Congratulations to DreamWorks/Nashville for scoring the highest-debuting song in Randy Travis' career. "Out Of My Bones" enters at No. 24 on this week's R&R Country chart. The song also was Most-Added, with 169 new stations.

It's the third annual installment of R&R's chronicle of Country radio. This year, Lon Helton captures "The Countrypolitan Years" of 1967-1974. Read all about the personalities who headlined or began their careers in this era. The special begins on Page 41.
UPCOMING TELEVISION APPEARANCES:

SATURDAY NIGHT LIVE - February 28 (NBC)
TODAY SHOW - March 4 (NBC)
GARTH: IRELAND & BACK - March 4 (NBC 2-Hour Special)
THE TONIGHT SHOW with Jay Leno - March 30 (NBC)
THE ROSIE O'DONNELL SHOW - April 1 (Syndicated)
Third R&R Talk Radio Seminar Proves Format's Importance

Topics ranging from Iraq to Clinton mirror what listeners are chatting about coast to coast

BY JEFFREY YOREK
R&R WASHINGTON BUREAU CHIEF

Saddam Hussein can't be all bad. Just last week, for instance, he brought together such disparate voices as former Republican presidential hopeful Steve Forbes, White House Director/Communications Ann Lewis, and even former Iran-Contra figure turned talk radio host Oliver North. But all of them — speaking at various times before a record R&R Talk Radio Seminar crowd of more than 250 talk managers, programmers, and hosts — agreed, in the words of North, that Saddam Hussein is a very bad man.

Former Marine Col. North, also a former National Security Council advisor in the Reagan administration, said his opinion of Saddam is the one area where both he and the White House "share common ground." His comments followed Lewis telling a Friday morning breakfast session that the Iraqi leader "will not be allowed to endanger the rest of the world" and making it clear the Clinton administration was in high gear to contain further manufacturing of biological weapons in Iraq.

Forbes voiced concern about what he sees as the mushrooming presence in Washington: "Iraq is what happens when you don't have a sense of direction. Saddam should have been dealt with immediately after the Persian Gulf War." Forbes noted that the U.S. must "make it clear that we want an alternative government in Iraq, establish a no-fly zone all over the country, and establish Radio-Free Europe, Iraq-style. It's cheap, but effective over a period of time." 

SEMINAR/SEE PAGE 26

Buccaneers Of Broadcasting

BY ADAM JACKSON
R&R STAFF WRITER

KISS 97.1 FM has all the trappings of a typical CHR. The Southern Georgia station features Chumbawamba, Sugar Ray, and Robyn. It sells station T-shirts, taking orders on its professionally designed website (www.kissfm.net). Casey’s Top 40 airs on Saturdays, Sundays and Saturdays evenings and Sunday mornings. The station’s positioning statement is “Valdosta’s No. 1 Hit Music Station.”

Unfortunately, KISS-FM is all smoke and mirrors. According to the FCC, it’s a fraud. The station has no license — it’s a pirate radio broadcaster.

KISS represents just one of a growing number of unlicensed radio stations that have appeared all over the country in the last five years. While Stephen Dunifer’s “Free Radio Berkeley” is perhaps the best-known of the radio renegades, several others have sprung up from rural New Jersey to Los Angeles. In South Florida, it’s a free radio free-for-all. As of February 20, 17 unlicensed FM stations could be heard all across the radio dial. One high-profile pirate had been on for at least 17 months.

See Page 16

Chancellor To Get 11 SFX Stations In Capstar Swap

Radio deals are beginning to resemble big kids trading baseball cards. But there are really big cards involved, and it’s understandable if the players don’t know what uniform they ought to be wearing. The latest action took place Monday, when Austin-based Capstar Broadcasting and its kissin’ cousin in Dallas, Chancellor Broadcasting, said the duo would divide the assets of SFX Broadcasting. Capstar announced last August that it would pay $2.1 billion for 71 SFX outlets (R&R 8/29/97).

The game plan looks like this: After Capstar settles with SFX sometime in the second quarter, it will swap 11 of the SFX stations in such big cities as Dallas, Houston, Pittsburgh, and San Diego. In exchange, Chancellor will swap/Swap/See Page 26

Ginsburg Calls DC Combo Deal ‘Poetic’

After a three-and-a-half-year pursuit, Chancellor Media CEO President Scott Ginsburg finally landed the fabled but-resistant Bender brothers with a whopping $72 million check for their Nostalgia-Rock combo WWDC-AM & FM/Washington.

Ginsburg told R&R the deal was “poetic” for a number of reasons: “1) DC101 is Chancellor’s 10th radio station, and Ginsburg listened to the stations years ago while attending Georgetown Law School. Plus, the deal gives Chancellor its full complement of DC stations with three AMs (with WTEM and WWRC) and five FMs (with WASH, WBG, WQAC, and WWZQ). According to BIA, the WWDC combo ranked #5 in the market.”

SWAP/See Page 26
BOND
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(FICTITIOUS CIRCLE)

from the debut album
BANG OUT OF ORDER

Impacting This Week!

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produced by MATTHEW WILDER, mixed by ANDY WALLACE,
management: Andrian Adams for iKon Entertainment Group Limited

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Columbia Elevates Wagner To VP/Natl Country Promotion

Columbia/Nashville Director National Country Promotion Ted Wagner has been elevated to VP National Country Promotion. He succeeds Debi Fleischer-Robin, who left the label four months ago.

Wagner, who has been with the label for 26 years, will continue to oversee RCA/Nashville's Nashville, Tenn., operations.

Promiee VP Post Awarded To De La Garza

Ray De La Garza has been promoted to VP Programming Operations at Premiere Radio Networks. De La Garza, who joined the company four years ago, reports to Exec VP Programming Tim Kelly.

De La Garza began his programming and production career with the Jim Rome Show, Leezas Gibbons Blockbuster Top 25, and others. De La Garza began his career 14 years ago in KXIS-FM/Seattle, his home department. He later worked at ABC as an executive producer for three years.

Locascio's Back AS WAR/Washington PD

Phil Locascio has returned to day-to-day programming as PD of CBS Radio's Classic Rock WAR-FM/Washington. He replaces Craig Ashwood, who segues to the station's sales department as an AE.

When asked why he decided on Classic Rock, Locascio replied, "Good radio is good radio, and good strategic radio — along with good, energetic, fun radio needed to get good ratings — is what's needed to make a station work. Put that all together, and you've got a good station."

Locascio helmed Hot AC WASH's programming department between 1986-97. Prior to that, he served as PD of former CHR WGLC-FM/Cleveland and PD of Hot AC WYYW-FM/Syracuse.

Elektra Ups Kelly To VP/Urban Promo

Elektra Entertainment Group has elevated Mike Kelly to VP/Urban Promotion. Based in New York, he reports to Sr VP/Urban Music Michael Nash. Mike Kelly most recently was National Field Director for EDD. Prior to that, he was Southwest Regional Director/Programming for Motown Records. Kelly began his career in the music business in 1987 as a Regional Director/Programming for Arista Records.

"It gives me great pleasure to be able to promote Mike," Nash said. "Mike has always shown great professionalism, as well as possessing a keen understanding of the complexities of Urban promotion. The leadership role he's played with our field staff has been instrumental to the success of our department."

Emmis And The End Of (Other) Empires

Founded by Jeff Smulyan in 1980 with $80,000 of his own money and loans from a small cash cow of investors, Emmis Broadcasting has managed to stay in the radio game when larger companies have cashed out. One of those was Doubleday Broadcasting, which, in February 1986, sold the last of its radio properties — WHN/W & WAP/W/New York and WAVA/Washington — to Emmis for $53 million. Two years later, Emmis purchased five stations in New York, Chicago, San Francisco, and Boston from NBC for $121.5 million.

Today, Emmis owns 13 radio stations, including three FM's in New York.

Shindler's DreamWorks Post Is Official

Independent promoter Bruce Shindler's move to DreamWorks/Nashville is now official. The 27-year industry veteran will serve as head of promotion for the label's new country division.

Shindler has been working at DreamWorks/Nashville for three months, but the formal announcement was made this week by DreamWorks/Nashville principal executive James Stroud and senior executive Scott Borchetta.

Keating Returns To KVI/Seattle As PD

Broadcast Programming consultant Casey Keating has been named PD of Fisher Broadcasting Talk station KVI/Seattle, effective March 9. He'll succeed Tony Minor, who has voluntarily stepped down as full-time PD to concentrate on his talk show and become Asst. PD under Keating.

A consultant to KVI since April '97, Keating told R&R, "I've got a long history with this radio station. I started working with KVI..."
Supreme Court Ruling Lets Radio Roll Dice On Casinos

BY MATT SHANKLER
WASHINGTON BUREAU

The U.S. Supreme Court refused Monday to remand U.S. vs. Valley Broadcasting to the Ninth Circuit Court of Appeals in San Francisco. The ruling affirmed a 1992 case that struck down the prohibition of gaming advertisements in states that fall within that court's jurisdiction (Alaska, Arizona, California, Guam, Hawaii, Idaho, Montana, Nevada, the Northern Mariana Islands, Oregon, and Washington). It was upheld by the appellate court in February 1997. The Department of Justice petitioned the Supreme Court to remand the case to the appellate court in December.

Kirk Anderson, a partner in Nevada-based KHWY Inc., and a member of the Nevada Broadcasters Association's board of directors, told R&R that gambling industry sales are likely to increase in his state — spots currently are broadcast in Nevada and generate about 20% of billing to stations — as a result of the Supreme Court decision. He said that he has often received calls from casinos asking him to educate stations that the February 1997 decision made gambling spots legal in the affected Western states.

"Feeder Markets' To Gain Revenue

Anderson also said "feeder markets" — such as Riverside and San Bernardino counties in Southern California, and Phoenix and Tucson — will likely see significant revenue gains in the wake of the decision. However, he said, the casinos will expect an "immediacy of return on investment" from advertising in those markets. "They run an ad, and they expect the telephone to ring immediately," he said.

An attorney with the FCC Complaints and Political Programming Branch told R&R that the commission has taken no official position on Monday's decision. In February 1997, the FCC said it would no longer enforce the ban in those Western states.

Ashton Hardy, an attorney representing the Greater New Orleans Broadcasters Association, which has a similar case pending in the Fifth Circuit Court of Appeals, told R&R that since the courts seem to have ruled the ban unconstitutional, any further enforcement of the law by the FCC may be in violation of a federal statute that requires the government to pay the attorneys' fees in cases that show it is upholding legislation ruled unconstitutional.

Also on Monday, the Supreme Court refused to hear CBS Corp's appeal of a 1997 verdict that awarded $241,909 to a former Westinghouse Electric Corp. employee in age-discrimination suit.

Children's Broadcasting Gets New Buyers

BY PATRICK WITTLER
WASHINGTON BUREAU

Children's Broadcasting Corp. (CBC) has signed agreements with three yet-to-be-disclosed companies for seven of its 14 stations that went up for grabs following the collapse of the company's $72.5 million deal with Global Broadcasting Co. in late January.

"This is the most aggressive market for AMs I have ever seen," CBC Chairman/CEO Christopher Dale told R&R. Dale said two of the three entities should be announced "within the next couple of weeks," while the third potential buyer will be revealed "within the first couple of weeks of March."

Even though none of the deals have been solidified and still need to be approved by shareholders, Dale told R&R that he expects the remaining negotiations to be "gone within the next 30 days.

Star Media Group broker Peter Handy, whom the group has recruited to handle the deals, added, "The price is probably going to be within 5%, either over or under, the initial $75.3 million (Global offer)."

Its two New York and L.A. properties — KPLS-AM/Anaheim, CA & WJDW/Elizabeth, NJ — have attracted the most attention. The process has been going very well."

Meanwhile, CBC's board of directors adopted a shareholder-right plan last week, aimed at protecting common stock holders in the event of a hostile takeover. Shareholders of record on February 27 would be able to buy additional stock at a discounted price should someone acquire 20% or more of CBC's common stock.

Bloomberg

Powell Outlines Potential Principles

FCC Commissioner Michael Powell, while speaking to group heads during an NAB fly-in meeting last week, outlined five potential principles guiding his minority and gender participation policies. He said that the commission should "pursue race- and gender-neutral policies," and that private sector efforts that advance minority and women interests should be encouraged. The FCC should acknowledge that the courts have shown that diversity in ownership does not necessarily lead to diversity in programming or that the commission should recognize that "markets and competition are the domain of economics, not social policy."

Finally, the commission should promote "win-win" policies, such as reinstatement of the tax certificate policy. Powell defined a "win-win" policy as a situation when an economic opportunity is provided to the minority and "a tangible benefit to the majority."

Clear Channel May Clear $1 Billion in '98

Houstman Lane, VP/Finance for Clear Channel Communications, told R&R that he is "comfortable" with reports from Wall Street analysts that have the company netting as much as $1.1 billion this year. The company grossed $790.2 million in 1997 and had net revenues of $697 million. Lane said Clear Channel's merger with Universal Outdoor Holdings Inc. is expected to close in this quarter.

USAID Drops Out Of NRSC Testing

G lynn Waiden, VP/Engineering for CBS Radio — a partner with USA Digital Radio on the development of an iBDC (in-band, on-channel) DAB system — told R&R that the consortium will not participate in iBDC testing planned for this year by the DAB Subcommittee of the National Radio Systems Committee.

"When a committee gets involved, it takes forever," Waiden said, pointing out that it took two years for the Electronic Industries Association, which co-sponsors the NRSC with the NAB, to complete lab testing of DAB systems. (The EIA released the results of that testing last month.) "We have broadcast interests to protect," Waiden said. "We've got to get digital radio up and running." USAID hopes to submit an iBDC system to the FCC for consideration by the end of the year.

Cumulus Gets Brilliant But Not Bloomington

C umulus Broadcasting's buying spree continues with the purchase of KOCZ-AM, KBUS-FM, KGKB-FM & KYKZ-FM/Lake Charles, LA from John Borders and Don Turner for an undisclosed amount. The

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- Every participant hears the tested songs in a different order, eliminating song order bias.
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DEAL OF THE WEEK

Chancellor Media acquisitions $637.5 million
- KBBF-FM & KTXQ-FM/Dallas
- KQOE-AM, KRRW-FM & KODA-FM/Houston
- WDVE-FM, WJLI-FM, WVTV-FM & WIXX-FM/Pittsburgh
- KPLN-FM & KYXY-FM/San Diego

TRANSACTIONS

Chancellor Grabs Part Of Capstar’s SFX Booty

<table>
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<tr>
<th><strong>Deal Of The Week</strong></th>
<th><strong>1998 DEALS TO DATE</strong></th>
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**Chancellor Media acquisitions**
**ESTIMATED VALUE:** $637.5 million
**TERMS:** Asset sale for cash
**BUYER:** Chancellor Media Corp., headed by President Scott Ginsburg
**SELLER:** Capstar Broadcasting Corp., headed by President Steve Hicks
**BROKER:** Paul Leonard of Star Media Group

**KBBF-FM & KTXQ-FM/Dallas**
**FREQUENCY:** 97.9 MHz; 101.1 MHz
**POWER:** 100kw at 1611 feet; 100kw at 1447 feet
**FORMAT:** AC

**KQOE-AM, KRRW-FM & KODA-FM/Houston**
**FREQUENCY:** 1290 kHz; 98.7 MHz; 99.1 MHz
**POWER:** 1kw; 10kw at 1719 feet; 10kw at 2049 feet
**FORMAT:** Nostalgia; Classic Hits

**WDVE-FM, WJLI-FM, WVTV-FM & WIXX-FM/Pittsburgh**
**FREQUENCY:** 102.5 MHz; 104.7 MHz; 96.1 MHz; 105.9 MHz
**POWER:** 55kw at 820 feet; 20kw at 786 feet; 4kw at 522 feet; 72kw at 128 feet
**FORMAT:** Rock; NAC/Smooth Jazz; Hot AC; Alternative

**KPLN-FM & KYXY-FM/San Diego**
**FREQUENCY:** 103.7 MHz; 96.3 MHz
**POWER:** 36kw at 561 feet; 41kw at 541 feet
**FORMAT:** Classic Hits

**Arizona**

**KGLB-FM/Oracle (Tucson)**
**PRICE:** $6.5 million (est.)
**TERMS:** Not released
**BUYER:** Journal Broadcast Group, headed by President Doug Kiel.
It owns KFNN-AM, KMQZ-FM & KZPT-FM/Oracle, Phone: (414) 223-5327.
**SELLER:** Desert West Air Ranchers Corp.
**FREQUENCY:** 106.3 MHz
**POWER:** 440 watts at 9200 feet
**FORMAT:** Adult Alternative
**BROKER:** Koll & Co.

