On Black (Revolution)</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marcy Playground Sex And Candy (Capitol)</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Metallica The Unforgiven II (Elektra/EEG)</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Most Increased Plays</strong></td>
<td>ARTIST/TITLE (LABEL)</td>
<td>WEEKS</td>
<td>TOTAL PLAYS</td>
</tr>
<tr>
<td>Kenny Wayne Shepherd Blue on Black (Revolution)</td>
<td>462</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chris Cornell Sunshower (Atlantic)</td>
<td>264</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pearl Jam Given To Fly (Epic)</td>
<td>205</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Days of The New Shell In... (Outpost/Getten)</td>
<td>184</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rolling Stones Saint Of Me (Virgin)</td>
<td>174</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foo Fighters My Hero (Roswell/Capitol)</td>
<td>173</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aerosmith Taste Of India (Atlantic)</td>
<td>147</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Green Day Time Of Your Life (Geffen/Reprise)</td>
<td>128</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blues Traveler Carolina Rose (A&amp;M)</td>
<td>127</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Metallica The Unforgiven II (Elektra/EEG)</td>
<td>123</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Hottest Recurrents</strong></td>
<td>ARTIST/TITLE (LABEL)</td>
<td>WEEKS</td>
<td>TOTAL PLAYS</td>
</tr>
<tr>
<td>Mighty Joe Plum Live Through This (Fifteen... (Atlantic) Tonic If You Could Only See (Polydor/A&amp;M) Aerosmith Pink (Columbia) Matchbox 20 Push (Lava/Atlantic) Blues Traveler Carolina Blues (A&amp;M) Collective Soul Listen (Atlantic) Jonny Lang Lie To Me (A&amp;M) Wallflowers The Difference (Interscope) Offspring Gone Away (Columbia) Wallflowers One Headlight (Interscope)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Breakers:** Songs regaining 500 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays from the songs with the greatest week-to-week increase in total plays. Weighted chart appears on R&R ONLINE.

This chart reflects airplay from January 12-18. Songs ranked by total plays. Highlighted songs indicate Breaker. 82 Rock reportees. '97 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

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**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>ARTIST/TITLE (LABEL)</th>
<th>WEEKS</th>
<th>TOTAL PLAYS</th>
<th>TOTAL RATING/STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Trellis Charger</strong> Paid (CICA)</td>
<td>1</td>
<td>Total Plays: 136, Total Stations: 17, Add: 5</td>
<td></td>
</tr>
<tr>
<td><strong>Blind</strong> 122 (Dynamite) (Crawling Up) (Capitol/MCA)</td>
<td>1</td>
<td>Total Plays: 87, Total Stations: 13, Add: 11</td>
<td></td>
</tr>
<tr>
<td><strong>Metallica</strong> Paid (Interscope)</td>
<td>1</td>
<td>Total Plays: 85, Total Stations: 11, Add: 7</td>
<td></td>
</tr>
<tr>
<td><strong>Kiss Master &amp; Slave</strong> (Mercury/Interscope)</td>
<td>1</td>
<td>Total Plays: 85, Total Stations: 11, Add: 7</td>
<td></td>
</tr>
<tr>
<td><strong>Floe/Reese</strong> Cathy's On Crack (Epic/Big Machine)</td>
<td>1</td>
<td>Total Plays: 75, Total Stations: 9, Add: 4</td>
<td></td>
</tr>
<tr>
<td><strong>SlobBER/One</strong> Your Excuse (Doof Little)</td>
<td>1</td>
<td>Total Plays: 75, Total Stations: 9, Add: 4</td>
<td></td>
</tr>
</tbody>
</table>

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**THIRD EYE BLIND** How's It Going To Be (Elektra/EEG)

<table>
<thead>
<tr>
<th>TOTAL PLAYS</th>
<th>TOTAL RATING/STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1660</td>
<td>1455 1186</td>
</tr>
</tbody>
</table>

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Shelter From the Storm

□ The recent storms in the Northeast challenge Alternatives on and off the air.

Neither rain, nor sleet, nor snow can stop your friendly postal worker—but five tons of ice can put up a pretty strong challenge. Those of us stationed in such sunny climes as California concern ourselves more with shakes than flakes, but being a broadcast veteran of several Midwest stations, I've been all-too familiarized with such terms as "lake effect," "road closures," and "state of emergency."

Radio broadcasters don't have the option of staying home from work when the elements rear their ugly heads. Listeners, now more than ever, rely on their radio for information, assurance, and entertainment when cabin fever sets in. Someone is going to have to pull a shift, no matter what the travel conditions.

The recent storms that blasted the northeastern United States are another example of just how serious conditions can get. Being prepared to deal with such occurrences is part of the management mind-set for stations nestled in that region. WBZ/T/Burlington, VT was in one of the hardest-hit areas. PD Stephanie Hindley was forced to respond to my questions via fax, as only one phone line remained open for their entire broadcast operation.

Hindley noted, "The storm knocked us off the air at 3am on Thursday, January 8, and we couldn't be restored until that Saturday morning. Back when I was in Providence, if we went off for the air two minutes, there would be full panic. Here, there was literally nothing that could be done. There was no power whatsoever. "Once we went back on, we were careful and sensitive to the seriousness of the conditions. No sarcasm, no offbeat reports. There were flood warnings and people without heat. We alerted people to shelter areas and to where they could find help. We filed a lot of calls from Quebec, which was even harder hit."

Back when I was in Providence, if we went off the air for two minutes, there would be full panic. Here, there was literally nothing that could be done. There was no power whatsoever.

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□ "Back when I was in Providence, if we went off the air for two minutes, there would be full panic. Here, there was literally nothing that could be done. There was no power whatsoever."

□ Stephanie Hindley

□ Most people only had battery-powered Walkman radios. No lights, no heat — just phones. We tried to be positive and entertaining, as well. People needed some stimulation so as not to focus on their hardships."

□ At the time the interview was conducted, Hindley was on duty that night at WBZ's studios. "There've been no phone calls from reps — I'm forgetting how to do my job."

□ Hindley is a clear example of the heartiness required to be a responsible broadcaster in such vulnerable weather areas. Another veteran of the weather war was Mimi Griswold, OM of WQRL/Syracuse. A working mother, Griswold has a long commute between several properties in Syracuse and nearby Utica, NY, and still manages to stay resilient regarding Mother Nature. Griswold notes, "One example was a blizzard that hit on St. Patrick's Day in 1994. The entire staff was on a station event downtown, and we were trapped in four-foot drifts. Two people were trapped in the station and had to swap shifts for over 24 hours. We managed to stay on the air, but it takes commitment from the air staffers. They know that this is part of doing radio in this area."