**Arkansas**

**KAWW-AM & FM/Heber Springs**
**PRICE:** $300,000
**TERMS:** Asset sale for $3,350,000 cash; assumption of existing $3,000,000 loan; and a 15-year, $670,000 promissory note at 6.5%.
**BUYER:** Kaleidoscope Radio LLC, headed by President Larry Morton. It owns KVOC-FM,Loonie, Air & WOCX-AM & FM/Searcy, AR. Phone: (501) 219-2450.
**SELLER:** King Britton Inc., headed by President Sid King. Phone: (501) 745-4454
**BROKER:** NGMT Services Inc.

**District Of Columbia**

**WWDC-AM & FM/Washington**
**PRICE:** $72 million
**TERMS:** Asset sale for cash
**BUYER:** Chancellor Media Corp., headed by President/CEO Scott Ginsburg. It owns WTTX-AM, WTTX-CAM, WASH-AM & FM, WQCB-FM, WQAD-FM & WQMO-FM/Washington. Phone: (301) 592-6000
**SELLER:** Capitol Brokering Co., headed by President Golf Lebher. Phone: (301) 587-7100
**FREQUENCY:** 1060 kHz; 101.1 MHz
**POWER:** 1kw at 761 feet
**FORMAT:** Norther Rock

**KSKY-FM/Sun Valley**
**PRICE:** $950,000
**TERMS:** Asset sale for cash

**COLOMBIA**

**WWAPU-FM (Columbia)**
**PRICE:** $750,000
**TERMS:** Asset sale for cash
**BUYER:** Kelly Communications Inc., headed by President Clinton Stennett
**SELLER:** Colfax Broadcasting Inc.
**PHONE:** (306) 378-3061

**COLORADO**

**KWWY-AM/Colorado Springs**
**PRICE:** $450,000
**TERMS:** Asset sale for cash

**Idaho**

**WTGG-FM/Amite**
**PRICE:** $565,000
**TERMS:** Asset sale for cash
**BUYER:** Northwest Broadcasting Co., headed by President Wayne Dowdy.
**SELLER:** Hammond Radio Partners LLC., headed by President Stephen Garchick.
**PHONE:** (703) 734-2988

**Kentucky**

**WWNP-AM/Newport**
**PRICE:** $500,000
**TERMS:** Asset sale for cash

**Louisiana**

**WAPU (FM) (Cofffax)**
**PRICE:** $750,000
**TERMS:** Asset sale for cash
**BUYER:** Alpine Broadcasting Inc., headed by President Scott Parker
**SELLER:** E-Dee Inc., headed by President Trent Stennett
**PHONE:** (306) 378-3061

**Trasactions At A Glance**

- KGLB-FM/Oracle (Tucson), AZ $6.5 million (est.)
- KQOE-AM, KRRW-FM & KODA-FM/Houston
- WDVE-FM, WJLI-FM, WVTV-FM & WIXX-FM/Pittsburgh
- KPLN-FM & KYXY-FM/San Diego

**Ginsburg & Co. also sell out $72 million for WWDC-AM & FMDC**

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**Country KNIX** Phoenix: 7.6 (No. 1)  
25-54 Persons

**A.C. WYSF** Birmingham: 6.4 to 8.2  
Fall 96 to Fall 97, 25-54 Women

**Classic Rock WKRR** Greensboro: 15.2 (No. 1)  
25-54 Men

**CHR KRQQ** Tucson: 14.7 (No. 1)  
18-34 Persons

**Alternative WKDF** Nashville: 10.5 (No. 2)  
18-49 Men

**A.C. WRSN** Raleigh: 5.5 to 7.3  
Fall 96 to Fall 97, 25-54 Women

**A.O.R. KRZZ** Wichita: They dont subscribe to Arbitron so we can’t publish their numbers, but **WOW!**

*All figures quoted are from Arbitron, Fall 97 (unless otherwise stated) and are Monday-Sunday 6am-Mid.*

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**TRANSACTIONS**

**Continued from Page 6**

**Missouri**

**KLK-AM/Jefferson City**

**PRICE:** $500,000
**TERMS:** Asset sale for cash
**BUYER:** MVP Radio Inc., headed by President David Zimm. It owns KATJ-AM/Jefferson City. Phone: (573) 893-5886.
**SELLER:** Zimmer Radio of Mid-Missouri Inc., headed by President Jerome Zimmer. Phone: (573) 335-4856
**FREQUENCY:** 950 kHz
**POWER:** 5 kw
**FORMAT:** Country

**New Mexico**

**KOTD-AM & FM/Plattsmouth (Omaha-Council Bluffs)**

**PRICE:** $2.5 million
**TERMS:** Stock sale for $450,000 cash, a $500,000 promissory note, and a $1.5 million promissory note
**BUYER:** Wait Radio Inc., headed by Chairman Norman Warga. Asset sale for cash
**BUYER:** Gentry Broadcasting Co. Inc., headed by Robert Gentry. Asset sale for cash
**SELLER:** Charles, Irene, and Josephine Warga. Phone: (405) 296-2124
**FREQUENCY:** 105.3 MHz
**POWER:** 5 kw at 328 feet
**FORMAT:** Variety

**North Carolina**

**WABZ-FM/Albermarle**

**PRICE:** $1,271,000
**TERMS:** Stock sale for cash
**BUYER:** J.C. Acquisition LLC, headed by President James Haber, is acquiring Net Communications Inc. SELLER: William and Suzanne Norman
**FREQUENCY:** 100.9 MHz
**POWER:** 3 kw at 200 feet
**FORMAT:** Gospel
**BROKER:** Hadden & Assoc. and Patrick Communications

**CHARTER**

**KQXY-FM/Beaumont**

**PRICE:** $250,000
**TERMS:** Asset sale for cash
**BUYER:** Cumulus Broadcasting Inc., headed by President Bill Bumgarner. It owns KMNY-FM & KCQH-FM/Beaumont. Phone: (412) 285-4500
**SELLER:** Beaumont Broadcasting Inc. Phone: (903) 424-5924
**POWER:** 10 kw at 490 feet
**FORMAT:** Urban
**BROKER:** Communications Equity Associates

**South Carolina**

**WHSC-AM & FM/Florence**

**PRICE:** $700,000
**TERMS:** Asset sale for cash
**BUYER:** Cumulus Broadcasting Inc., headed by President Bill Bumgarner. It owns KMNY-FM & KCQH-FM/Beaumont.
**FREQUENCY:** 104.6 MHz
**POWER:** 970 kw
**FORMAT:** Country
**Selling price:** $75,000

**Texas**

**KXKS-FM/Abilene**

**PRICE:** $400,000
**TERMS:** Asset sale for cash
**BUYER:** McCarthy Enterprises Inc., headed by President Robert Mahalay. Phone: (413) 883-1818
**SELLER:** Gentry Media, headed by Pres. Frank Gentry. Phone: (806) 372-6000
**BROKER:** Whitley Broadcast Media

**Pennsylvania**

**WGFO-FM/Erie**

**PRICE:** $2 million
**TERMS:** Asset sale for cash
**BUYER:** The Jet Broadcasting Co. Inc., headed by CEO Myron Jones. It owns WJET/FM/Erie. Phone: (814) 864-9400
**SELLER:** Presque Isle Broadcasting Inc., headed by President William Fleckstein. Phone: (215) 524-0973
**FREQUENCY:** 94.7 MHz
**POWER:** 1 kw at 538 feet
**FORMAT:** Oldies

**Rhode Island**

**WRCP-AM/Providence**

**PRICE:** $1,975,000
**TERMS:** Stock sale for cash
**BUYER:** The Executive Committee Of Trustees Boston University, headed by Chairman Earle Cookey.

**EARNINGS**

**Continued from Page 4**

**to $6.3 million from $5.8 million in 1998.**

**Terms:** Asset sale for cash
**BUYER:** Cumulus Broadcasting Inc., headed by President Bill Bumgarner. It owns KMNY-FM & KCQH-FM/Beaumont.
**FREQUENCY:** 97.5 MHz
**POWER:** 970 kw at 955 feet; 100 kw at 942 feet; 1.9 kw at 361 feet
**FORMAT:** Oldies; Country; Rock

**VTZ-AM & KYYK-FM/Bluefield**

**PRICE:** $350,000
**TERMS:** Asset sale for cash

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’nuff said!!
RCA Lifts Loncao To VP/Promotion & Field Development

RCA Records has elevated Dave Loncao to VP/Promotion & Field Development. Based in New York, he reports to Sr. VP/Promotion, Ron Geslin. In his new position, he will continue overseeing all rock-based formats, but will also supervise the label's regional staff.

Geslin said, “To have a person with Dave’s experience in radio promotion, artist management, and field development when I came to RCA was a critical piece in developing the plan to make RCA’s promotion team the best in the industry.”

Loncao noted, “It has been a true joy working at RCA the last four years. Our staff is second to none, and now our music and roster have become a true force on the music scene.” He joined RCA in 1994.

**Loncao/See Page 26**

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**M&A ‘98**

Mercury gives Maidenberg Sr. VP stripes

Mercury Records has promoted Marty Maidenberg to Sr. VP/Marketing & Artist Development. Based in New York, he reports to Exec. VP/GM David Leach.

“Marty is a well-deserving of this promotion,” Leach noted. “I have complete confidence in his abilities to continue to make his department a creative and proactive force in Mercury Records.”

An 11-year label veteran, Maidenberg most recently was VP/Promotion and spearheaded the marketing efforts for such artist as Hanson, Joan Osborne, the Mighty Mighty Bosstones, Vanessa Williams, and Brian McKnight.

**Maidenberg/See Page 11**

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**Coronfly To Direct Adult Alt. Promo For Reprise**

Reprise Records has appointed Alex Coronfly Director/AAA Promotion. Based in Los Angeles, he reports to Sr. VP/Promotion Steve Tipp.

Coronfly joins the label from Geffen Records, where he worked for three years as both National Director/AC Promotion and National Director/AAA Promotion.

Tipp remarked, “Alex brings to this key post a real love for music and an in-depth knowledge of [Adult Alternative] radio, both of which are essential in enhancing and expanding the Reprise profile in this fast-growing format.”

**Coronfly/See Page 24**

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**Chaconas: Taking Care Of Business As WWRC/Washington’s Program Director**

Chancellor’s new “Business Radio AM 980,” former Talker WWRC-AM/Washington, has tapped Steve Chaconas as PD/morning host. The station — which features Bloomberg Business Radio, hourly news from CNN, and local headlines provided by Metro Networks — will switch dial positions with Sports sister WTEM-AM (570 kHz) on March 9 (R&R 2/13).

VP/OM Rick Mack told R&R, “Steve Chaconas will be a tremendous asset to Business Radio AM 980. He is the right person to bring an exciting, focused, 24-hour business program...”

**Chaconas/See Page 26**

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A&M Taps Gentile As Sr. Dir./Rock Promo

A&M Records has tapped Diane Gentile as its new Sr. Director/Rock Promotion. She will be based in the company’s New York office.

“Diane exudes the lifestyle of a true rock maven,” Sr. VP/Promotion Peter Napolitano said. “Her knowledge of the music and relentless spirit in promoting bands will greatly benefit the A&M repertoire for years to come.”

Before joining A&M, Gentile was Sr. Director/Rock Promotion for EMI Records in New York, where she worked with Napolitano. Prior to that, she worked at Arista Records, where she rose to Sr. Director/Rock Promotion. She began her career in promotion at MCA Records.

**Gentile/See Page 26**

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**A Personalized Touch**

Many Country reporters phoning in their lists to R&R this week got a little surprise at the end of their call: a personal “Thank you!” from the man of the week, Randy Travis (WY). With 189 stations adding his latest release, “Out Of My Bones,” both Travis and DreamWorks/Nashville Sr. Exec. for Promo & Artist Dev. Scott Bionetta had a great deal to smile about.

**Simon Set As Y-107/L.A. Operations Dir.**

Los Angeles Alternative trimulcast “Y-107” (KLXY-FM/ Arcadia, CA, KSYY-FM/Fallbrook, CA & KVVY-FM/Ventura, CA) has named Perry Simon Operations Director/ morning show producer. Most recently crosstown KLXY’s PD, Simon will assist Big City Radio VP Programming Steve Blatter on the day-to-day programming of the station and act as Executive Producer of Y-107’s new morning show, featuring Chris Hardwick and Courtland Cox.

Blatter stated, “Perry’s experience as a programmer and director/manager of major-market talent, along with his thorough knowledge of the Los Angeles radio market, make him ideal for this position.” Simon has also worked as PD of WKKX/Trenton, NJ and in the operations department of the WODE Network.

**Loncao/See Page 26**

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Video Claims The Radio Star: Tierney Becomes VP/Music Programming At VH1

Michael Tierney has been named VP/Music Programming for VH1. The four-year KUBE/Seattle PD will now oversee the music programming and scheduling at VH1 and the forthcoming VH1 digital suite channels.

"I'm excited by the fresh ideas and unique perspective that Mike brings up," said Sr. VP/Music & Talent Relations Wayne Isakov, to whom Tierney reports. "He'll be a key part of creating new themed music hours and other programming devices that will continue to strengthen our music video hours."

Prior to joining KUBE, Tierney was MD for crosstown KPLZ. He has also been PD and Station Manager at WJZP/Syracuse, Tierney began his career in 1991 as a WCHT/New York promotion asst.

Delloro Returns To 'HCN/Hartford As PD

Peter Delloro has been named PD at WHCN/Hartford. He joined the SFX Classic Rock outlet in September from Rock-Alternative combo WKQQ & WXXZ/Lexington, KY, where he had been OM. This is his second stint at HCN, having worked at the station in 1991.

Delloro spent 10 years in Lexington. Previously, he was at WZZU/Raleigh (when it was CHR) and WQDR/Raleigh (when it was AOR). He has also worked at WAGQ/Springfield, MA — which he helped sign on — and WPLR/New Haven.

John Griffin, who had been overseeing ‘HCN along with WPLR, returns to programming ‘PLR full-time. Delloro also picks up middays upon Asst. PD/MD/midday/Pam Brooks’ departure.