□ Griswold has backup strategies in place for severe storms, saying, "We have Plan A, Plan B, and Plan C. Plan C means the jock who lives a mile away has to get in his four-wheel drive, even if it is 3am. We spend time on-air detailing the info is given off-air on the request lines, because there is no one at the switchboard. Just the on-air jock who makes it to the station!"

□ Griswold recognizes the severity of the recent storms and has begun an on-air drive for emergency supplies for the hardest-hit areas, for which she has sympathy. "We know what it's like, so we are sending blankets, food, batteries, and generators to the hard-hit locales. Those supplies are gone from those areas, and we are helping send them in."

□ Herb Ivy, PD at WCY/Y/Portland, ME, has seen a lot of storms, but said this was an exception. He recalls, "After 10 minutes, it was like a bomb had dropped. No electricity poles, trees blocking highways, over 300,000 locally without power. We had what was, in effect, five tons of ice covering 50-foot trees, the weight of it pulling down structures of all kinds. There were five broadcast towers that had fallen down in the city. It became a transistor radio culture where we, as a station, became a vital link for survival. At first, you feel strong about offering information. After three days, it's not an adventure. It's a challenge. You know that, attitudinally, you have to stay positive, even though you are drained. We were the radio 'shelter' for those trapped."

□ Ivy himself dealt with trapped staffers. He says, "Three air staffers were o-0-4, since they lived too far from the station. We pulled 10-hour shifts by sleeping at the station. What might take 20 minutes became a three-hour drive. If I would have had a power generator in the prize closet, I would have gotten more response to a contest than for a Super Bowl trip."

□ Rich Wall, APD at WEDG/Buffalo, is no stranger to arctic blasts. His demeanor is that of a Buffalo local when he says, "Rarely is there a storm where it isn't business as usual. The city of Buffalo gets hit hard and often and has learned to handle the worst storm situations. We take a similar approach on-air."

□ "We're not a big info source for listeners, though we do ac-

□ Rich Wall
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FOLLOW-UP TO THE #1 SMASH
TUBTHUMPING

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**NEW & ACTIVE**

**ARTIST TITLE LABEL** | **TOTAL PLAYS** | **TW** | **LM** | **SW** | **SH** | **TOTAL STATIONS/ADDS**
---|---|---|---|---|---|---
HUM Comin' Home (RCA) | 126 | 31 | 4 | 1 | 82 |
FINLEY QUAVE Sunday Shining (550 Music) | 119 | 29 | 5 | 1 | 74 |
PRESIDENTS of USA... | 109 | 28 | 4 | 1 | 65 |
NAKED Rainin On The Sky (Red Ant) | 90 | 23 | 4 | 1 | 54 |
ALANNA DAVIS II Flavors (Epic/EPR) | 90 | 23 | 4 | 1 | 54 |
MORCHESTA The Music That We Hear... (Chic/Chic) | 80 | 22 | 4 | 1 | 50 |

**HOTTEST RECURRENTS**

**ARTIST TITLE LABEL** | **TOTAL PLAY INCREASE**
---|---
Big Bopper (Sun) | 1500 |
The Big Bopper | 1300 |
Sadie | 550 |
CHICKEN SHACK High | 450 |
Jefferson Airplane | 400 |
Wanda Jackson (Mercury) | 350 |
Kylies Minogue | 300 |
Hitler Was A Socialist (Argos/Eve) | 250 |

**METALLICA** The Unforgiven II (Elektra/EPR) | Total Plays: 240, Total Stations: 16, Add: 7
SUNDAY'S Cry (Geffen) | Total Plays: 230, Total Stations: 16, Add: 6
CHAMAL ALBERTO Surrounded (Columbia) | Total Plays: 220, Total Stations: 14, Add: 5
SUBLINE Bad Fish (Epic/Ally/MCA) | Total Plays: 210, Total Stations: 12, Add: 4

**HOTTEST RECURRENTS**

**ARTIST TITLE LABEL** | **TOTAL PLAY INCREASE**
---|---
Big Bopper (Sun) | 1500 |
The Big Bopper | 1300 |
Sadie | 550 |
CHICKEN SHACK High | 450 |
Jefferson Airplane | 400 |
Wanda Jackson (Mercury) | 350 |
Kylies Minogue | 300 |
Hitler Was A Socialist (Argos/Eve) | 250 |

**GOING OUT OF MY HEAD**

**ARTIST TITLE LABEL** | **TOTAL PLAY INCREASE**
---|---
EVERCLEAR I Will Buy You A New Life (Capitol) | 550 |
BIG BAND Smokey Joe's Cafe (Arista) | 450 |
HUM Comin' Home (RCA) | 350 |
PRESIDENTS of the UNITED... | 250 |
EVERCLEAR I Will Buy You A New Life (Capitol) | 150 |
PEARL JAM Given To Fly (Epic) | 100 |

**BREAKERS**

**ARTIST TITLE LABEL** | **TOTAL PLAY INCREASE**
---|---
EVERCLEAR I Will Buy You A New Life (Capitol) | 550 |
BIG BAND Smokey Joe's Cafe (Arista) | 450 |
HUM Comin' Home (RCA) | 350 |
PRESIDENTS of the UNITED... | 250 |
EVERCLEAR I Will Buy You A New Life (Capitol) | 150 |
PEARL JAM Given To Fly (Epic) | 100 |

**MOST INCREASED PLAYS**

**ARTIST TITLE LABEL** | **TOTAL PLAY INCREASE**
---|---
EVERCLEAR I Will Buy You A New Life (Capitol) | 550 |
BIG BAND Smokey Joe's Cafe (Arista) | 450 |
HUM Comin' Home (RCA) | 350 |
PRESIDENTS of the UNITED... | 250 |
EVERCLEAR I Will Buy You A New Life (Capitol) | 150 |
PEARL JAM Given To Fly (Epic) | 100 |

**BREWERS**

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PRESIDENTS of the UNITED... | 250 |
EVERCLEAR I Will Buy You A New Life (Capitol) | 150 |
PEARL JAM Given To Fly (Epic) | 100 |
"Karma Police is a beautiful song that has taken several weeks to react on a mass appeal angle. We knew core fans of The End and Radiohead would enjoy the song. But when we saw sales rankings in Seattle go from 136th to 18th in a four week span, it was one of many indicators that this song will have a long shelf life. Don't take this song off your airwaves too early, The Karma Police may arrest you."
-Phil Manning/ PD, KNDD

"O.K. Computer is something truly special. With each subsequent release, Radiohead has become a band beyond compare."
-Suzie Dunn/PD/ MD, KFMA

R&R Alternative 26 Modern Rock Monitor 27*

Just Added: KROQ, WXPK, 99X, KOME, WFNX, KDGE, WLUM, WPLA, KGDE, KFTE, WDST

Still On: WBCN, 91X, KLZR, Q101, WENZ, WPLY, KITS, XHRM, WRZX, KNDD, KEDJ, KCCX, WHFS, KTCL, KXRX, KFMA and many more

Top 10 Phones At: KNDD, KITS, Q101, WEND, KFMA, KROQ, WNVE, KCCX, WBRU, WBTZ, XHRM

- Billboard Top 200 Sales Chart 102-76*
- Watch This Week's Billboard Top 100 Sales Chart Move
- Album Now Certified Gold in U.S.! Over 3 Million Records Sold Worldwide

The new single from OK Computer

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ALANNA DAVIS
TOP
Davis
is
ALANA DAVIS
used
diFranco
essentials:
Ani
Greenwich
Village
vocalist.
Having
honed
her
soulful
chops
growing
up
in
a
musical
family
with
a
jazz
pianist
father
and
a
mother
who
sang,
Alana
Davis
would
surely
have
found
an
audience
with
her
powerful
instrument,
but
would
it
have
been
the
Alternative
audience?
Davis
is
used
to
defying
categorization.
As
the
daughter
of
a
black
father
and
white
mother,
she's
seen
tougher
discrimination
than
any
Alternative
programmer
might
apply.
Fortunately,
she
released
this
record
at
a
time
when
the
format
has
been
embracing
authentic
material
from
artists
whose
work
two
years
ago
might
have
been
relegated
to
Adult
Alternative.
It
doesn't
hurt
that
she's
managed
by
the
same
team
that
handles,
among
others,
Korn.
They
understood
how
to
maneuver
her
into
the
cosmopolitan
setting
of
Alternative.
But,
ultimately,
it
was
Davis'...
ALTERNATIVE REPORTERS

January 23, 1998 R&R • 91

Stations and their adds listed alphabetically by market

WEGX/Albany, NY
PD: Sam Blanden
MD: Steve Butkovich

WOKQ/Albany, NY
PD: John Brender
MD: Ed McKenna

KTCL/Albuquerque, NM
PD: Skip Hasty
APPD/MD: Steve York

KWHI/Anchororage, AK
OM/DJ: J.J. Mitchell
APPD/MD: John Thomas

WIKX/Atlanta, GA
OM: Brian Phillips
PD: Leslie From
MD: Sean Dinaway

WJSE/Atlantic City, NJ
UNFM/MD: Dave Gioia

WRKR/Augusta, GA
PD: Chuck Williams

WKOD/Austin, TX
PD: Sara Travis
APPD/MD: Harris Forslund

WRAX/Birmingham, AL
PD: Dave Hess
MD: James Winters

WXKR/Beloit, ID
OM/MD: Tom Johnson

WBON/Boston, MA
VP/Programming: Paddy App
APD: Steve Strick
MD: Charles Ansell

WFNX/Boston, MA
PD: Chris
MD: Annie Call

WEDG/Buffalo, NY
OM: John Hager
APRD/MD: Rich Kot

WBTZ/Burlington, VT
PD: Stephanie Hindley
MD: Dave Flanders

WPGC/Chicago, IL
PD: MC D
MD: Kevin O'Neill

WKQX/Chicago, IL
PD: Mike Cook
MD: Les Brandt

KFRH/Fresno, CA
PD: Lynn Pohl
MD: Amy Atwood

WGGR/Grand Rapids, MI
APD: Mary Nimmer

WXQZ/Cincinnati, OH
PD: Kevin Cole
MD: Donna Fields

WENZ/Cleveland, OH
PD: Dan Babcock

KFMZ/Columbia, MO
PD: Paul Melby

WWHD/Columbia, SC
PD: Susan Green

WXFL/Dayton, OH
PD: Jeff Stevens
MD: Joel Katz

WGLM/Detroit, MI
APD: Dave Horn
MD: Jason Jacob

WPLI/Jacksonville, FL
APD: Ben Various
MD: Greg Boyer

WZZX/Knoxville, TN
OM/MD: Sheree Co.