In other station news: Night host Kat Sinclair is upped to APD/draftsmcnons; afternoon drive Mr. Kidd becomes MDM/All-10am tone show producer; and Bob & Tom producer Chris Cody becomes nighttimer/Asst. Production Director.

 Formats Flip For Jacor/Rochester

□ WMAX set to go AC; WRCO now CHR

Jacor Communications changed formats at two of its Rochester properties on February 19 at midnight:

- Adult Alternative WMAX-FM (classic on WMBX) is now running syndicated AC night host DeJah 24 hours a day, and is expected to switch to Soft AC full-time soon. Most of WMAX’s personnel have been transferred to other Jacor stations in the market.

- WRCO-FM, which had been running Jones Radio Network’s Smooth Jazz format, switched to CHR/Rhythmic as "Jammin’ 107." WNVE PD Erick Anderson will also program "Jammin’ 107." GM Alan Bishop noted that, since Jacor owned both recent Hot AC convert WWOR (Mix 100.5) and Alternative WNVE (The Nerve), there was little room for an Adult Alternative to operate. "When we put Mix on, we took the best of The

Rochester/See Page 26

Bloomberg Business Briefs

Continued from Page 4

Milwaukee-based group also acquired Brillton Radio’s WEZ-FM/Green Bay, WI and American Communications Company’s Country WLW-FM/Green Bay, WI in two separate transactions totaling $4.57 million. Additionally, it agreed to acquire WSIC-AM & FM/Florence, SC from WH-SC Radio for $700,000; KHKS-FM/Auburn, TX from IQ Radio for $400,000; and KTXC-FM/Beaumont, TX from Beaumont Skywave for $3.6 million.

Meanwhile, Cumulus President/CEO Rich Freifeld told R&R it has withdrawn its $65-million cash offer for Bloomington Broadcasting Inc.’s 17 small- and medium-market stations, though definitive agreements "were drafted with great pain" and "the details heavily negotiated.” Bloomington President/CEO Ken Maness would neither confirm nor deny that a deal had in fact existed.

Union Outlines Grievances With Disney

At the Walt Disney Co.’s annual shareholders meeting in Kansas City on Tuesday, John Clark, president of the National Association of Broadcast Employees and Technicians (NABET), which represents employees of Disney subsidiary ABC, said some of the company’s demands in collective bargaining have been "unacceptable". NABET’s contract with ABC expired in March 1997. Clark said Disney has asked to lower health benefits to retirees, reduce pension contributions, and decrease payments to part-time workers. Clark told R&R that the two sides last met in November, and no further meetings have been scheduled.

Meanwhile, Disney said Monday that it would "explore" the possibility of selling its 19.6% share of Scandinavian Broadcasting System (SBS), SBS owns Western and Central European radio and TV properties.

Sinclair-Entercom Deal Cleared


Meanwhile, Sinclair last week declared a quarterly dividend of 75 cents per share on its Series D convertible exchangeable preferred stock, payable to shareholders of record as of February 27. The stock closed at $55.25 Tuesday, down 63 cents from the previous close.

SFX Shareholders To Vote On Capstar Merger

FX Broadcasting Inc. said shareholders will meet March 26 to vote on the sale of its radio group to Capstar Broadcasting Partners. That deal, and the spin-off of SFX Entertainment to shareholders, is expected to close in the second quarter.

Meanwhile, Greenwich, CT-based international money manager Tudor Investment Corp. has bought $32.86 Class A common shares of SFX on the open market for investment purposes. The 6.1% interest was picked up between January 29-February 11, when shares sold for $84.75 and $89.44 each.

Atkins Appointed PD At WNUC/Buffalo

Former WFRG/Utica PD Chris Atkins has been named PD of Country WNUC/Buffalo, effective March 2. He will join the station, a full-time communications professor at Buffalo State who is leaving the station to concentrate on teaching. Atkins spent the last three years at WFRG.

Also at the station, afternoon driver Sharon Nicholas has moved to mornings, replacing Donahue, while evening personality Buddy Shula heads to afternoons. The night shift hasn’t been permanent-ly filled as yet.

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Radio

**BRAD ROSS** has been promoted to Regional Affiliate Dir./Midwest Region for National Sales Network. He previously served as Natl Dir./Midgm for the company’s Chicago office.

**TODD J. GRANT** is hired as PD for Nostalgia WLXK/ Providence, RI. Grant will also serve as APD for sister stations WAXX-FM and WWIX-FM. He rises from his previous positions as Exec, Producer/Program Asst.

Records

**KEVIN GORE** has been named VPI GM of Polygram Classics and Jazz Records. He joins the label from Sony Music, where he was VP/ Jazz Promotion & Marketing for Columbia Records.

**BILL WILSON** has been promoted from Sfx Dir./Marketing to VP Marketing at BMG Entertainment, North America.

**ANDREW MEULIVE** becomes VP/ Sales for Walt Disney Records. He comes to the company from his position of Worldwide Sales Operations Dir. for Walt-Mart.

**ALMO SOUNDS** adds the following individual as Regional Promotion Directors: CHERYL KOVALCHIK, Los Angeles. She comes to the company from Capitol Records where she worked as the Western Reg. Dir. Promotions.

**CHELLE DAVIS**/Dellas/Southwest. She previously served as the Enclave's Midwest Regional.

**BOB SALERNO**/Chicago/Midwest. He comes to Almo from Zoo Entertainment.

**GINA SUAREZ**/Atlanta/South. She previously served as Natl Dir./Rock Promotion for A&M Records.

**JOCelyn TAUB**/New York/Northeast. She joins Almo from Mammouth Records.

**DEBRA BAUM** has been named Vp/Director/Regional Sales for MCA Records. He arises from his previous post as East Coast Regional Sales Dir. for the label.

**ED FRANKIE** is named Natl Director/Sales for MCA Records. He rises from his previous position as a Promotions Assistant.

**PRIVATE RECORDS** has signed CRASH RECORDS to a distribution deal. Artists range from funk to alter.

**MERCURY RECORDS** ink a distri.

**TRANSACTIONS**

**BUYER:** Adventure Communications Inc., headed by President Michael Shacht. It owns 13 stations, including WBYY-AM & WHJX-FM/ Bluefield and WHQX-FM/Cedar Bluff, VA. Phone: (904) 258-8514

**SELLER:** Topless Broadcasting Co., Inc., headed by President Robert Smallwood. Phone: (540) 988-4150

**WASHINGTON**

**KBRO-AM/Bremerton**

**PRICE:** $257,500

**TERMS:** Asst sale for payment of existing note

**BUYER:** FTP Corp., headed by President Bart Siedler

**SELLER:** Washington Broadcast Management Co. Inc., headed by President Frank Olsen

**KJR-AM & FM & KUBE-FM/ Seattle**

**PRICE:** $17.8 million

**TERMS:** Stock sale for cash

**BUYER:** KJR Radio Inc., a wholly owned subsidiary of The Ackerly Group, headed by President Barry Ackerly

**SELLER:** New Century Seattle License Partnership, a wholly owned subsidiary of Century Management Inc., headed by President Michael Williams

**FREQUENCY:** 1000 KHz; 96.7 MHz

**POWER:** 5kw; 100kw at 118 feet; 100kw at 1289 feet

**FORMAT:** Sports/Talk; Oldies; CHR

**KHSS-FM/Walla Walla**

**PRICE:** $160,000

**TERMS:** Asst sale for $50,000 cash

**and a $110,000 promissory note at 8% interest

**BUYER:** Two Heart Communications, headed by minority member Rod- ney Fazzari. Phone: (509) 525-1983

**SELLER:** KHSS Inc., headed by President John Ramstad. Phone: (541) 393-9222

**WILLIAM**

**WJLW-FM/Alouez (Green Bay)**

**PRICE:** $2.5 million

**TERMS:** Asst sale for cash

**BUYER:** Cumulus Broadcasting, headed by President Bill Bungeroth. Phone: (414) 283-4500

**SELLER:** American Communications Company, headed by Presi- dent Jack LeDuc

**FREQUENCY:** 106.5 MHz

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MADONNA Frozen
SHE MIGHT HAVE YOUR LOVE
THERFLY'S IT'S TO YOU
Mainstream AC
ERIC CLAPTON for Your Father's Eyes
FIBS: 10,2
MADONNA Frozen
AC
ERIC CLAPTON for Your Father's Eyes
AMRT: I LOVE YOU
ELTON JOHN: Your Soul
MAC
JOYCE COOLING After Hours
KERN: I M Y HEART WIS, Ev "Dr
UC
ARETHA FRANKLIN A Rose Is A Rose & A Rose MONTGOMERY Let's Finish 1,2,3,4,5,6,7

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Casey Keating
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ERIC CLAPTON for Your Father's Eyes
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**DIGITAL AC MIX**

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Delilah
ERIC CLAPTON for Your Father's Eyes

**TERMS**

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Hot AC

**T appendage**

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JIMMY CANDLER Out For You
GOD LOVES UNDERWATER from Your Mouth
SPACINGS Tyrone City

**WESTWOOD ONE NETWORKS**

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Andy Fuller
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Bright AC
Jim Hayes
MADONNA Frozen

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JAY HARMON, PROMOTION DIRECTOR
Buccaneers Of Broadcasting

Continued from Page 1

The high level of pirate activity in the Miami area was first detected by R&R in late December. This, in addition to various actions taken against unlicensed broadcasters in Tampa, Minneapolis, and San Juan, Puerto Rico, led to the discovery of KISS-FM.

Hi-Top Renegade

Like many radio station websites, KISS' contained sales rate information, pictures of most of its airstaff, and logos for two local businesses: Camelot Music and Checkers. However, no call letters were found anywhere on the site. A picture of a T-shirt available for purchase provided the only clue that KISS was based in Valdosta. No station was listed anywhere. Listener requests were directed toward an e-mail prompt. One contact number appeared on the entire website, at the bottom of its advertising rate page. The number was Brian/Westson, the station’s PD.

Immediately suspicious, R&R first contacted several Valdosta radio stations at random. But to no avail. A new sign-on had arrived. A WQWP receptionist refused to discuss the crosstown CHR. However, WYZK Owner/GM Mike Howard had to laugh when asked if he knew anything about the new station. “They sound good. But the FCC is all over them. They were interfering with WOBB/Albany, GA’s sister, about 90 miles away from Valdosta. Most of the radio stations are pissed off, and I think it’s as funny as hell.”

According to Howard, many Val- dysta stations began complaining within days of the station hitting the air. “I have a sales team out there, but it hasn’t pitched any of my clients;’ he said. “I would love to be 21 and doing the same shit this guy is doing. He’s 24, and he just doesn’t care.”

WAAC-FM/Valdosta GM Jay Clark was also aware of KISS. “That is a pirate. My engineer and I were going to find out where their tower was, but I guess they’re mobile.”

The early complaints most likely reached the staff at KISS. On January 1, the station had relocated to 99.3 MHz.

When contacted by R&R, O’Connor discussed KISS freely with a reporter. He said that the station’s call letters were WJKS and that it had debuted at 97.1 MHz on September 1, 1997, when he became PD. The station lasted at that frequency for four months. Why had the station switched signals? “We’ve been trying to get on the air at 97.1, but we had to push through for 99.3,” O’Connor said. When asked to clarify, he said, “It’s a long story, but we had been on — with our CP. But we had to change pretty quickly. Believe me, I’m confused at times as well about all this.”

In response to questions about KISS’ advertising rates, O’Connor said, “We were running a huge spe- cial to get off the ground. That, of course, will be changing.” O’Connor also said that Tower Broadcasting owned WJKS, that the station’s GM was Mike Maddox, and that its Sales Manager was Bob Foley. He added that the station’s power was 3 kW at 100 meters, or roughly 300 feet. When asked to respond to allegations that KISS was illegally broadcasting, O’Connor denied it. “I’m not operating under those circumstances at all,” he said.

However, when R&R contacted Westwood One, an entirely different set of facts was presented. According to Affiliate Program Manager Cas Vizcaya, KISS-FM used the call letters WJKS when it signed a contract to run Casey’s Top 40 — as well as the syndicated one-hour features On The Radio and The Cut — on December 8. The contract was signed by O’Connor, Vizcaya said. Vizcaya then checked those call letters on the company’s BIA database and discovered the truth: WJKS-FM is a Walmington, DE, station licensed to QC Communications. Tower Communications is based in Bradenton, MN, and owns just one station — WIAM-AM.

“There no way we can verify a station is a pirate,” Vizcaya said. “But if they don’t have license, they aren’t allowed to air our programming. When they sign a contract, at that point they are legally telling us they are licensed.”

On January 30, following Viz- caya’s conversation with R&R, West- wood One decided to take action against KISS. Vizcaya explained, “The original affiliate rep called that night, and we requested a modi- fication of their signal license.” The call was taken by O’Connor, who was unable to provide such materials. “He was under the belief that it was a le- gitimized station,” Vizcaya said. “I’m so sor- ry, I don’t know how I was misled into this.” Immediately after the conver- sation, we decided to be proactive and dropped the programs,” Vizcaya said.

By February 4, all traces of KISS- FM were gone. A number given for Maddox was actually O’Connor’s voice mail. Foley could not be found. The radio station’s website was “being checked for trouble,” and Internet users were greeted with a “Forbid- den message” when attempting to access the station’s website. R&R then reached O’Connor a second time for further information about KISS. He refused. “I am totally gone from there. On Friday afternoon [1/30], I totally resigned from the station. I decided it was something I didn’t want to be a part of anymore and took it really far away from that station as I can. I started at that station at its in- ception, and it’s kind of an embar- rassment for me. Imagine being in my position.”

When R&R later contacted the FCC to verify construction permits for Valdosta, GA, during 1997, none was found for 97.1 MHz. As far as the 99.3 signal, Augusta Radio Fellow- ship Institute applied for it, but the petition was dismissed in May 1997.

Political Vs. Commercial

For microbroadcasters like Free Radio Berkeley’s Dunifer, a clear distinction exists between what constitutes a pirate and a commu- nity. “In our view, our intention is all political and needs to remain noncommercial,” Dunifer said. “Stations like KISS are the wrong way to go. This was never meant to help boost your own self-aggrandizing enterprise. If people want to do commercial-like program- ming, let them apply through the cur- rent process. We’re not just an outlet for someone’s personal design.”

Dunifer insists that his message is not that everyone has a right to put up a transmitter, but “we really don’t have a choice in doing what we’re doing, based on the FCC’s licensing policy.” Often he says it is the station’s non-wealthy-from obtaining their constitutionally protected right to freedom of speech on the nation’s airwaves. Dunifer even distributes much of the equipment needed to start a sta- tion from scratch. “We provide trans- mitter kits and everything from mi- crophones and antennas and cables to mixers, including instructional ma- terials,” he said.

The NAB has not been afraid to voice its displeasure with pirate ra- dio broadcasters. On February 2, the association filed an amicus brief with a federal appeals court upholding the government’s seizure of equipment belong to a Minnesota pirate broad- casters. “Pirate radio broadcasters are illegal. Period.” NAB President/CEO Edward O. Bitts said. “The court should affirm the rights of legal broadcasters, but should not tolerate or condone lawbreakers.”

The FCC, however, is willing to bend the rules. The commission is currently seeking comment on a pro- posed rule that would allow broad- casting on one watt or less at a maxi- mum antenna height of 50 feet and in a coverage area no more than a few square miles. The NAB will, however, “continue to oppose low-power radio stations because of the poten- tial for interference to existing broad- casters.” The comments are due by Thursday, February 19.