KTEI/Latey, LA
PD: Hans "Fast Eddie" Nelson
MD: Rob Courtenay

WXUD/Lincoln, NE
APD: Chris Duvall
MD: Jonathan Johnson

KNNC/Los Angeles, CA
APD: Alex Star

KEEG/Las Vegas, NV
APLW/Art Lopez

KTEX/Las Vegas, NV
PD: Mike Shane
MD: Chris Higley

WXXJ/Long Island, NY
PD: Jeff Whalen
MD: Gary Cox

WLIR/Long Island, NY
APD: Lionel Sain
MD: Frank B. West

WDRD/Louisville, KY
PD: David Elliott
MD: Don Johnson

WMAD/Madison, WI
PD: Tim Satherfield
MD: Andy Sams

WXNR/New Orleans, LA
OM: Dan Stewart
APM/D: Rod Ryan

WXED/New York, NY
PD: Steve Lingen

WXMB/Myrtle Beach, SC
PD: Barry Ellis
MD: Mike Sansome

WXDF/Nashville, TN
PD: Kent Redd
MD: Shawn Centre

WMPT/Newark, NJ
PD: Rob "Bass" Brooks
MD: Scott Bilyeu

WBZC/Pittsburgh, PA
APD: Gene Sandrock
MD: Lisa Weldon

WLAS/Louisville, KY
PD: David Elliott
MD: Don Johnson

WMSS/Milwaukee, WI
OM: Keith Cooper
MD: Scott Summers

WLUM/Milwaukee, WI
OM: Alex Cooper
MD: Chuck Summers

WMZQ/Minneapolis, MN
OM: Mike Seliger
MD: Mike Sansome

WMCL/Minneapolis, MN
PD: Mike Seliger
MD: Mike Sansome

WXLS/Prime, RI
PD: Tim Schuster

WXIZ/Monmouth-Ocean, NJ
APD: John Allen

WXIR/Myrtle Beach, SC
PD: Scott Johnson
MD: Mike Sansome

WWR/Portland, OR
PD: Mark HCMD
MD: Andy Moschitta

WKBW/Providence, RI
OM: Alan Peterson
APD: John Allen

WZMX/Plymouth, MI
APD: John Allen
MD: Scott Bilyeu

WXIZ/Philadelphia, PA
APD: Mike McCall
MD: Chris Radomski

WPLS/Philadelphia, PA
APD: Chris Radomski
MD: Ted Flannigan

KEUL/Friendswood, TX
APD: Mike McCall
MD: Chris Radomski

WXRQ/Richmond, VA
OM/MD: Dick Barone

WXLO/Sacramentos, CA
OM: Dan Barone

KPFK/SF, CA
OM: Artie Lange
APD: John Delaney
MD: Jules Dehn

KPII/Kalamazoo, MI
OM: John Delaney
APD: John Delaney
MD: Jules Dehn

WOSU/Salt Lake City, UT
OM/MD: Joe Vignolo
MD: Mike Sanders

WXIF/Seattle, WA
OM/MD: Shane Kellogg

WXRT/Seattle, WA
OM: Shane Kellogg
APD: Joe Vignolo
MD: Jules Dehn

WXHT/Springfield, MA
APD/MD: Dave Horn
MD: Tom Russell

WXRL/Springfield, MA
OM: Mike Lee
MD: Bob Doolin

WXKS/Syracuse, NY
OM: Mitch Grinnell
MD: Steve Cardell
APD: Susan Stone

WXWZ/Tallahassee, FL
PD: Bill Schenck
APD: Evan Devan
MD: Cheryl Cervone

KFMF/Tucson, AZ
OM/MD: Scott Dini

WMZK/Tulsa, OK
OM: Lynn Ramsey
MD: Ray Segovia

WHFS/Washington DC
OM: Robert Stearns
APD: Bob Waugh
MD: Tony Fantasia

WPB/West Palm Beach, FL
OM: John O'Sullivan
MD: Robert Cappell

KZCT/Wichita, KS
OM/MD: Tom Johnson
MD: Steve Buckingham

WSFM/Wilmingtom, NC
OM: John Stevens
PD: Rhonee Caffey
MD: Joyce Saffin

104 Total Reporters
103 Current Reporters
102 Current Playlists

Did Not Report, Playlist Frozen (1)
WAGZ/Cincinnati, OH

Did Not Report For Two Consecutive Weeks: Data Not Used (1)
WCYY/Pittsburgh, PA

Moves from Active Rock to Alternatives (1)
WXRA/Greensburg, NC

I Prefer Jonathan Fire 'Eater

www.americanradiohistory.com
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### ALTERNATIVE PLAYLISTS

January 23, 1999 | R&R • 93

**PLAYLIST**

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<tr>
<td>MIGHTY MIGHTY BOSSESS</td>
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<td>SARAH McLACHLAN</td>
<td>Sweet Folds</td>
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<td>MATCHBOX 20</td>
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<td>VERVE</td>
<td>Bitter Sweet...</td>
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<td>MIGHTY FOLDS</td>
<td>OF FISH</td>
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<td>FAT</td>
<td>Numb</td>
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<td>DEFTONES</td>
<td>My Own Days</td>
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<td>LIMP FIONA APPLE</td>
<td>Criminal</td>
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<td>FIVE</td>
<td>Brick</td>
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<td>MARCY PLAYGROUND</td>
<td>Sex And Candy</td>
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<td>SUGAR RAY</td>
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<td>52</td>
<td>THE CURE</td>
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<td>JONATHA BUSH</td>
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<td>BRUSSELS ORCHID</td>
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NEW MUSIC SPECIALTY SHOWS

Black Grape: The All-Time Champion!

We've never seen a streak of dominance established to the degree that Black Grape has going. For nine weeks they've held onto the top slot on the normally rapid-changing landscape of the R&R Panel. Such longevity is a statement of the act's strong street cred and an omen of the potential mainstream possibilities as well. Think of the Panel as the Golden Globes of new music.

Hum feels like its run into its own version of Titanic. In any other run, it would have capped No. 1, but languishes behind the Grape juggernaut. Other records with significant juice include Drill Team, which had action on both WBNX/Boston. Fastball came high and hard with play at WXRK/NY, WPLY/Philly, and others. The Poe track is surfacing from Great Expectations while the Presidents Of The USA benefit from the Wedding Singer soundtrack. Record To Watch: Din Pedals.

WBCN/Boston
Noturnal Emissions
Sunday, January 11

TORI AMOS Siren (Atlantic)

AUTOR DE LUCIE Chanson Sans Issue (Netwerk)

1000 CLOWNS Kitty Kat Max (Fish Of Death)

LAKA Prance Dog (Sire)

MELONY Everybody Girl (Minty Fresh)

DRILL TEAM Hope & Dream Explosion (Reprise)

CONGO NRVELLA She's Like Heroin To Me (Jettset)

TRIPLE FAST ACTION Heroes (Deep Elm)

WILD STRAWBERRIES Trampolinnie (Netwerk)

WBCN/Airway, NY
Downbeat Saturday 7:30pm
Shpongle

Live At The Main Door
Lake View Ave.
Lake View Ave.
Lake View Ave.
Cost: $8

WORK/Airway, NY
Over The Edge Monday, February 14th Kit Mathisko

Baltimore, MD

Little YB NY
7:30pm
WPLY/Philadelphia

Cost: $8

WRCN/Boston, MA

Mole Live
Sunday, February 18th

Dj's from

Sawmill Bag

Second Wind

WFRL/Boston, MA
Music For Masters
Sunday, February 18th

Charle Cothran

WESQ/Buffalo, NY

New Acient Energy
Getting

nervous

real

WALTER/Albany, VT

Sundance '01 From

Steve Frazier

Andy Dapper

Sawmill Bag


Eve

Kulture

Black Grape

WOLY/Cincinnati, OH

Colab

Sunday, February 18th

Open Mic

Mike Hayes

Pete McEntee

MIke Hayes

Sawmill Bag

WURL/Cleveland, OH

Play To The Underground
Sunday, February 18th

Lary Collins

Andrew "The Right"

Trey Sack

Sawmill Bag

WIDCO/Ballis, TX

The Amusement Club
Saturday, February 17th

Josh Gleason

"The Right"

Trey Sack

Sawmill Bag

WIDCO/Ballis, TX

The Epie Center
Sunday, February 18th

Allan Fair

"The Right"

Trey Sack

Sawmill Bag

KTC/Divine, CO

Adventures In University
Saturday, February 17th

Lorel Hensley

Sam McNulty

Mark "The Right"