Airwave Anarchy

On June 6, 1993, Opa Locka, FL- based pirate broadcaster BASS-FM debuted at 91.9 MHz with limited signal coverage. Later that year, a Hhai- micronmicrobroadcaston signed on in. Nothing was done by the FCC. At most five years later, 15 other unli- censed broadcasters have followed suit.

From a high-rise in Northeast Miami-Dade County, R&R detected the following signals and for- mats: 88.7 FM (hardcore rap), 90.1 (Haitian), 90.9 (heavy metal), 91 (rap), 92.7 (unrated rap), 93.5 (progressive rock), 94.3 (Haitian), 94.5 (reggae/soca), 95.3 (reggae/ soca), 96 (rock), 99.5 (R&B/soul), 101.1 (Urban), 99.5 (festival dance), 101.1 (Pop/Rhythmic), 103.1 (rap), and 104.7 (rap). Two other microbroadcast- ers, “Beach Radio” at 96.9 MHz and “South Beach” at 107.1 MHz, serve South Beach.

For WOMB Director/Operations Mark Christopher, the FM signal is just a small component of the over- all business operation. “We ex- ist for the promotion of music and the DJ-you know, the DJ-cummixing art,” he said. Added PD Duncan Ross, “We wanted to create an element to get the listeners out and meet the DJs in a club-like atmosphere.”

Station management even made an effort to keep its 100-watt sig- nal within microbroadcaster

Continued on Page 26
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“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:
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*Ad Age, 1996/1997 Report
Four years ago, we unveiled plans in R&R for Interep's first "Power of Country Radio Tour" in conjunction with the Country Music Association. We wrote about how country was a hot and growing genre and about how familiar the audience was with the country music genre. We explained how the brand-new format would catch on and be a hit. We were right.

But just think: In comparison to March 1994, when we last discussed the genre, there’s a lot that has changed. Perhaps the most important point to get across is that country music and Country radio remain vital forces in the entertainment industry. Many times, the red-hot formats will cool off rapidly and be forever known as flash-in-the-pans. Not so with Country.

According to fall 1997 Simmons data, Country stations were No. 1 in weekly cumulative audience among adults 18-49, and key demo numbers also show Country's weekly tune-in at 43.3 million — significantly more than a 40.4 million ahead of the second-ranked format, News Talk (38.9 million). AC ranked third at 38.8 million, and you have to go all the way down to 22.2 million to get to the fourth format on the list, CHR. Far from being a flash-in-the-pan, the red-hot Country format that we wrote about four years ago has solidly entrenched as a radio power.

Equally impressive is the highly diverse Country audience. Back in 1994, there were skeptics who said the audience was too narrow, that it was being booted by popular survey respondents. Those who had survey results that showed nearly 3 million adults prefer a particular format.

In 1994, Country's weekly tune-in among adults 25-54 was 19.1 million, a healthy gain from 15.8 million at the start of the decade. In the past four years, it's risen dramatically, up to 27.6 million in fall 1997 — an increase of 45% in just four years. Our point here is readily apparent: Advertisers can reach listeners of virtually all interests by using Country.

Need more proof of Country's staying power? Try these tidbits of information:

Country remains the leading radio format in number of stations. As of November 1997, there were 2,300 Country primary stations, followed by NewsTalk with 1,567.


Garth Brooks' St. Louis sold
896,932 units in its first week of release. This number is exceeded only by Pink in May 1993.

In 1997, Shania Twain became not only the fourth female recording artist to top the Billboard album chart in single album sales in the U.S. The others are Carole King, Whitney Houston, and Alania Marioni.

The Garth Brooks concert in Central Park, broadcast by HBO, was the 10th-most-watched special in 1997.

Getting head-to-head with season premieres September 24 on ABC and NBC, "The 31st Annual CMA Awards" placed first for the night in households, viewers, and all adult demographic. The show's first CMA special won every half-hour among households 25-54.

Far to get a true picture of what is happening on Country radio, however, it isn’t nearly enough to look at what remains the same as it was four years ago — namely, that Country is still a hot and growing medium. It is even more important to look at what has changed: specifically, the way listeners and marketers of Country America has embraced Country during these past four years. In 1994, we found our audience had come to knock down old stereotypes and create a new marketer view of Country and its audience. We’re happy to report that these efforts have paid off — big-time.

During the past year, Country artists have been involved in a wide variety of national ad campaigns and corporate promotions for companies including Coca-Cola, Chevy Trucks, Polgers Coffee, Fruit of the Loom, Discover Card, Southwest Airlines, the Gap, and Ford. Mobil sponsored the Reba, Brooks & Dunn "348" tour and was poised to sponsor a "31st Annual CMA Awards" tour, marking the first time a major petroleum company has backed a musical event. For the second straight year, more than 200 regis-

trants attended the second annual Marketing With Country Music conference presented by the CMA and sponsored by Interep. Designed to familiarize marketing and advertising decision-makers with opportunities in country music, the attendees included the likes of Nabisco, Uniyon Tire, American Airlines, Blackstone Video, and scores of other blue-chip advertisers.

And the 1997 list goes on: Satellite television provider Primetar sponsored a "Meet the Artists" campaign; "The 31st Annual CMA Awards" was featured on ABC's "America's Funniest Home Videos."

But the 1997 list goes on: Satellite television provider Primetar sponsored a "Meet the Artists" campaign; "The 31st Annual CMA Awards" was featured on ABC's "America's Funniest Home Videos."

As we close the book on the 1997 "Power of Country Radio Tour," we find the following: Country music is a strong favorite with consumers. Country music is a great way to reach the audience. Country music is a great way to reach the audience.

Far to have a flash-in-the-pan, the red-hot Country format that we wrote about four years ago is now solidly entrenched as a radio power.
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Video Mailers: Radio's New Advertising Medium

Cost-effective vehicle offers a novel way to get your station's message to key demo

Radio's primary advertising media have always been TV, outdoor, and direct mail. In recent years, however, stations have also dabbled in other innovations with varying degrees of success. Now there appears to be a new category of advertising vehicles joining the big three: video direct mail. I spoke with several companies that specialize in this type of direct marketing. Here is an overview of how a radio station can take a high-concept type of radio presentation, such as a television campaign, and place it directly in front of its listeners.

Video mailers are videotapes containing a station presentation that are mailed to the target audience. The capability to do this has always been there, but it was just too expensive. Recent technical improvements, though, have now made it cost-effective to send thousands of videotapes through the mail.

How It Works
Before we go any further, let's first outline how video direct mail works: The prospect receives a videotape in the mail. Their curiosity is already piqued, because this isn't something that happens every day. It's a novel idea, and it is definitely not junk mail. The label says the tape is from a radio station, and that they can win a big prize instantly if they watch it. If the tape is of familiar quality (more on that later), they pop it into the machine without second thought. Now comes the magic moment. You have a captive audience. But for what? What now appears on the screen will decide what the viewer thinks about your station and whether your message gets through.

The exciting news is that the evidence suggests that the percentage of people who actually watch these video-mailer tapes is extraordinarily high. The accepted range for direct-mail response is 2%-6%. Some expensive context direct-mail pieces for radio can get as high as 12%. However, according to the initial experiences of radio stations, video-mailer programs can expect as much as a 60% viewing rate. This makes video direct mail a marketing category that every radio manager should find out about and evaluate (if they haven't already).

Focus On Best Objective
Video mailers combine the best elements of both TV and direct mail. Like direct mail, you can carefully target the audience you want to reach; and like TV, you have the power of an audiovisual message. Where it suddenly gets very interesting is that, unlike TV, you're not limited to just 30 seconds.

In planning a video-mailer program, you should be clear about your objectives. Is it to position your music to a new audience? To introduce your morning show to the market? To reinforce your image and increase TSL, with your own P1s? To attract a competitor's core audience? Of course, it is also always about hitting diaries, and this should factor into determining the mailing list. The motivation is the contest, and that attracts the same kind of people who fill out diaries. With video mailers, you also get the fringe context players who are just as important, but harder to reach. The mailing list is, of course, critical and should reflect Arbitron historical data on diary placement, quarter-hour usage, age and sex data, and population data.

The first job of a video mailer is getting the right person to put the videotape into a video player. The good news is that nine out of 10 households have video players. That alone, though, is not enough. You need a quality videotape shell and an alluring contest and printed tape label. Shells that appear flimsy or in any way less reliable than a normal rental videotape may not be as enticing. But—at the same time—ultraflimsy styrofoam casings are very effective for a younger audience, as many, who have used them will tell you. Just make sure you’ve established a compelling contest element and a terrific cover, because that’s what they’re watching for.

Film Production
Assuming you’ve got all this right, you’ve managed to open the doors to as many as 60% of your target households. Broadcasters have found that some people will actually watch the tapes over and over, showing them to friends and family. This is a huge opportunity to sell these households your radio station. Success now depends on the power and impact of your filmed presentation.

Video mailers combine the best elements of both TV and direct mail. Like direct mail, you can carefully target the audience you want to reach; and like TV, you have the power of an audiovisual message.

The presentation itself is the heart of any video mailer. Before you launch into one of these programs, make sure you are confident you can pull it off. The dynamics of a video-mailer presentation are that you have an active, involved audience, as opposed to a passive audience such as you get with TV commercials. This audience has chosen to watch your tape, but they still want to be entertained, not lectured. Remember, they are there to win the instant prize and get the contest, and not to watch television, but they will not let you bore them. They will turn it off.

So far so good, but what about the cost? Many radio stations, especially in smaller markets, cannot afford to do TV, because TV requires a minimum media commitment of 200 to 300 gross rating points a week. You could factor in a spot, but you still won't get noticed. Video mailer budgets are flexible and can work with most budgets if you are not too ambitious off the bat. That’s because unit costs vary depending on the quantity mailed. The average can be approximately $2 a tape, but if you get it down to $1.50 or less, you’re really in the ballgame. There are direct-mail pieces that cost more than that. Various vendors offer everything from basic duplication and mailing services to a complete turnkey product with creative and production of the campaign.

As with any marketing innovation, each station must decide what venue is best for its message. Video mailers are proving to be a viable and novel way to get your station's message.
Effen: 'I Can't Imagine Failing'

"The Many Lives Of David Effen" are examined in a 12-page feature in New Yorker. Chronicling his rise from the malaise of 47th Street's to his current power partnership with Jeffrey Katzenberg and Steven Spielberg in DreamWorks, the 'Zine talks to friends, ex-friends, and co-workers about Effen. Jackson Browne, whom Effen says was the reason he started Asylum Records in 1971, recalls, "One time I came to see David, and I heard this heavy-metal music... I said, 'What's that?' David said, 'Oh, that's my heavy-metal band. There's a lot of money being made on heavy-metal, and I want some.'" Comments Effen on his detractors: "We know what we're doing, no matter what anyone else writes about. I have no doubt — none, zero — that we will be very successful. Because we would all rather die than fail." On Hollywood: "In Hollywood people lie to each other and cheat each other and then go and play tennis. I'm not going to play tennis with people who lie to me or fuck me over in some way."

No Butts About It

Responding to Don Imus' remark that he was 'Howard Stern's butt boy,' Donald Trump penned a letter to Imus: "If your ratings were as good as my book sales, you would not be mired in 13th-or-so place" (Time).

I Will Always Love...

Bobby Brown is convinced that Whitney Houston is sleeping with his "best pal" and ex-bandmate Ralph Tresvant. He's even accusing Tresvant of being the real father of the couple's 5-year-old daughter (Star)!

"Let's just say it wouldn't have been worth the drama to wear that particular outfit." — Mariah Carey

Here We Go Again

"I am a fan of Elton's [John] early works. But I am definitely not a fan of his recent work. Not even counting that Princess Diana 'Candle In The Wind' thing, his songs over the past few years have made me cringe."

Duncan Sheik could be " Barely Breathing" if John responds to his jab (People). Rehashing tied into rockers who have died — either by accident or suicide — the National Enquirer recounts the deaths of, among others, Jim Morrison, Kurt Cobain, Sid Vicious, and Keith Moon in a feature called " Rocker Shockers."

"I was ripped off here and there when I was younger... so I told Lauryn nothing is going to tell you anything in the recording industry. So you have to investigate a lot, you have to surround yourself with good people, managers, agents, and such... I also thought her generation should give us a big party — annually — because we put out so much for them, and they are capitalizing on it" — Aretha Franklin dishes out advice for up-and-comers like Lauryn Hill (Time).

Mi Casa Es Su Casa

In her search for new digs in New York, Madonna convinced a couple to let her take a look at their posh spread (which wasn't for sale). Once inside, she declared she had to have their apartment and persuaded them to check out her Upper West Side abode. They did, they liked, and discussions of a swap are under way (New York).

Wash Your Cares Away

Spaced-out singer AKFAP booked a lavish, $3500-a-night bungalow at the Beverly Hills Hotel — but was so paranoid about germs that he refused to set foot inside and, instead, slept in his $750,000 tour bus (Globe).

Blown Out Of Proportion

"We used to joke about creating a rumor that he and I are gay lovers. Then his autobiography came out, and I went, 'What the hell is this all about?' But at the end of the day, the guy's got a shell left of about a year and a half. He must have dressed up like a clown and jumped around and be Mr. Scary..." — Dave Navarro on Marilyn Manson's allegations that he once begged Manson for a blow job (Rolling Stone).

"Let's just say it wouldn't have been worth the drama to wear that particular outfit." — Mariah Carey

Here We Go Again

"I am a fan of Elton's [John] early works. But I am definitely not a fan of his recent work. Not even counting that Princess Diana 'Candle In The Wind' thing, his songs over the past few years have made me cringe."
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<tr>
<td>3 OR MORE BEFORE APRIL 3, 1998</td>
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<td>SINGLE BEFORE APRIL 3, 1998</td>
<td>$400 EACH</td>
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<tr>
<td>3 OR MORE AFTER APRIL 4, 1998</td>
<td>$435 EACH</td>
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<td>SINGLE AFTER APRIL 4, 1998</td>
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<td>EXTRA COCKTAIL TICKETS (THURS)</td>
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<tr>
<td>EXTRA SUPERSTAR SHOW (SAT)</td>
<td>$100 EACH</td>
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<tr>
<td>DAY PASSES (SESSIONS ONLY)</td>
<td>$150 EACH</td>
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<td>ON-SITE REGISTRATION</td>
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CANCELLATION POLICY: All cancellations must be submitted in writing. A full refund less a $75.00 administrative fee will be issued after the convention if notification is received on or before April 3, 1998. Cancellations received between April 4 and May 15, 1998 will be subject to a $150.00 cancellation fee. No refund will be issued for cancellations after May 15, 1998 or for “no shows.”

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Tell them it's the Radio & Records Convention.
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HEAR LATE-BREAKING UPDATES ON THE
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Pirate

Continued from Page 18 guidelines. "The last thing we want to do is be perceived as, or seen as, not being "family." We didn't do this to become pirates." MIX 96.1 is the most visible of South Florida's pirates. The station, broadcasting since 1986, recently held an event on February 21 at Spirit Restaurant near downtown Miami. Another Miami rock- chub, Studio One 83, held a "Battle of the 76" party featuring DJs from 88.7 FM and 92.7 FM on June 11, 1997. Miami's pirates, however, have been much more elusive than KISS-FM. Although R&R was able to obtain an telephone number for a MIX staffer, the call ended as soon as questions about the station were raised.