Sawmill Bag

KNNR/Eugene, OR

The 12th Warrior
Monday, February 19th

Katie Edwards

Rewind

Marketing

Sawmill Bag

WXXR/Harrington, PA

The Whaing Nova
Saturday, February 18th

Drums

Phill

Sawmill Bag

KTRC/Edenton, TX

Lover Magnet
Sunday, February 18th

Sauce

Phill

Sawmill Bag

WPLJ/Atlantiscove, FL

Furrtify/Flyare
Sunday, February 18th

Robert Cooper

Sawmill Bag

KCKC/Kansas City, MO

Lightening
Sunday, February 18th

Sauce

Phill

Sawmill Bag

KLZ/Kansas City, MO

Folkes Miss V-%-d-2
Saturday, February 17th

Bert Small

Sawmill Bag

WXXD/Syracuse, NY

About The Pigs
Saturday, February 18th

Jason Ackerman

Sawmill Bag

KEDO/Las Vegas, NV

Amazed
Sunday, February 19th

Kevin Carter

Sawmill Bag

KZUM/La Verne, CA

Let It Be When
Sunday, February 19th

Chris Ruby

Sawmill Bag

KZII/Las Vegas, NV

KENADY, John

"The Right"

Trey Sack

Sawmill Bag

KROQ/Los Angeles, CA

Riding On The Doo
Sunday, February 18th

Randy Goodwin

Sawmill Bag

WRLI/Menomonee, WI

Sunday Night Music Showdowns
Saturday, February 17th

Sawmill Bag

WUNR/Topeka, KS

Sunday Night midnight

Sawmill Bag

WQAD/Davenport, IA

The Blike
Saturday, February 18th

Sawmill Bag

KTKS/Lehi, UT

Little Moors
Saturday, February 17th

Sawmill Bag

WOSU/Columbus, OH

"The Right"

Trey Sack

Sawmill Bag


going for adds 1/26

Produced by Bob Mould
## Adult Alternative Tracks

**January 23, 1998**

### Breakers

**James (Interscope)**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark Knopfler</td>
<td>Wag The Dog (Mercury)</td>
<td>21/2</td>
</tr>
</tbody>
</table>

**Huffamoose**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark Knopfler</td>
<td>Wag The Dog (Mercury)</td>
<td>261/30</td>
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</tbody>
</table>

### Most Added

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>FLEETWOOD MAC</td>
<td>Landslide (Reprise)</td>
<td>13</td>
</tr>
<tr>
<td>CHRIS STILLS</td>
<td>Razorblades (Atlantic)</td>
<td>9</td>
</tr>
<tr>
<td>AGENTS OF GOOD ROOTS</td>
<td>Smiling Up The Frown (RCA)</td>
<td>7</td>
</tr>
<tr>
<td>PETER CASE</td>
<td>Let Me Fall (Vanguard)</td>
<td>6</td>
</tr>
<tr>
<td>FARM DOGS</td>
<td>Darin (Sirie)</td>
<td>5</td>
</tr>
<tr>
<td>FASTBALL</td>
<td>The Way (Hollywood)</td>
<td>5</td>
</tr>
<tr>
<td>BEN FOLDS</td>
<td>Five (550 Music)</td>
<td>5</td>
</tr>
<tr>
<td>COOL FOR AUGUST</td>
<td>Walk Away (Warrer Bros.)</td>
<td>4</td>
</tr>
<tr>
<td>JAMES IHA</td>
<td>Be Strong Now (Virgin)</td>
<td>4</td>
</tr>
<tr>
<td>KENNY WAYNE SHEPHERD</td>
<td>Blue On Black (Epic)</td>
<td>4</td>
</tr>
</tbody>
</table>

### Most Increased Plays

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>KENNY WAYNE SHEPHERD</td>
<td>Mystic Buzz (Capricorn/Mercury)</td>
<td>5</td>
</tr>
<tr>
<td>BLUE TRAVELER</td>
<td>Canadian Rose (A&amp;M)</td>
<td>7</td>
</tr>
<tr>
<td>AGENTS OF GOOD ROOTS</td>
<td>Smiling Up The Frown (RCA)</td>
<td>7</td>
</tr>
<tr>
<td>BEN FOLDS</td>
<td>Five (550 Music)</td>
<td>7</td>
</tr>
<tr>
<td>FREDDY JONES BAND</td>
<td>Mystic Buzz (Capricorn/Mercury)</td>
<td>7</td>
</tr>
<tr>
<td>OASIS</td>
<td>All Around The World (Epic)</td>
<td>8</td>
</tr>
<tr>
<td>KENNY WAYNE SHEPHERD</td>
<td>Blue On Black (Revolution)</td>
<td>8</td>
</tr>
<tr>
<td>FLEETWOOD MAC</td>
<td>Landslide (Reprise)</td>
<td>8</td>
</tr>
<tr>
<td>GREEN DAY</td>
<td>What Time Of Your Life (Good Ridance) (Reprise)</td>
<td>8</td>
</tr>
<tr>
<td>PETER CASE</td>
<td>Let Me Fall (Vanguard)</td>
<td>8</td>
</tr>
</tbody>
</table>

### New & Active

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jonny Lang</td>
<td>Missing Your Love (A&amp;M)</td>
<td>3</td>
</tr>
<tr>
<td>FIONA APPLE</td>
<td>Never Is A Promise (Clean State/Work)</td>
<td>0</td>
</tr>
<tr>
<td>KENNY WAYNE SHEPHERD</td>
<td>Blue On Black (Revolution)</td>
<td>2</td>
</tr>
<tr>
<td>SUNDAYS</td>
<td>Cry (DG/Geffen)</td>
<td>3</td>
</tr>
<tr>
<td>DUNCAN SHEIK</td>
<td>Wishful Thinking (Atlantic)</td>
<td>2</td>
</tr>
<tr>
<td>OASIS</td>
<td>All Around The World (Epic)</td>
<td>5</td>
</tr>
</tbody>
</table>

### Chart Statistics

- **Total Plays**: 154, **Total Stations**: 30, **TW**: 35/0, **LW**: 20/20, **SW**: 10/20, **SK**: 19/20, **FKF**: 35/5, **KOTR**: 35/5

### Breaker Chart

- **Breakers**: Songs ranked by total plays. Highlighted songs indicate Breaker.

### Songs Ranked by Total Plays

1. **Loreena McKennitt**: The Mummers'... (Quinlan Road/WB) 704 Total Plays: 630, Total Stations: 21, Added: 7
2. **Matchbox 20**: 20am (Lava/Atlantic) 701 Total Plays: 723, Total Stations: 21, Added: 7
3. **Sarah McLachlan**: Sweet Surrender (Arista) 625 Total Plays: 689, Total Stations: 21, Added: 7
4. **Veruca Salt**: Bitter Sweet Symphony (Hut/Virgin) 615 Total Plays: 663, Total Stations: 21, Added: 7
5. **Lisa Loeb**: Do (Geffen) 551 Total Plays: 577, Total Stations: 21, Added: 7
6. **Styx**: Happy (Universal) 489 Total Plays: 567, Total Stations: 21, Added: 7
7. **Alana Davis**: 32 Flavors (Elektra/EGG) 475 Total Plays: 426, Total Stations: 21, Added: 7
8. **Third Eye Blind**: How’s It Going To Be (Elektra/EGG) 452 Total Plays: 403, Total Stations: 21, Added: 7
9. **Green Day**: Time Of Your Life (Good Ridance) (Reprise) 445 Total Plays: 367, Total Stations: 21, Added: 7
10. **Marcy Playground**: Sex And Candy (Capitol) 378 Total Plays: 341, Total Stations: 21, Added: 7
12. **John Mellencamp**: Without Expression (Mercury) 313 Total Plays: 353, Total Stations: 21, Added: 7
13. **Abra Moore**: Don’t Feel Like Cryin’ (Arista Austin/Arista) 305 Total Plays: 292, Total Stations: 21, Added: 7
15. **B.B. King**: The Thrill Is Gone (MCA) 295 Total Plays: 351, Total Stations: 21, Added: 7

### Additional Information

- **Chart Appears**: with more stations.
- **Current Playlists**: © R&R.
- **Outsource Music**: Email: Meg@VanguardRecords.com
- **Outsource Relations/Promotions**: Email: outsource@well.com

### beard

- **Jonny Lang**: Missing Your Love (A&M)
- **Fiona Apple**: Never Is A Promise (Clean State/Work)
- **Kenny Wayne Shepherd**: Blue On Black (Revolution)
- **Sundays**: Cry (DG/Geffen)
- **Duncan Sheik**: Wishful Thinking (Atlantic)
- **Oasis**: All Around The World (Epic)

### Full Service No Waiting

**Single Let Me Fall**

Most added 1st two weeks!

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jonny Lang</td>
<td>Missing Your Love (A&amp;M)</td>
<td>5</td>
</tr>
</tbody>
</table>

**For further information:**

- Meg MacDonald - Director of Artist Relations/Promotions (310) 451-5727
- Email: Meg@VanguardRecords.com
- Michael Ehrenberg - Outsource Music (415) 681-6043
- Email: outsource@well.com

**On Your Desk Now!**

---

**Breakers**: Songs ranking 350 plays or more for the first time. August中最受喜爱的歌曲排行榜。我们希望您会喜欢这些歌曲。如果您有任何疑问，请随时继续向我们反馈！
We’re the largest, most complete job listing service in radio offering hundreds of the hottest jobs every day. For air talent, PD, News, talk, sports, promotion & in all market sizes. Whatever your experience, we can help. We’ve been on the job since 1989. Call us free to subscribe. You have the talent...we have the jobs!
800-231-7940 http://onairjobsheet.com

WONDERFUL OPPORTUNITIES

Job Sheet

National

WOMEN ENCOURAGED

Top-rated heritage CHR in Northeast seeks fresh talents for mornings, afternoons and nights. Good production and appearances a must. Excellent pay and benefits. Females encouraged. Tape and resume to: Radio & Records, 10010 Santa Monica, #430, 5th Floor, Los Angeles, CA 90067. EOE

Immediate opening at Suburban New York AM/FM for Director of Marketing & Promotion. Manager must have at least 3 years of experience in the field. Job is inclusive of promotions, database marketing, event coordination, ad layouts, Internet and NTR development. Salary commensurate with experience. Fax resume to: Jake Russell, WIPGM, 941-737-0443 or send to: WHUD, WLNA, Radio Terrace, Peekskill, NY 10566. EOE

PD: New Central PA, FM (50,000). Format undecided—Current Country simulcast. Strong airshift, production, promotion, leadership skills. Help us build a winner! T&D: Dick Raymond & Bethany Road, Ephrata, PA 17522. EOE

CLOSE-TO-HOME, LONG-DISTANCE OPPORTUNITIES

Top-rated traditional Christmas Classic Rocker is looking to fill rare midnight opening. If you have a minimum of 2 years on-air experience, please submit tape and resume to Operations Manager, P.O. Box 27100, Knoxville, TN 37792. EOE. M/F/E/H

We're looking for a friendly voice to fill morning co-host and midday slots. Rush tape and resume to: Radio & Records, 10100 Santa Monica Blvd #435, 5th Floor, Los Angeles, CA 90067. M/F/E

AC Morning Show co-host wanted. Host is 8-year vet. Must be Quick, funny and adult. Come to the beach. Females encouraged. T&R: Mike Farrow, WONI, 1890 Dawson St., Wilmington, NC 28403. EOE

ACM Country Radio Group, seeking AM/PM/Noon co-hosts for new Top 40 station. Send resume and audio to: ACM Country Radio Group, 1225 College Ave., Emira, NY 14903. EOE

WHUD-AM, 50,000 watt AC in New York seeks creative on-air talent. Must have a positive attitude, great production skills and ability to write fresh copy. Send audio and resume to: Steven Hirschman, Box 188, Rockwell, NY 10560. EOE

CREATIVE PRO

7 station cluster needs a production and copywriter. New digital studio located on a beautiful resort island covering the Savannah market. Send tape and samples of work to Mike Busker, Advenue Radio Group, 8th Street, Apt 2, Savannah, GA 31401. EOE

Are You a Winner? Join The Team.

Dominant Texas market radio seeks a street-smart, organized Promotions/Marketing Director. If you're bursting with creativity...if you can show us your proven track record...if you're outgoing and enthusiastic...if you want what it takes to maintain maximum visibility...We want to talk to you. Send your resume to Traverse Radio Group, 1030 Santa Monica Blvd, #433, 5th Floor, Los Angeles, CA 90067. EOE

Classical Rock FM Classic Rock seeks Program Director with at least 5 years radio experience. We're looking for a positive, bright, energetic personality. Must have great presentation, leadership skills, and an ability to prioritize,...Can you organize, direct, and plan? Do you have an excellent head for numbers? Are you a leader? If so, we need you! Send resume to: Dave Faust, WQCB, 1317 S. Kings Drive, Charlotte, NC 28204

EAST


WNYR seeks morning show co-host/broadcast engineer/announcer. T&R: WNYR, Bruce Stevens, Box 2066, Augusta, GA 30902- 2066. EOE 103. Four station chain looking to fill afternoon/afternoon drive slot. Send resume and references to T&R: WQCB, 9000 Peachtree Road, Dept. E. Atlanta, GA 30350. EOE 103. AC Mid-days in Spartanburg. Two years experience. Digital A. T&R: WYIZ, Mark Robertson, 245 Alfred St., Spartanburg, SC 29307. EOE 103. OLDIES AND STANDARDS PDs