In 1991, the pirate competition has earned the attention of WDEL-FM GM Jerry Rushin. "When you pull up to a light and you hear something on some- one else's radio station, that's your station, it's either a CD or, more likely, a pirate, if it fits the kind of music they're playing. There are about 100,000 ears — 80,000 people — that aren't listening to WDEL, he said.

Crosstown WPW Sales Manager John Chang, who said some pirates are getting bolder and brassier as they've gone along. From an advertising standpoint, point, it hasn't impacted to any degree. We do a lot of night club business — that's our blue chip — and that's who they're going to. But most major clubs are stick- ing with the accredited, recognized sta- tions. None of KISS'-advertisers claim to have paid for any of the advertising on the sta-

Chaconas

Continued from Page 11 ness format to DC's radio market.

Chaconas, who had previously been PD/morning host for crossformat cousin WMUR in Manchester, was the city's first business radio format at WPBC in 1988. "Chancellor Media has made a com- mercial investment in Business Radio in Wash- ington," Chaconas told R&R. "This is a win- win alternative for Washington's underserved- ation's clients are hungry for around-the-clock business news, useful information, and advice."

Keating

Continued from Page 3 to get me to leave Broadcast Program- ming, Edie Hilliard and the whole staff at BF have been terrific, and I've learned a lot while working with them. But this job opportunity is really special." Prior to joining Broadcast Program- ming, Keating, a consultant last year, had held PD positions at KZLP/Seattle, WHYJ/Miami and KQO/San Fran- cisco.

Swap

Continued from Page 1 buy Capstar several small- and medium- market properties of Capstar's choosing at a later date. KKP-FM/Howard and WTV-A/AMPittsburgh, which are being shipped by Capstar "to third parties" to comply with federal regulations, are not included in the deal, the groups said in a joint statement. Capstar has retained Star Media Group's Paul Leid to sell one of these two stations. Capstar will start operating the SFX stations under brokerage arrangements on the deal's closing date of March 31.

Seminar

Continued from Page 15

PGC's going tions. "There's not an audience for the power, power." They said the company's going to the next level. "Ralph said, pointing to WRCO/Boston's "Two Chicks Dancing." Lora Kramer and Leslie Gold, while they are a good start, Ralph said, it's not enough.

This year's TV host also said syn- dication is the ruination of radio because "we've killed the farm team." But she told broadcasters who want to build the ladder that "there are still a thousand more stations out there, so keep trying, keep knocking on doors.

D&B10

Continued from Page 16

Electro Mail

Continued from Page 4

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Premiere's "ON THE WEEKEND" BOOT SCOOT'N PARTY'N NIGHTS
Go ahead and take the weekend off, we'll watch the station for you. We provide 39 hours of today's finest Country music, presented by the most dynamic personalities in Country radio today. Includes the hottest request and dedication show on Country radio... "Boot Scoot'n Party'n Nights!"

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Twister Relief ’98

After a deadly swarm of tornados hit Central Florida Sunday, killing dozens and causing untold property damage, area radio stations sprang into action. To help aid in the recovery effort, WJRR-FM/Orlando brought its morning show to a local grocery store yesterday, offering an RV and truck with donations of nonperishable food items, clothing, blankets, pillows, and money. The station also will solicit cash donations on behalf of the American Red Cross at a concert Saturday.

Even non-locals are getting involved: Alternative WBZU/Richmond is bringing together a number of local bands for a Twister Relief Concert Benefit this Sunday.

When Larry Met El Niño

KABC/L.A. afternoon host Larry Elder was trapped in rain-induced gridlock while driving in from Malibu Monday, assuring that he’d be late for his show. But through the marvels of modern technology, the show did go on — Elder broadcast the first two hours via cellular phone from his car.

Radio program distributor Charles Michaelson has sold his vast library of radio programs to Radio Spirits Inc. of Schaumburg, IL. Included are such famous titles as The Shadow, Gangbusters, and The War Of The Worlds. Michaelson, now in his 80s, will continue as a sales consultant.

Monica’s Millions Await In Vegas!

Monica Lewinsky, who has been offered everything from $10,000 for cutting a liner to $1 million for an on-air phone interview, has now been offered $5 million by KVBC-FM/Las Vegas for an exclusive tell-all interview. That’s nearly two times the amount put on the table by Penthouse magazine — and she wouldn’t have to disrobe. The KVBC offer stands until March 12.

Speaking of sickness, KZZU/Spokane — in response to a Hepatitis A outbreak at several area restaurants — is hosting a “Wash Your Hands Weekend,” giving winners a bar of soap and a CD. The grand prize winner really cleans up, receiving a vaccine for the virus.

*R&B Banks On Banks For Mornings*

Inner City’s Urban AC WBLS/NY officially unveiled ABC Radio Networks syndicated DJ talent Doug Banks as its new morning host last Friday. To celebrate the occasion, Banks agreed to a nonstop, 24-hour Big Apple broadcast. ABC is shifting his syndicated afternoon show to morning drive, starting Monday (3/2). It will serve as an adult-oriented...
"the way"

PHONES

#1  LIVE 105  SAN FRANCISCO
#1  KNRK   PORTLAND
#1  WXSR   TALLAHASSEE
#2  WWCD   COLUMBUS
#3  WBRU   PROVIDENCE
#3  WXEG   DAYTON
#3  XHRM   SAN DIEGO
#3  KQRX   MIDLAND-ODESSA
#3  WDST   WOODSTOCK
#4  KLZR   KANSAS CITY
#5  KZON   PHOENIX
#5  KOME   SAN JOSE
#5  WFNX   BOSTON
#5  WRNR   BALTIMORE
#5  WPNT   MILWAUKEE
#5  WEND   CHARLOTTE
#5  KROX   AUSTIN
#5  KRZQ   RENO
#5  WRXQ   MEMPHIS
#10 99X    ATLANTA
#10 WHFS   WASHINGTON
#10 KWOD   SACRAMENTO
#10 WENZ   CLEVELAND
#10 WEQX   ALBANY
#10 KJEE   SANTA BARBARA
#10 KQXR   BOISE
#12 WOXY   CINCINNATI
#13 Q101   CHICAGO
#19 KYSR   LOS ANGELES

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Mixed by Chris Lord-Alge
Russell Carter Artist Management
http://www.hollywoodrec.com/fastball
REPORTS OF AMNESIA SPREADING AT ALARMING SPEEDS AMONG RADIO'S TOP PROGRAMMERS

In what many are describing as a phenomenon among radio's elite, reported cases of "Amnesia," (the follow-up to what many consider song of the year, "Tidahunping"), are on the rise and causing quite a stir. While most programmers are excited about the prospects of playing a second single from a band that continues to span over 50,000 albums a week, many programmers seem to have forgotten the instant popularity that a record from Chumbawamba will generate with their listeners. Fortunately, the majority of the nation's top programmers have already realized the success of playing the follow-up track from the 3X Platinum album, "Tub Thumper," and have made "Amnesia" the #1 Most Added record this week.

Even though the markets are remarkably different, the responses continue to be exactly alike as to what have motivated these programmers to add "Amnesia" early. Collectively the answer has been "I don't remember." Many of the young and talented PD's and MD's who have stepped out on this track include: Mr. Ed Lambert (KIHS), Dave Eabanks (WZJM), Don London (WNVZ), Jon Zeliner (KMXV), Dan Persigeil (KZZP), Bill Klaproth (Q102), Chuck Morgan (WMTX), Jeff Kapugi (KSLZ), Marc Summers (KXHT), Barry James (WTXM), Mike McCoy (KJYO), Dusty Hayes (KAMX), Bruce Stevens (WZNY), and John Roberts (KHFI), just to name a few.

Dan Kiley (KIIIS), who has led the way on this new single, has had a very hard time "remembering" what motivated him to add the new track early. Another influential program director, John Ivey (WXKS), also seems to have difficulty recalling what may have prompted him to support "Amnesia" two weeks early. His only comment was "I think it was something about huge album sales, I just don't remember." Another influential programmer and key player in the early success of "Amnesia," is Tom Gjerdrum (WZPL). Tom is already reporting Top 5 phones with only two weeks of airplay on this track. When Tom was asked what may have inspired him to begin playing "Amnesia," his reply was, "I don't remember ... but I do recall that I've decided to cut red meat out of my diet.

John Peake (KRBE) sums up the seemingly high reported cases of "Amnesia" best by stating; "I can't remember exactly why we hit this record early ... I just know it was something about being a follow-up to the most requested record of the year." In an unrelated story, Peake is contemplating yet another new and innovative hair style.


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INTEREPC CHAIRMAN/CEO RALPH GUILD will receive the 1998 Golden Mike Award from the Broadcasters Foundation. It's the highest honor given by the Foundation and will be presented to Guild at NYC's Plaza Hotel April 21.

The San Diego chapter of the Catholic League has gone to war with Jacor Classic Rocker KGB's Dave, Shelly & Chainsaw morning team over its "Lash Wednesday" segment spoofing Ash Wednesday. The stunt generated more than 8000 postcards of protest from local Catholics. Jacob has decided to let the head of the Catholic League give his viewpoint on the segment on sister KOGO-AM Monday (2/23).

RADIO HALL OF FAME SETS '98 NOMINEES

It'll be a slugfest between industry Goliaths Rick Dees, Tom Joyner, Howard Stern, and Bruce Williams for induction in the Active Network/Syndicated category this year. Contestants in the Active Local/Regional category are KSEV/Houston's Paul Berlin, WJMK/Chicago legend Dick Biondi, KGO/San Francisco news anchor Jim Dunbar, and KABC/Los Angeles talker Michael Jackson. In the Network/Syndie Pioneer race are Dick Bartley, Tom & Ray Magliozzi, Barry Farber, and Walt "Baby" Love; Local/Regional Pioneer contestants are John A. Gambling, Harden & Weaver, Ernie

Harwell, and Robert W. Morgan. Winners will be inducted into the Chicago-based Hall on October 11.

If you've seen those ads for a PD at WIOQ/Philadelphia, you'll notice T&R's can be forwarded to VP/GM Gil Rozzo or current PD/monitoring officer Glenn Kalina. Rozzo and Kalina are dotting the Is and crossing the Ts on Kalina's new OM stripes. Look for an official announcement next week.

Cubs' Seventh Inning Stretch Silenced

Services will be held today for veteran Chicago Cubs radio/TV sports analyst Harry Caray, who died last Wednesday (2/18) in Rancho Mirage, CA. He was 83. Caray had been a radio play-by-play man since 1945, when he was hired by KMOX/St. Louis to broadcast Cardinals baseball games.

Our condolences to the friends and family of former KACE-FM/L.A. owner Ann McCullom, who died February 16 after a short illness. She was 65.

Congratulations to WDRQ/Detroit morning driver Joe Mama, who popped the question to girlfriend Melissa during a recent Florida vacation. During a beach outing, the imaginative Mama collected enough seashells to spell out "Marry Me?" in the sand.

RUMBLING, Pt. 2

W+HTQ/Orlando PD J.T. Stevens exits.
Former KZNO/Boise, ID PD Rich Summers returns to the market as Mgr. & Ops Mgr. for Citadel.
WXKQ/Dayton MD Allen Rants adds APD stripes.
WCMF/Rochester, NY New Program Asst. Scott Van Duren is appointed APD.
Dan Kennedy is named APD at KHQ/Modesto.
KNFM/Midland-Odessa, TX PD Dave Love named to KYKL/Beaumont, TX for similar duties.

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McVey Media Welcomes Country Music Clients to Nashville

McVey Media's Country Music Division is the only full-service radio consultancy based in Nashville. Clients include WSM-FM/Nashville, K105/Youngstown, WQDR/Raleigh, and WESC/Greenville. Congrats to WTST/Tuscaloosa (10-6-13.7) and WFMB/Springfield (9.0-11.5), both market leaders in 12+ total week.

Whether you are in the market for a consultant, or would just like a market monitor for a second opinion, call Bob Moody, Vice President/Country, at (615)758-3250.

Talent Wanted

McVey Media Nashville is looking for qualified, experienced air talent to fill current and future openings in all market sizes. Send tapes and resumes to: Bob Moody, McVey Media, 1345 Sydney Terrace, Mt. Juliet, TN 37122. No calls, please. Women and minorities are encouraged to apply.
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continued from Page 30

Records

• The love affair between NARAS chief
  Michael Greene and the Grammy host citi-
  es continues: After striking a wrong chord
  with NYC's mayor last week, Greene lashed
  out at the Los Angeles Times this week. The
  debate is over a Page 1 story painting NARAS
  and Greene in an unfavorable light, chiding
  the organization for contributing, through its
  charitable endeavors, "less than 10% of ev-
  ery donated dollar on assistance to indigent,
  unemployed, and infirm musicians." It also cit-
  ed numerous sexual harassment charges
  against the industry organization, Greene's
  $757,000 salary for '95-'96, and tweaked him
  for pitching his own record deal. NARAS
  strongly worded statement blasted the story for
  its "wild inaccuracies and misleading in-
  terpretations of financial information," claim-
  ing that "portions of the article appeared to be
  based on libelous comments from disgrunt-
  led ex-employees and other unnamed sour-
  ces." NARAS is demanding a retraction and
  says it's exploring its legal options.

Send us your StreetTalk! Contact Frank Miniaci at
310-786-1650 or by e-mail at miniaci@rronline.com.

TALK ABOUT GETTING GOLD FEET! — In spite of their freezing extremities, 80 couples did the deed at Philadelphia's Blue Cross River ice-skating rink, getting married during WP Ly's morning show with Paul Barsky's fourth annual Wedding On Ice Spectacular.

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TRS ‘98: A Photo Review Of R&R’s 3rd Annual Talk Radio Seminar

More than 250 News/Talk radio managers, programmers, and hosts gathered along the Potomac February 19-21 for R&R’s 3rd Annual Talk Radio Seminar. They were joined by network executives and nationally syndicated talk hosts for exclusive panels, presentations, and celebrity guest speakers all focused specifically on Talk radio. Thanks to all who attended, and to Washington, DC-based photojournalist Neshan H. Naltchayan for this pictorial review of all the happenings!

Who says tech-talk can’t be fun? TRS ‘98 participants learned how to maximize new media for fun and profit in a session moderated by ABC Radio and Good Morning America’s Gina Smith (l) and featuring panelists (l-r) Tom King — host of the nationally syndicated CompuTalk — ABC Radio’s Bernard Gerasien, and Broadcast Strategies’ Don Watson.

“Let’s get ready to rumble!” was the cry as the care and management of top talk talents was discussed by (l-r) KFBK-KSTE/Sacramento OM and moderator Ken Kohl, WPCH/Boston morning talker Jeff Katz, WABC/New York’s morning mouth Mike Gallagher, WGY/Albany PD Tom Parker, ABC Radio VP Network Programming Frank Raphael, WCJN/NY PD David Bernstein, and AmericanView’s syndicated talker Ken Hamblin.

TRS ‘98 attendees learned how to maximize their network programs from those in the know, including (l-r) Rich Wood, Director, WOR Radio Networks; Westwood One’s Director of Talk Programming Larry Kalen, nationally syndicated talk host Judy Jarvis; Bloomberg Information Radio’s Mike Morrison; and moderator Greg Noack, Premiere Radio Network’s VP/Talk Division.

FM Talk’s rise was the subject for this panel of true believers, including (l-r) moderator and talk host Rusty Humphries, WJFK/Washington PD Jeremy Coleman, FM Talk consultant Jay Clark, New Jersey 101.5 PD Lee Jacobs, and talk personality Brooke Daniels.