Oldies PD and Standards PD seeks Program Director who can lead two highly rated stations. Handle the programming on both and do an air shift on the oldies station. New state of the art digital studios in one of the southeast's premiere resort communities, top 150 market. Small, stable growing company. Radio & Records, 10100 Santa Monica, #432, 5th Floor, Los Angeles, CA 90067. EOE

WMXZ's coast 97.3 100,000 watt Top Rated Urban FM radio seeking qualified applicants for a rare fulltime midday position. Applicant must have good production, selection experience and a working knowledge of Scott Studio Systems. Individual must have leadership skills, willing to embrace responsibility on all levels and 5 years minimum broadcast experience. If you're ready to join our growing group of market radio stations send an aircheck to: Red Cruise, 1890 Dawson St., Wilmington, NC 28403. No Phone Calls. EOE

OPPORTUNITIES

NEWS DIRECTOR

North Country WSOO-FM/103.0 is looking for a new Program Director. Send resume to: WSOO-FM, 301 Lake Street, Elizabethtown, NY 12986. EOE

South

WWMX, 106.7 FM, seeks Country PD with 5+ years experience. Minimum two years country station management experience preferred. Send resume and tape to: WWMX, 1200 South Sandusky St., Galion, OH 44833. EOE

Classical Rock PD

Prestigious radio group seeks Program Director for well known Classic Rocker. Are you a creative writer and producer, with vision and imagination? Can you organize, prioritize, and skillfully manage talented people as a leader? Do you think strategically, fully understanding the research and planning process? Do you know the music, and know Selection? If we can give you a stable, positive environment, with the team, tools, training, and marketing that assures success, this is a great shot for an assistant PD. Show us your stuff, with depth and intelligence in a strong presentation, and the gig is yours, Radio & Records, 10100 Santa Monica, #436, 5th Floor, Los Angeles, CA 90067. EOE

CLASSIC ROCK PD

Prestigious radio group seeks Program Director for well known Classic Rocker. Are you a creative writer and producer, with vision and imagination? Can you organize, prioritize, and skillfully manage talented people as a leader? Do you think strategically, fully understanding the research and planning process? Do you know the music, and know Selection? If we can give you a stable, positive environment, with the team, tools, training, and marketing that assures success, this is a great shot for an assistant PD. Show us your stuff, with depth and intelligence in a strong presentation, and the gig is yours, Radio & Records, 10100 Santa Monica, #436, 5th Floor, Los Angeles, CA 90067. EOE

South

WMMX, 97.3 100,000 watt Top Rated Urban FM radio seeking qualified applicants for a rare fulltime midday position. Applicant must have good production, selection experience and a working knowledge of Scott Studio Systems. Individual must have leadership skills, willing to embrace responsibility on all levels and 5 years minimum broadcast experience. If you’re ready to join our growing group of market radio stations send an aircheck to: Red Cruise, 1890 Dawson St., Wilmington, NC 28403. No Phone Calls. EOE

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Morning Show Opportunity In The USA Charlotte is one of the hottest, new places to live in the country...and do business. New Country WSOO-FM/103.0 is the longest time market leader in Charlotte has a rare morning drive opportunity (limited time only). We want America’s best morning show! We will find it soon...and stick with it for a long time! Our last host left in 18 years with WSOO-FM/103.0 WSOO is an equal opportunity employer. Women and minorities are encouraged to apply. Send tapes and resume to: American Radio Systems WHattrin Paul Johnson 137 S. Kings Drive, Charlotte, NC 28204
**OPPORTUNITIES**

**January 23, 1988 R&R • 99**

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**WANTED PROMOTION DIRECTOR**

**Major Market Southern California**

Promotion is looking for an experienced leader with a proven record. This position requires:

- A proven track record of successful promotional campaigns.
- Experience in managing promotions, events, and listener-driven initiatives.
- Strong interpersonal skills for building relationships with station personnel and advertisers.
- Ability to work independently and manage a team.

Please submit your resume to:

**T&R:WGAR**

Los Angeles, CA 90067

---

**NW R&R Opportunities**

**Radio/Records**

San Francisco Bay Area Alternative Rock Imaging Production. Send ties and resumes to:

**Radio & Records, 10100 Santa Monica Blvd., #425, 5th Floor, Los Angeles, CA 90067, EOE**

**COLORADO OLDIES**

**Afternoons**

Oldies 92.9 in Colorado Springs seeks afternoon personality. Love Oldies? Like to have fun? Can you relate to 35-54 adults? If you think you can, rock on! Please send resumes to:

**Steve Richards, Station Manager, WRXX-FM, 875 S. Michigan Ave., Suite #4000, Chicago, IL 60611 and send it now! Call and die! EOE**

---

**NFL Play By Play**

There are only 30 of these jobs. Are you that good? Top pay, powerhouse company, great station. If you have a family, they'll love the quality of life, low cost of living, educational system and your ability to impact the community to create a legendary career in the city, the network and our station year round. Plus manage our Sports Department and work along side some of the best photographers and talent. Major college or NFL play-by-play experience required. Send tape & resume to: Radio & Records, 10100 Santa Monica, #434, 5th Floor, Los Angeles, CA 90067, EOE

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**COUNTRY GROUP**

Seeking 45-54 color for a major market station. Send resumes to:

**Radio & Records, 10100 Santa Monica Blvd., #425, 5th Floor, Los Angeles, CA 90067, EOE**

---

**MORNING SHOW**

**Partners in San Diego**

Are you looking to take your career to the next level? Our morning show in San Diego is seeking a new talent! Send your resume to:

**Rick Walker, Operations Manager, WPWC 95.7, 8900 Whittier Blvd. S. Circle, Pasadena, CA 91106, EOE**

---

**MIDWEST**

**No experience in advertising, sales, or promotion needed.**

**Send your resume to:**

**Radio & Records, 10100 Santa Monica Blvd., #425, 5th Floor, Los Angeles, CA 90067, EOE**

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**R&R Opportunities**

**Free Advertising**

**Radio & Records provides free (20 word) maximum market space in the current issue and no space available in the special BASS In Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Possibilities 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 as 1 1/2" x 1"'s. No advertising, will have the option to accept or reject. Letters may be cut off at 80 words. All letters addressed to R&R or its Editors.

---

**R&R Opportunities Advertising**

1x $12/00
2x $10/00
3x $8/00
4x $6/00
5x $5/00
6x $4/00
7x $3/00
8x $2/00
9x $1/00
10x $1/00

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**Payable In Advance**

Opportunities Advertising orders must be typewritten on company letterhead and accompanied by advance payment. All payments accepted by check ($320.00) or by credit card (Visa, Mastercard, American Express) to KFMB, 7500 Chula Vista Blvd., Chula Vista, CA 91910. Non-refundable rates available. All rates are subject to a minimum of $25.00. All rights reserved. See back of issues for subscription/subscription to radio directory to receive radio directory issues and other special rates.