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TRS ’98: A Photo Review Of R&R’s 3rd Annual Talk Radio Seminar

What better town than Washington, DC in which to learn how politicians attempt to use Talk radio to advance their own agendas? Giving seminar participants the inside scoop are (*l-r) moderator and Edison Media Research’s Larry Rasin, Democratic political consultant David Dixon, and — the loyal opposition — Republican consultant Phil Fremont-Smith.

The Annual “Deans Of Talk” panel, always a popular seminar closer, saluted a stellar group of pioneering talk hosts. Shown (*l-r) are R&R Publisher/CEO Erica Farber, WOR Radio Network’s Joey Reynolds, Radio One’s Chairperson and WOL-Washington talk host Cathy Hughes, WGN/Chicago’s recently retired morning fixture Wally Phillips, and R&R News/Talk editor Al Peterson.

Pictured with his trademark fedora firmly in place, American View’s nationally syndicated talker Ken Hamblin, “The Black Avenger,” jump-started TRS ’98’s Saturday morning breakfast session like an eight-ounce cup of espresso.

Benchmark Media President Dr. Rob Balon discussed the results of his three-year tracking study of News/Talk radio listeners during Thursday morning’s information-packed session, “America Looks At Talk Radio.”

At a session that prompted many cries of, “You can’t do that!” from seminar participants, MediaVision Ltd’s President, Bill McMahon, is shown challenging attendees to break the old rules and re-evaluate how news is presented on their News/Talk stations.

Moving through the room with the commitment of an evangelist, sales and management trainer and President of Radio Sales Intelligence/Irwin Pollack urged Talk programmers and managers to go forth and sell with confidence during his presentation, “59 Ways To Sell Talk Radio... To Your Sales Department!”

You can break the rules and still win big! That’s what this talented group of rule-breaker wanted to tell a jam-packed session of TRS ’98 participants. Winning and winning following the panel are (*top, l-r) Bob McAllan, President, Press Broadcasting; Lori Kramer, WAKS/Kuboton talk host; WCSS/CM Old Dan Grifitts; and (bottom, l-r) WRRG talk host Leslie Gold; panel moderator and Sabo Media President Walter Sabo; and the host of Premiere Radio Network’s Love Phones, Dr. Judy Kuriansky.

You'll attendees a peace plan to help Talk PDs and sales managers learn how to play together on the same team for maximum ratings and revenues.

TRS Media President Jim Tazarek gave TRS ’98 attendees with much food for thought and many creative ways to make even slow news days compelling listening for your Talk station during her “Creating Powerful Talk” workshop.

Offering insights to seminar participants on how to successfully program multiple Talk stations in a single market are (*l-r) moderator Mike McVey, President, McVey Media, KGGO-KSBO/San Diego PD Cliff Albert, KGKO-KSFQ/San Francisco OM Jack Swanson; and WMAL-Washington PD John Butler.

Geller Media International President Valerie Geller presented TRS ’98 attendees with much food for thought and many creative ways to make even slow news days compelling listening for your Talk station during her “Creating Powerful Talk” workshop.

You can break the rules and still win big! That’s what this talented group of rule-breaker wanted to tell a jam-packed session of TRS ’98 participants. Winning and winning following the panel are (*top, l-r) Bob McAllan, President, Press Broadcasting; Lori Kramer, WAKS/Kuboton talk host; WCSS/CM Old Dan Grifitts; and (bottom, l-r) WRRG talk host Leslie Gold; panel moderator and Sabo Media President Walter Sabo; and the host of Premiere Radio Network’s Love Phones, Dr. Judy Kuriansky.
From Critics’ Faves To Mainstream Radio

Three alternative secrets are set to seek large audiences.

Marketing maestro Al Ries has won accolades when it comes to his observations about focus. Well, the same principle can be applied to artists and their careers, especially three women — Ani DiFranco, PJ Harvey, and Mary Lou Lord — who are on the brink of breaking into mainstream radio.

To gain some insight into these artists’ careers, I spoke with Scott Fisher, DiFranco’s longtime manager and head of her Righteous Babe record company. Principle Management exec Paul McGuinness, Harvey’s manager; and Work Group GM Burt Baumgartner. One common thread emerged during our conversations — these artists have a firmer grasp on what they are doing, and they will continue to move forward with or without mainstream radio.

There’s definitely a method to their madness, evident in matters like Harvey’s and DiFranco’s total creative control in the studio and at their booking to test new material. It’s also manifested in Harvey’s acting career and her work with a New York dance company, DiFranco building Righteous Babe into a bona fide record company, and Lord’s desire to move from an indie label to the “mini-major” that broke Fiona Apple.

These three singer-songwriters play as prime case studies in artist development: They’ve stayed close to their fans, haven’t made radical musical departures, and have honed their craft through years of performing and touring. It’s Artist Development 101, but it’s often lost in the headline rush to sign “the next hot act.”

Indie Through And Through

In describing DiFranco’s career, Fisher — a law school grad who has worked with the singer-songwriter for nine years — uses words and phrases like “business philosophy instead of business plan” and “our focus is a little different from other record companies.” These folks are indie through and through and proud of it.

“Ani and I measure our success by the number of people we’re able to employ,” says Fisher, whose staff at Righteous Babe now numbers 17. “Forget about maximizing profits. These are real people working real jobs. It’s not like six months from now, if she decides not to tour, we’re going to have to fire everybody.

“We’ve tried to stay outside the major-label monoculture. We know people are looking at our Soundscan numbers and thinking they could sell 10 times as many records. They may be right, but that’s not what we’re all about.

“Because we come from a folk tradition and we’re a very small company, we’re very close to the fans. Ten years from now, if the face of musical ways, Ani’s on the cover of magazines, we’re not worried, because we have a direct relationship with our fans. As long as she’s got real great music, I know people are going to listen. We’re focused on that. Who cares if we don’t get airplay this year as long as the money is going to keep paying our employees?”

While DiFranco’s star is rising, don’t expect her or Fisher to change their strategy. “The only thing the majors can offer Ani that she doesn’t have is more money. They can’t offer her creative control, artistic integrity, or freedom. She has all of those, and she has enough money to live on. I’ve never had to tell her she can’t spend another dollar in the studio or put out an album of Woody Guthrie covers because we can’t pay for it.”

DiFranco has built her career on the old-fashioned way — a live album by album, tour by tour. Because of that, she and her company also continue to take care of the people who were there at the beginning. Fisher comments, “It was the college radio DJs who played her music. It was distributors like Goldendoor and Lady Slipper, and club promoters who believed in Ani because of her music. And Ani knocked down a lot of doors herself with her music and live performances. Now that we’ve become big, are we not going to work with the people who were interested in Ani because of her music? No way.”

Because Fisher senses the time is right, he has stepped up his commitment to radio promotion. Nevertheless, he views mainstream crossover as merely icing on the cake. “Our goal is to get Ani’s music to her audience. Which is why it’s worth listening to and that it will sell itself.

“Years ago, people at radio said Ani was too other angry or too alternative. Now, [Alana Davis’ cover of] ‘32 Favs’ is getting significant airplay, more than Ani’s ever had. Our plan for radio used to be very easy. ‘It’s great if they play us, but if they don’t, we won’t get mad.’ We don’t get MTV, either. But you know what? I don’t need it anymore.

“We shipped 250,000 copies of Little Plastic Castle, and if we don’t get one station playing the song, those records are still going to sell.”

Calling The Creative Shots

One big fan of DiFranco’s music is McGuinness, who — in addition to being Harvey’s manager — has been with U2 since Day One. Not surprisingly, the roads DiFranco and Harvey have traveled are somewhat similar (save for the label differences).

While Harvey’s music has had critical acclaim for years, this could be her time at mainstream radio. McGuinness notes, “She pretty much cleaned up around the world with her last album, so there is a lot of curiosity as to what she will do next. And that is the sort of career-building approach to promotion we will take with this new album.

“She has never wanted to have the sort of tour-album-tour-album career. She tends to move around more than that. Right now she’s working on her next album, which Flood is producing. It’s about half to two-thirds finished, and from what I’ve heard, it’s her strongest work yet.”

Like DiFranco, Harvey calls the shots creatively. “It’s very different working with someone like Polly, because she’s very much her own boss. She’s her own producer; she hires the musicians. It’s not like working with U2, which is a four-legged table, a creative democracy.

Polly’s automatic, but she has a very clear idea of what she wants and how she wants it.

“She’s only in her mid-20s, and she’s very ambitious. She’s always been a very accomplished musician, and now she knows how the world works. I think she has time come.

In trying to transition Harvey from critic’s favorite to mainstream star, McGuinness sticks to the basics. “It’s all about communicating with the audience and making sure that as many people as possible hear about it when it comes out.

“There certainly is the press, which is part of the way the artists we manage communicate with their audience, particularly with writers like [The Los Angeles Times’] Robert Hilburn, [the New York Times’] Jon Pareles, and [The Boston Globe’s] Steve Murray. There are a number of papers that add to the buzz surrounding an artist. Take touring: This time around, says McGuinness, Harvey “may take a more disciplined approach. Instead of doing all the major cities, which she has done before, she’s rather keen to sit down in a couple of cities and do a week of dates. It gives her more opportunity over a number of dates to play her new songs and other material.

As for airplay, McGuinness notes, “What sells records and develops careers is radio. It’s a bit pointless to rant and rave about the formats. Selfishly, I would say the right thing to do was to open the airwaves to open a little wider to include my artists, but not enough to include others. I’d be a hypocrite if I said I wanted radio to be completely free-form.

Lord Goes To Work

Baumgartner has taken a page from the Fiona Apple playbook in trying to break Lord. “It about taking your time. Longer is better. It’s not necessary for the good thing to have a big first six months and hit all the formats at once. We’re two and a half years into Fiona’s album, and we’re just now going to CHR with our second track.

“We’re going to take the same time as with Mary Lou. We’ll go to Alternative, then Alternative, and not even take the first track to mainstream radio until well down the road.”

Like Apple, Baumgartner plans to capitalize on programmers who champion Lord’s music. (Adulter Alternative WXRT/ChicagoProgramming was Norm Winner saw her at a convention, was sold on her, and added the record. That’s the key to how we want to lead our charge — the ones who get the vibe and understand where she’s coming from.”

On the Kill Rock Stars label, Lord built a solid indie foundation that Baumgartner is determined to sustain. It’s built with an indie mentality. To hone her craft, she was really into busking while she was in Boston, because she would have to get the attention of businessmen or spike-haired teenagers. She’ll continue to busk while on tour, but in a more controlled fashion, like performing in front of independent record stores.

Work is also reaching out to Lord’s early believers: In the first 25,000 albums, she’ll insert coupons good for a free four-song acoustic CD of new material. “There aren’t just tastemaker radio stations and retailers, but tastemaker fans as well. We are catering to them.”

Baumgartner’s plan to take his time dovetails nicely with Lord’s growth as a live performer. “She’s a solo artist, and this time around she’ll be performing with a band. That’s a new craft she wants to hone. We want to give her enough time to do that.”

Baumgartner agrees that the time is right for artists like Lord, DiFranco, and Harvey to cross into the mainstream. “After having other formats steal their records, Alternative is more open-minded and is looking for these types of artists — ones who have a lot of credibility, who put out great records, and who aren’t necessarily going to have a CHR hit the next day.”

STEVE WONSIEWICZ
Alternative Enjoying 'Life In Mono'

VP/Promotion Steve Ellis says the label started talking the single up around the end of '97 to get it ready for the new year. "Michael Idalis did a great job setting this record up and getting people excited about it. Once we started playing the song, it sort of took on a life of its own, and now we're seeing the results."

Ellis knew the company had its work cut out for it, given the song's style. "We were fortunate that some of the best major-market programmers got it right away. When you have people like that right away, it really helps. "We didn't know what to expect at first. We were in uncharted waters and didn't know if people were going to get it or tell us, 'It's a pretty cool song, but we don't think it's right for the station.' But we were prepared to still be working this at Alternative in July, because we believe in it so much."

With key Alt stations firmly in hand, Ellis says Mercury is set to go to CHR and Hot AC with a March 16 add date. "We are already seeing early airplay at some of those stations. People are sitting up and taking notice of the record."

Formica Blues hit retail this week.

Tastemaker Active Rock Stations Love 'Lucy'

Add Caramel to the list of Canadian rock bands finding success south of the border. "Lucy," the trio's new single on Buffalo-based indie Alert Records, is being reported by such key Active Rock outlets as WAAF/Boston, WMMS/Cleveland, KQRC/Kansas City, KRXQ/Sacramento, KBIG/Denver, KLJI/Austin, WFMX/Memphis, and KILO/Colorado Springs.

One of the programmers to stump upon the thick, haunting cut from the band's self-titled album early this year that the tastemaker stations joined the party. For now, he's completely happy with the song's step-by-step progression. "If I can get one or two adds a week, I'm a happy camper. I almost feel that the longer I stay off the bottom of the chart, the longer I can take this, because the minute you chart, people want to see immediate progress."

With key stations supporting the song, Dombrowski's focusing on getting price and positioning at retail. "So far it's been very limited as far as promotion goes. We haven't made a full-scale push, because we need to see some sales come in. The main goal is to get this album starting to sell. Alert shipped Caramel to retail last week.

Music News & Views

Horse Whisperer CD Gallops To Retail

The alt country scene will get a promo shot in the arm with the release of the MCA soundtrack to the movie The Horse Whisperer, produced, directed, and starring Robert Redford. The 12-song soundtrack features some of the genre's brightest stars, including Steve Earle, Dwight Yoakam, the Mavericks, Gillian Welch, Emmylou Harris, Don Walser, Lucinda Williams, Iris DeMent, and mainstream country giant George Strait. The album goes to retail on April 7, and the movie hits theaters on May 15.

Loeb Sweet On Candle's

Fashion tie-ins with contemporary artists continue to surface. The latest artist to join the fray is Lisa Loeb, who inked a deal with the shoe company Candle's. The deal includes sponsorship for Loeb's tour which kicked off on February 23, and tie-ins with 30 key retailers across the country. Also included are in-store appearances by Loeb, as well as Candle's creating promotional material for the tour.


In other tour news, Eric Clapton kicked off his first full-scale tour since March 30 in St. Paul. In a first for the guitarist, he will be accompanied by a 25-piece orchestra. The first leg will visit 26 cities... Word filtering down from WARPED tour organizers is that Blink 182, the Deftones, NOFX, Rancid, and the Specials are expected to join the concert series... Michael Bolton and Wynonna will hit the road for a 30-plus-city tour beginning this May... Mary J. Blige and Usher begin a co-headlining Rock Never Stops banner, '80s hard-rock bands Slaughter, Warrant, Firehouse, L.A. Guns, and Quiet Riot begin a national tour on May 10 in Fresno... The Fugees' Wyclef Jean starts an abbreviated solo tour on February 27 in Northampton, MA. He also plans another Haitian benefit concert in Miami.

This 'n' that: Influential acid jazz group Massive Attack is putting the finishing touches on its new album, Mezzanine. The disc, which will be released in the UK in April, features performances by Horace Andy and the Cocteau Twins' Elizabeth Fraser... Green Day has made two new songs available on its website (greenday.net): "Worry Rock" and "Liar Love."... World Party (a.k.a. Karl Wallinger) and EMChrysalis have parted ways. Wallinger has retained the rights to his back catalog. Plans are to make World Party product available via the Internet... Mercury has signed singer/songwriter Lucinda Williams and Houston rockers Chorline... Immortal Records has inked Bobby Bare Jr. Look for an album around June.
U2 - IF GOD WILL SEND HIS ANGELS
from the CITY OF ANGELS motion picture soundtrack

MUSIC FROM THE MOTION PICTURE

CITY OF ANGELS

Principle Management Dublin & New York
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CMT's Into It.  
And On Saturday Night,  
CRS Is Into It ...Live.  

sherrié austin  
Put Your Heart Into It  

The smash single and video  
from her debut album,  
words.  

CMT Female Rising  
Video Star Of The Year  

See Sherrié Austin  
perform at the  
CRS New Faces Show  
on Saturday, 2/28.  

"I really think it's what Country  
has been waiting for. Her sound  
is fresh and new, and our listen-  
ers are embracing Sherrié Austin.  
With all the new artists who are  
coming out, she's a bright spot  
and she's breaking through. The  
song is really working. People  
are really listening and request-  
ing it."  -Mark Langston, MD,  
WIL, St. Louis  

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Welcome once again to "The Legends Of Country Radio," part three in our ongoing tribute to those who helped build this wonderful format.

Our goal throughout these trips down memory lane is to provide an overview of what Country radio was like in various eras, as seen through the eyes of those who lived them.

In October 1981, we began the series with a look at the years 1934-1937. If you were lucky enough to find any Country on the radio at all in those days, it was relegated to a daily or weekly block, usually at night. Often the jocks muttered the time themselves, and they often doubled as Country concert promoters.

In March 1986, we moved on to the years 1958-1966, "The C&W Years." It was a period of transition and tremendous growth. Stations beganeschewing block programming, preferring instead to program Country full-time. The format itself evolved, shifting from a stronghold of Southern-based stations on Fringe and daytime signals to a format that began to support outlets in previously unhealed markets.

There were 81 full-time Country stations in 1961, the first year the Country Music Association – which itself started in 1958 – began counting. By 1965, the number was 296.

While the format's sheer growth garnered a lot of attention, the fact that the successes were coming in Northern markets – and in major markets in both the North and South – really convinced owners to consider Country a viable alternative. Catching their attention were stations like W2JZ/Chicago, KFOX/Long Beach, KAYO/Seattle, and W6N/4/5/Columbus.

FORMAT GROWS, INSTITUTIONS START

The format continued to grow by leaps and bounds during the late 60s. By 1969, the CMA counted 606 full-time Country stations, a figure that would grow to 606 by 1974. Legendary stations like KFOX/Dallas, WPLO/Atlanta, KLAC/Los Angeles, WIRE/Indianapolis, and WIL/St. Louis not only were top-rated Country stations, they battled Top 40 stations for the top spot in their respective markets.

It was also the era that spawned Country radio personalities who became as familiar and popular – and as highly rated – as their Top 40 counterparts. Indeed, oftentimes they had started out at Top 40 stations.

Some of Country's most famous personalities came to prominence during this era. Bill Mack, Larry Scott, Billy Parker, and Mike Boyer – DJ Hall of Famers all – were the "Midnight Cowboys" who broadcast on high-signal AM stations that took them, and the music they loved, into homes and the ears of 18-wheelers across America.

Those years also gave birth to the Country Radio Seminar and the Country Music Foundation and Hall of Fame – institutions that are thriving today and critical to the continuing support of the format and music. In this special, you'll find stories on how both organizations began.

THE COUNTRYPOLITAN YEARS

Then, like now, however, the name of the game was revenue. The reason many stations gave Country a shot was because they weren't making any money as the second, third, or fourth Top 40 outlet in town. In order to break down the biases many companies and ad agencies had against Country, a new word was coined: "Countrypolitan." One of its originators was Nashville PR man Bill Hudson, who explains, "Countrypolitan was what we were calling our product to make it different. It wasn't really used on the air much. It was used to distinguish the new style of Country station we were starting, promoting, and selling.

'Some markets had stations that had been there for a long time doing Country, but they were doing it the old-fashioned way. Advertisers would confuse us with them and didn't want to talk to us. So we called it Countrypolitan or Modern Country. We'd play some music samples and give them an aircheck. We'd say, 'This is totally different. We're going to have a good news department and sports. This is a well-run radio station that just happened to switch from MOR to Country.' People could sense there was a difference and that it wasn't a turn-off.

Ironically, as Countrypolitan began to gain wider acceptance and many stations were forced with discontinuing MOR or paying a fee to a Nashville attorney who claimed ownership of the term. (No one remembers the name of that attorney, but they do recall that the sum requested was so outrageous that the best path was to drop it.)

THE TIME AND THE PEOPLE

So, this is the story of those who brought Country to new levels of prominence. Once again, as in previous specials, I must lament the lack of documentation of the era. While better than prior eras we've covered, there was still very little written about Country stations and the people who ran them.

That said, this is by no means offered as a definitive study of the era. It's an overview of how things were, offering, perhaps, some insight into how we go to work and where we are today.

The more people I talked to and the more tidbits of published material I saw, the more people I identified as true "Legends Of Country Radio" who could have been profiled here. As we go out through the years, hopefully we'll have the chance to bring you their stories.

While not wanting to name many of the era's other top broadcasters for fear of leaving out some very important people, I'd be remiss if I didn't mention Bill and Janet Duvall. While I never really got to know either of them, their love of radio and of this format is legendary. Bill was a mentor to many programmers, a considerable number of whom worked at Country stations.

As we go out through the years, hopefully we'll have the chance to bring you their stories.

Many, many thanks to our "historians" – Jim Siemens, Mike Boyer, Bill Hudson, Bill Mack, Billy Parker, Larry Scott, and Bill Ward – for their time, their memories, and their treasure-loaded picture and mementos.

And my thanks to Calvin Gilbert and Kristi Brake, without whom this look into the Countrypolitan years would not have been possible.
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DAYS — AND NIGHTS — OF OUR LIVES

Freedom reigned and chances were taken while programming Country

Once upon a time, there were very few stations that featured Country as a full-time format. To anyone who has launched a radio career during the past two decades, that probably sounds like a fairy tale.

But the truth is that block programming was still an active force in radio during the late '60s and early '70s. Die-hard country music fans would tune in at a specific time of day to hear their favorite songs and air personalities.

That was the case when Bill Mack was working at KEVA/Shamrock, TX. "They would play a little bit of everything, but I played country," Mack recalls. "I started out with a show called The 1680 Club. That was where we were on the dial in Shamrock. We just almost slid off the radio. You could not get us if you had gone any distance at all."

Here is what a few other radio legends had to say about what it was like playing Country music in the '60s and '70s.

TRUCKIN' COUNTRY HITS
A 50,000-watt nighttime signal on the AM band — and the potential for a national audience — lured Billy Parker to KVVO/Tulsa. Parker says, "I knew that KVVO was getting ready to go Country. It was a 50,000-watt radio station. Man, I was looking forward to that. They gave me my choice of shows and programs. I chose midnight-6am, the all-night trucks show. I did that for eight and a half years."

"It was called The Big Riggers Show. Billy Price did a big rigger show. We catered to the truckers. In fact, [author] Tom Carter was my phone man. We would get 300-350 calls a night. We had a contest winner in Bangor, ME once. She even came and picked up the prize."

What was the advantage of doing overnights? "Freedom," says Parker. "The freedom to pretty much do what you wanted to do and take care of requests, to actually visit with people on the air. I guess the biggest thrill was to have the opportunity to visit on the air with Charlie Douglas, Bill Mack, me, and Bob Wolfe, who were giants — to be in the same radio living room with these guys, you might say. We would get on the air sometimes and have 200,000 watts of interviewing."

"I grew up in radio with freedom. I never had a consultant agency that stood in the way. We did deal with playlists on daytime radio. As a matter of fact, I was music director, program director, and operations director at KVVO over the years. But, from my standpoint, I was never pressured and still am not."

"Overtimes listeners are more relaxed and more humanistic. Also, I learn more about the lives of people, whether they’re in the trucking business, elderly, or a security guard working at a bank all night. You meet people by telephone from all facets of life."

—Billy Parker

OVERNIGHT
LISTENERS ARE MORE RELAXED AND MORE HUMANISTIC.
ALSO, I LEARN MORE ABOUT THE LIVES
OF PEOPLE, WHETHER THEY'RE
IN THE TRUCKING
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OR MAYBE A
SECURITY GUARD
WORKING AT A
BANK ALL NIGHT.
YOU MEET PEOPLE
BY TELEPHONE
FROM ALL FACETS
OF LIFE.
—BILLY PARKER

JINGLES, SPECIAL PROGRAMS
KBBQ/Los Angeles took its jingles seriously, but even Bill Ward couldn't predict the future success of one musican who played on the sessions. Ward says, "I hired Glen Campbell just before his first hit. I paid him $1000 to fly to Dallas and play on a jingle package that we did on a director, of all things. He agreed to it on the phone before he won all of these awards, and he still fulfilled the commitment."

"Each year we'd cut new jingles, because they were such an important fabric of the station. One year we had Charlie McCoy right around the time when he had a couple of hits."

"In the KLAC days, jingles were tied in with the patriotism of the time. In the early '70s there was this patriotic, ‘love our country’ thing, and we were right in with that."

In terms of the music they played, Ward says it covered everything from the western swing of Bob Wills to the smooth croon of Dean Martin. "We would do things that were out of character, like play Bob Wills. Nobody played Bob Wills back in those days, certainly not a Country station. I grew up listening to Bob Wills, and [overnight] Larry Scott knew about Bob Wills, so we just did it."

"We would tie in Hollywood stuff with country. We sponsored Walk of Fame stars for Rex Allen, Sons Of The Pioneers, Stuart Hamblen — all of these old cowboys who were part of the history."

"We promoted the artists; we treated artists with respect. If somebody came into town, we had them on the air, whether it was in drivetime or whenever they could be."

"At KBBQ, we were not afraid to play Dean Martin doing country stuff. There wasn’t a lot of it. Frankie Lane did a country album."

I wrote the liner notes on that, and they paid me $25. It wasn’t so much the music, but I think the presentation by the air talent was a lot slicker than on earlier Country stations. It was down-home, but still slick.

"We applied Top 40 principles. We were formatted — we had the news on the hour and did traffic reports — but the music list was much broader than the Top 40 stations. This was not ‘Teen Radio,’ which came around about ‘63 or ‘64. The playlist was long enough that it wasn’t boring. Your Time Spent Listening was longer, because you wouldn’t repeat yourself every two hours and 30 minutes."

continued on page 80
PLAYING WHAT SOUNDED GOOD

Air personalities were calling their own shots when it came to playlists

How many records were on your station’s playlist this week? Less than 40?

Well, that wasn’t the norm in the late ’60s and early ’70s, Billy Parker explains. “In the early years of KVOD/Tulsa — during the ’70s — we had a playlist of 75 to 100 records. We played a lot of independent stuff, too. We were playing local artists and lesser-known acts, so we had a pretty good variety.”

If Country radio was playing more records, there were far fewer rules when it came to personality and direction at the board for an airlift. Those spinning vinyl during the era also recall some new sounds that would change the course of Country radio.

**COUNTRYPOLITAN**

“Everybody talked about Countrypolitan, but I think it was more of a sound than an on-air identity,” says Jim Clemens. “Maybe that term started in Nashville, with the songs they were putting out at the time, and the radio stations picked up on it. In an effort to broaden the horizons or the sales of the stations, they might have said, ‘Hey, we’re not strictly Country, we’re Countrypolitan.’ We used it once in a while.

“It was like the start of something new was coming. It was changing right before our eyes, and I don’t think anybody knew it. Maybe we were becoming less country, reaching out a little more. I don’t even know if we realized we were doing it at the time.

“There were so many songs back then that did it. We found a lot of them, I think. The lyrics could be called country, because they were good had them, but I think we reached out and found those songs to kind of dress it up a little more. We played a lot of Eilene John, too, at least one cut per hour.

“Some of the songs that stick in my mind are the Hardin Trio with ‘Tippy-Toeing,’ Barry Sadler and The Ballad Of The Green Berets, Johnny Cash and ‘The One On The Right,’ and Loretta Lynn’s ‘Dear Uncle Sam.’ It was a mixture of a Countrypolitan sound, a little bit of Loretta Lynn and Buck Owens, and a little bit of the Hardin Trio, Eddy Arnold, and Barry Sadler.”

“Some of the songs were universal, and some were big only in Atlanta. Atlanta sold a lot of records. It was a tremendous market to break records in and sell records. You didn’t drive across the country and hear exactly the same sound in every market like today. It was different.

“I think it changed going into the ’80s. Back then, when I was picking out music to play on PLO, I had a great bunch of guys bringing in records or calling, and it was all different. We’d go in a gut feeling back then. We didn’t have a mainstrem, no huge group picking out records for us. You knew what you wanted for the station, and you just played it. You didn’t have any big research facilities.”

**BREAKING RECORDS**

Back in the ’60s, it wasn’t unusual for unknown artists to be catapulted to national stardom following a regional radio hit. Clemens recalls, “In Mankato, we used to go up to a club in Minneapolis called the Flame, which was the only country music club around at the time. I got to know a guy in the house band named Dave Dudley. One day, Dave sent me a record and a pair of cowboy boots. We started playing the record (‘Six Days On The Road’), and it became a big hit.”

“We flew to Nashville for the DJ convention, and I rode back home with Dave to Mankato. We drove all night, switching stations, and we heard ‘Six Days’ all across the radio dial. We thought that was the greatest thing in the world. I thought, ‘It’s great that this could happen to somebody I know really well, and here I am riding in the car with this guy.’

“I loved to listen to albums and pull out cuts that I liked. ‘Watching Scotty Grow’ (by Bobby Goldsboro) was one of those. I liked that because my son was named Scott. All of a sudden we started getting call after call, and it finally came out as a big single.

“We pulled ‘Easy Lovin’ by Freddy Hart off an album and played it. We begged Capitol to put that one out as a single, and they finally did.”

Clemens recalls telling Capitol promo rep Wade Pepper, “This thing is a smash. You’ve got to put it out.” However, as Clemens points out, “Freddy had just been dropped from the label. He came into my office one day, and we got on the phone to Ken Nelson, who was president of Capitol at the time. I said, ‘Ken, this thing is a monster,’ and he said, ‘Well, we’d better re-sign him.’

“I heard a Coca-Cola commercial — with Dottie West, ‘Country Sunshine.’ I called somebody and said, ‘Man, she ought to put this out.’ Well, that was the big hit for Dottie West.

“There was a lot of good breakback, then and a lot, on albums.”

**FREEDOM OF CHOICE**

Rather than using a formula to develop his show’s sound, Mike Hoyer says he simply played the records that “sounded good.” He explains, “I had complete control. I’d look at Billboard or R&R just to see what was going on, but I usually ignored playlists. I just played the way I felt.”