---

**HELP WANTED**

**Radio/Records.**

Seeking a producer/specialist for a major market station. Send your resume to:

**Radio & Records, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067, EOE**

---

**Blind Box: ask $5**

**The Radio Directory, your reference and your face number adds 12 words to your ad. Regular Opportunities rates apply to the board. A service charge of additional is added for shipping and handling.**

---

**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 as 1 1/2" x 1"'s. No advertising, will have the option to accept or reject. Letters may be cut off at 80 words. All letters addressed to R&R or its Editors.
LISTEN TO OVER 40 DIFFERENT MARKETS EVERY YEAR!
OVER 60 DIFFERENT STATIONS
YOUR CHOICE OF FORMAT AM/PM DRIVE FOR EACH STATION (ALL SCOPED)
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MARKETPLACE

January 23, 1998 R&R • 101

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KSAN San Francisco
The Bay Area's New Home for Rock & Roll Classics

MARKETPLACE ADVERTISING

Payable in advance. Orders must be typewritten and accompanied by payment. Visa/MC/AmEx/Discover accepted. One inch minimum, additional space up to six inches available in increments of one-inch. Rates for R&R marketplace (per inch):

1 inch $90.00
6 inches 85.00
13 inches $80.00
29 inches $70.00
51 inches $65.00

Marketplace
RADIO & RECORDS, 10100 Santa Monica Blvd, Fifth Floor, Los Angeles, CA 90067
310-553-4330 Fax: 310-203-8727

www.americanradiohistory.com
THE BACK PAGES
NATIONAL AIRPLAY OVERVIEW JANUARY 23, 1998

Breakers In Blue

No Songs Qualified For Breaker Status This Week.

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THE BACK PAGES
NATIONAL AIRPLAY OVERVIEW JANUARY 23, 1998

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THE BACK PAGES
NATIONAL AIRPLAY OVERVIEW JANUARY 23, 1998

Breakers In Blue

No Songs Qualified For Breaker Status This Week.
Catherine L. Hughes
Chairperson of Radio One

American community. We analyze our markets before we analyze our facilities. We build our audiences one listener at a time.

Growth strategy: "One of survival. Before Telecom, we were considered a small broadcaster. With the Telecom bill, we became almost microscopic. We are the largest minority group because everyone else has been forced to sell, which takes the thrill out of being the largest. I wish it was a more level playing field. The Telecom bill gave carte blanche to the majors to literally absorb all of the medium and smaller broadcast corporations. We refuse to be absorbed. We are the largest now and want to grow."

On the future for minority ownership: "The window of opportunity that I came through has been permanently closed. There is no lender in the country that will finance a stand-alone, 1,000-watt AM facility in a major market." Hughes speaks with many parties interested in coming into the business. She explains that unless they are able to put together a group of experienced, veteran broadcasters as their management team and have a minimum of a combo in their market, they are not going to be able to secure financing.

Eighteen years ago, after she had been turned down by numerous lending institutions, her first loan officer was a Puerto Rican woman in her first week on the job. She told Hughes that she would have preferred that Hughes was Puerto Rican, but since she was a black female, she came pretty close. Hughes remembers this as a real opportunity, recognizing that now a woman in the same position as the Puerto Rican loan officer with the same sentiment would not be able to get the application past a loan committee.

"Promotion achieved: She created the very successful "Quiet Storm" format while at Howard University-owned WJUR. It is now heard in over 30 markets. Her initial concept was to create an opportunity for students to host. No talent was to remain on-air for longer than 18 months. "The format was so potent that it didn't really matter who hosted. The show itself created a certain level for radio. How else are young people going to get an opportunity to have commercials or credentials on their resumes if someone doesn't create an opportunity? You could graduate from Howard and walk into an ABC station and say, "I was the host of Quiet Storms for the last two years at Howard University, and I would like to apply for a job with you."

Greatest compliment: The new president of Howard University was a guest on her radio show at WOL. During one of the commercial breaks, they went into the lobby where all her interns (the company has an extensive intern program that provides hands-on training for students wishing to enter broadcasting) were assembled to introduce themselves to the president because they were, coincidentally, all Howard students at the time. When they were back in the studio, the president said to Hughes, "I am really embarrassed that you have more of my students interning at your station than I have at our college station."

How she balances personal and professional issues: "The beauty of being in broadcasting is that I don't see them as separated. It is possible to be a community activist and do things that are nontraditional and still take care of the bottom line. I am on a solid foundation.

Favorite song: A CD entitled Sacred by Jeff Majors. It's a compilation of traditional Christian hymns set to contemporary music.

Favorite format: "Talk. Favorite radio station: "When I was aspiring to own stations over 18 years ago, my favorite station was WWMAL. They were the superserver of the listening community. I used to say to myself that one day I was going to do what they did for black people, provide an intimate interaction with the listeners with a black perspective."

Individuals she most admires: "Katherine Graham. Although she did not have the financial challenges that I have had, she's had personal challenges that she had to overcome. I think I would have opted to take the financial challenges compared to her personal challenges. She continues to grow and prosper and is definitely respected, and there is a warmth about her that still makes her approachable."

Stock recommendations: "I am stock market illiterate, but I have to learn about it, because Radio One is getting ready to go public. I will be playing big with my whole future."

Favorite beverage: One gallon of water a day.

Hobbies: Reading, music.

Favorite book: History books. She also loves reading romance novels when she kicks back. She has often said that if she gets to retire before her eyesight gets any worse, she would like to write black romance novels.

Favorite television show: She primarily watches educational shows, but her favorite commercial show is Homefront, Life On The Street, because, being headquartered in Baltimore, "It is wonderful to watch a show where I see buildings that I recognize."

Favorite movie: Legend Of Billy Jack — "I loved that movie."

Computer savvy: Kept on a stand near her desk. She plans on becoming literate and speeding onto the information superhighway.

What the Martin Luther King Jr. holiday means to her: "Martin Luther King means a lot to me personally. The holiday has become so commercial that it troubles me very much. The same way Kwanzaa troubles me. People take a day off from work. When I had my radio show, I used to point out that Martin Luther King worked on his birthday, before he was assassinated. It is a national holiday, but that doesn't mean you get to stay home or go shopping. What it should mean is that you spend that day volunteering. It should not have turned into a day of relaxation. That is no tribute to the life of M.L.K. or the greatness that he possessed as a human being. He was all about working to make this world a better place. Use that day to do something good for someone else. I have mixed emotions about this holiday."
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