Subscribing to the same programming approach, Larry Scott says, “You listened to a record. Whether it complemented your air

Continued on Page 80
Rising Tide Invites You To Come Ride The Wave

Tuesday, February 24th
Fat Tuesday party with The Nitty Gritty Dirt Band & Delbert McClinton
Ace of Clubs • 114 2nd Ave. South • 10pm

Wednesday, February 25th
Jack Ingram
Robert's Western Wear • 3 Doors Down • 416 Broadway • 10pm

Thursday, February 26th
Rising Tide Suite • 10pm • Nashville Room
Renaissance Hotel (2nd Floor)
Featuring The Nitty Gritty Dirt Band, Kris Tyler, Matraca Berg,
J.C. Jones, Rebecca Lynn Howard, Jack Ingram and Delbert McClinton

Friday, February 27th
Rebecca Lynn Howard
Caffe Milano • 176 3rd Ave. North • 6pm

Saturday, February 28th
Kris Tyler • New Faces Show
THE RADIO/RECORD RELATIONSHIP

Promotion in '60s and '70s focused on friendly, low-key approach

By all accounts, Country radio and record labels shared a friendly relationship during the '60s and '70s. According to air personalities who dealt with the labels on a regular basis, record promotion consisted of more visits and less hype. A "play it if you like it" attitude was the norm. The emphasis was on the music, not the charts.

Bill Mack says he had a very good working relationship with all of the labels, but adds that things changed with Country's increasing popularity. "Now, the industry has become so gigantic that very seldom do you have a promoter call you. They used to work hard to promote country, but that was because country was not the hot item. Now, all they have to do is turn a record out, and automatically it's going to chart for some artists." Jim Clemens agrees. "I think we were more friendly at the time. Nobody tried to BS anybody. It was, 'Listen to it, and if you like it, play it.' They brought in their product, and we'd sit around and listen to it together.

"I had a lot of fun with those guys. I talked to them all the time on the phone — Chuck Cheffman, Tex Davis, Joe Gibson, Jerry Seboli, Roy Burke, B.J. McElwee, Biff Collie, Joe Casey, Gaylen Adams. Their style was, 'Hey, I've got it. Would you please listen to it?'

According to Mike Hoyer, artist relations were better as well. "If artists were on the road, going through the area, they would always stop by and visit," he says. "In Des Moines [at WHO], I had a lot of people on with me Sunday night. That was my night, because WSM/Nashville was off. Just about anybody who was anybody back in those days called me or was in the studio. Some were there very, very often. I got along great with every one of them. His secret? 'I treated them like I'd like to be treated myself.'"

NO HEAVY HYPE

"My relationships have been the greatest," says Billy Parker. "I can honestly say that I have never had a cross word or been in any disagreement with anyone in the record promotion business. Those people were good to me. I know they are the reason that I received all the awards that I have received. I gave them all the credit. Even if the record was bad, we had a way of working together. I could not ask for better rapport.

"To play as many records as we did, you pretty well had to play most all of them. But believe me, back then there were some, honestly, that there was no way we could play. But truthfully, I did not see too much overpromoting on something that was absolutely so bad that it did not deserve any play at all.

"Frequently artists would visit the radio station. I would always make them feel at home. I am open and always have been when KVOO/Tulsa was under my direction. We are open to new artists and big artists alike.

"In the '60s, people would come and see you more than they would call you. They did not call as often as they do now. The Dot Records people and Aunt-Rose people would come around every three or four months. They would call once in a while, but there was no heavy hype promotion.

Larry Scott cites friendship as the key to good promotion. "You knew what labels put out quality. There was a camaraderie and a loyalty that doesn't exist today, a friendship that existed beyond whether you had a hit record. You used to hear from entertainers all the time, and you didn't see the star roles."

I CAN HONESTLY SAY THAT I HAVE NEVER HAD A CROSS WORD OR BEEN IN ANY DISAGREEMENT WITH ANYONE IN THE RECORD PROMOTION BUSINESS. THOSE PEOPLE WERE GOOD TO ME.

— BILLY PARKER

BILL MACK
Real Name: Bill Mack Smith
Age: 62
Family: Wife, Cindy; three daughters, one son
Hobbies: Photography, golf, writing — columnist for Truckers Connection magazine, freelance writer for various magazines and newspapers
Current Job: Overnight co-host (with Larry Scott), Midnight Cowboy Trucking Network, WBAF-AM/FT Worth
First Radio Job: KEVA/Shakamuck, TX, 1951
Other Stations: KLYN/Amarillo, KWFT/Wichita Falls, KDAV/Lubbock, KENS/San Antonio, KCUJ/Dallas-FT Worth
Signature Line: "I always say, 'Have yourself a good day,' Thanks for your kind attention and the use of the hall, and, 'Don't forget, let your love flow.' I say that every night. If I don't say it, listeners will call and ask me why."
Achievements/Awards: As a songwriter, Mack won a Grammy last year for LeAnn Rimes' "Blue." However, Mack says, "The biggest thrill is probably when they inducted me into the DJ Hall of Fame in Nashville in 1982."

LEGENDS IN THE MAKING

GREGG LINDAHL
"I began my first job in radio as a 15-year-old on KDIO/Ortonville, MN in 1971. The station always employed one high school student. The position was open when the previous student in the job graduated. I got the call from Don Egert, one of the station's owners. After he heard me doing the school news report on the weekly 15-minute show the English teacher, Mr. Nelson, produced. Don never let me forget that I accepted his offer by saying, 'It would sure beat carrying out groceries' — which was really about the only other job a high school student could get in Ortonville. I signed-on the station and did the morning show every day before school through my junior and senior years. I loved every minute of it and found a very rewarding career. From there, I continued to get my radio fix at the University of Minnesota college station."

I think the music during that era had just a little bit more meat. Today we have some awfully good music, but the older songs — "I Can't Stop Loving You" and the old Hank Williams tunes — just seem to have a better message. It might be because I was still fairly new to the business, but I liked what I heard."

— Bill Mack

The WLPO/Atlanta Country & Western Gentlemen surround Georgia Governor Lester Maddox and Conway Twitty as he receives the Artist of the Year Award during one of the station's annual concert galas.

Overwhelming Support
I am writing today to introduce you to a new artist and close personal friend of mine, Keith Harling. His first release on MCA is on your desk now, a song Keith wrote called "Papa Bear".

I met Keith and his wife Jackie several years ago, and I have watched his growth as an artist with great amazement. Keith is not only a great singer but an accomplished songwriter. I am impressed with his work ethic and dedication to his craft.

Keith began his career years ago playing small night clubs and VFW's in north Georgia. He soon moved to larger clubs in Chattanooga where he started getting everyone's attention, and at 6'5" he's not to hard to miss. It wasn't long before word of his talents made it to Nashville. Keith's debut album "Write It In Stone" is fantastic. Obviously we are playing "Papa Bear" with great response.

US-101 will be hosting a showcase for Keith Thursday evening at the Ace of Clubs. I hope you will make plans to attend.

Sincerely

Bill Poindexter
Music Director
One measure of Keith’s artistry is his ability to make every song sound like a classic.

“Papa Bear” is the first classic from Keith’s debut album *Write It In Stone.*
LILA
mccann

almost over you
FROM 78s TO CARTS TO COMPUTERS

Radio legends became partners with advances in studio technology

Bill Mack has never been afraid of new technology — and he's a man who has witnessed a lot of major advances during his lengthy broadcasting career.

Comparing his early studio surroundings with the equipment he's now using on his Midnight Cowboy Tracking Network show at WBAP-AM Worth, Mack says, "I went through turntables and acetate discs, and then we finally went to carts. When I started out, they were still playing 78s, but 45s came along about that time.

"Now we are using what they call a vault. We bring up all of the commercials on a computer. It is state-of-the-art stuff. It is great. We really need to use a lot up a lot using the old discs. This is foolproof. The log is set to a screen. All we do is push a button, and it plays."

Recalling one of his previous jobs, Mack says, "At KNSS/San Antonio, we were in the same building as the [sister] television station. KNSS-TV was downtown, and we were upstairs. We had one of those gigantic RCA boards — it was gigantic to me back then — and we utilized two or three microphones. We had the turntables, and we used tapes, too."

The San Antonio studio wasn't just a small cubicle, either. Mack explains, "The control room was big enough that we could allow people to come in and visit. That is where I met Patsy Cline, George Jones, Jim Reeves. Every day somebody came by. Loretta Lynn came by and visited that radio station when I was on the air. I liked her so much when I met her. To me, she sounded very much like Kitty Wells. I am still one of her biggest fans."

Larry Scott, who recently joined Mack on WBAP's overnight show, says cart machines began showing up for commercials around 1964. He says, "Before that, we were using Ampex reel-to-reel recorders. You had to know how to talk in those days. At KUZZ/Bakersfield, we had just two machines in that control room, and we might have five spots coming up on a set. While one spot was running, you were cueing another one. If you didn't make the cue, you'd have to do something in between.

"When I first started, we were still using 78s. I remember those old Gates turntables that had handles on them. You'd turn them one way for 45s and another way for 33s. On the 45 side, you could drop a little pin down in there between some wheels, and it would change it to 78."

And what microphones were the DJs facing on a daily basis? Scott recalls, "When I started, the first one was a Shure, but I used mainly RCAs — the old 77a and 44s."

BIG MICROPHONE, SMALL SIGNAL

By the early 70s, Jim Clements says that all of WPLU/Atlanta's music was being transferred to carts for airplay. He says, "It made the whole thing change so much, it was just unbelievable. I think everybody thought you couldn't get the sound translated from the record to the cartridge, and they finally said, 'Hey, the quality is good, it's there,' and it happened."

Although DJs had plenty of one-on-one interaction with listeners, those conversations never made it to the transmitter. Clements explains, "We didn't put any callers on the air, because they had to be live, which is always scary, and we weren't electronically set up to do it. Today it's a big part of radio, getting people on-air. We would give away a lot of stuff, but the winners were off the air for the most part. We'd just come back on the air and say, 'Congratulations to — ... We'd put artists on the air, but you had to watch them, too.'"

Regarding the equipment of the early 70s, Clements says, "We had a reel in the studio, but we didn't use it that much. I can visualize the studio. I can still see that old RCA board sitting there with that big microphone. And then we moved into a new studio and just thought we were on top of the world — nine cart machines, one turntable."

Bill Ward says KKBB/Los Angeles "a really fine little operation," but adds, "The problem was, nobody could hear it."

Ward explains, "It was a highly directional 10Kw in the daytime and 1Kw at night on 1600 AM, and it had signal problems. When it signed on, I think there were seven stations playing country music in Los Angeles."

During his days at KLAC/Los Angeles, Ward says, "Most of our stuff was on cart, I think. KLAC was on the same floor as [Metromedia sister station] KMAT, and there was a wonderful rapport between the stations. We fed off of one another. KMAT was the biggest station in the country, and I think at the time we were — if not in audience, certainly in profit — probably the biggest Country stations year in and year out."

The legendary Gene Autry (!) meets with KLAC/Los Angeles VP/GM Bill Ward following Autry’s stint as a guest DJ during the station’s “Cowboy Week” celebration in March 1974.
PATTY LOVELESS
COLLIN RAYE
JOE DIFFIE
TY HERNDON
SHANA PETRONE
THE KINLEY'S
SONS OF
THE DESERT
THANKS COUNTRY RADIO FOR BRINGING US TO THE PARTY.

NOW LET'S DANCE! ALLEY RALLY '98.

P.S. The Epic Magical Mystery Bus?
PROMOTIONS LURED COUNTRY CROWD

Popular incentives included concerts, remotes, and good old hard cash.

Station promotions got bigger and better in the late ’60s, as Country radio continued to gain listeners. When we asked some of the era’s most famous programmers what they did to increase their stations’ presence, here’s what they had to say:

Jim Clemens remembers how WPLO/Atlanta staged some elaborate station appreciation concerts.

“We had Appreciation Week every year. We had a caravan and a rolling stage that we took to five different shopping centers or city parks, and we put on three shows for the people at each location.

“We had probably nine or 10 artists each night. Some would come in for one night; some would stay all weekend. For the most part, the artists did it for nothing—perhaps a free meal after the show or something of that nature. They were trying to sell themselves more than the rock artists had to sell themselves.

“The listeners were unbelievable. We’d tear down after a show maybe at midnight and go to the next destination for the next night. At 6 am, people would be sitting out there, waiting for us. The loyalty factor back then was just terrific.

“Jeanie C. Riley did the show that year [Harper Valley P.T.A.] at No. 1. Freddie Hart stayed for three nights when “Easy Lovin’” was No. 1. We had 50,000-60,000 people at these shows, sitting in a huge shopping center parking lot in the middle of the summer. It was just tremendous.

“There was a bond between the people and the artists, and the artists and the station, and the station and the people. I don’t know what’s there today. There was a sense of being true to each other. Everybody was honest with each other, and it was a much better atmosphere.

“We did another family-oriented promotion called our Fishing Derby. We’d have 65,000-70,000 people lining the lake banks, fishing for various prizes. That became very big. We always tried to gear everything toward family, it was a family radio station.

“We stressed a lot of community involvement with the air talent. We did a lot of remote broadcasts, too, from around the country.”

REMOTES PAY OFF

Bill Ward called upon his creative talents during his years at KLAC/Los Angeles for a charity fund-raiser. “We went out in the middle of the damn desert, out near Barstow or someplace, to raise money for the John Edwards Foundation at UCLA. We had a chili cook-off, picnic, barbecue, or something out at Monte Montana’s ranch one Sunday afternoon. I don’t know how we got lines out there, but we raised like $30,000.

“We worked with the Palomino [a country music club in Hollywood]. We helped one another. We’d do remotes from there. Nobody had the balls to do remotes at that time. If Johnny Cash or Willie Nelson or Tom T. Hall was at the P&O, we’d broadcast it. It was so old, it was new again.

“Ward also put his creativity to good use for KLAC’s sales department. ‘I didn’t have any problem with sales, because we were always in the Top 5, 25-54. We sold in combo with KNXW [San Francisco] for a while, but there weren’t that many combo buys. We just treated it like any other station.

“When the movie Pat Boone came out, [air talent] Gene Price rented a general’s outfit and everything from Hollywood Costume. He looked just like George C. Scott. We went on the road and did agency parties in New York, Chicago, Detroit, and San Francisco. We rented the Playboy Club for two days and invited agency people. Gene would customize his jokes for the agency members in each market.

“We showed them how many cars were on the freeway in L.A., and the fact that we were Country was piss-piddle. We had the numbers. This was something entertaining, and it really wasn’t any effort.”

But some things never change. Many PDs, such as Billy Parker, relied primarily on good, old-fashioned money to obtain listeners’ loyalty. “I would take whatever cash I could get from the budget to give away on the air,” Parker says. “Cash was the best promotion tool we had, whether it was $11 or $84.”

Dick Haynes hosts a KLAC benefit at Monty Montana’s ranch.
The New Breed of Country Countdowns

Premiere and After MidNite proudly present the new breed of Country countdowns. One that keeps in step with a whole new generation of country music fans. Keeps in step, but still stays true to the attitudes that helped create today's sound.

Each week, Blair entertains, informs, and showcases the top 30 songs of the week. Only the top 30... It's still a four-hour show, but with a healthy dose of high-testing recurrents. Your station continues to play only the hits. ONLY THE HITS!

And just as he does for After MidNite... Blair will cut as many custom liners for your station as you can write. Liners to run within the countdown. Liners to localize the show even more.

Yes, it's a different approach to countdowns. Yes, it's a different time. It's today's sound. It's today's breed...it's The Country Chart with Blair Garner.

For more information contact your Premiere/After MidNite representative at (818) 377-5300
This guy is superstar material. Way to go Decca!

Kevin Anderson — WSM Music Director

“WHAT IF I’M RIGHT”
The first single from Shane’s debut album

“STORIES I COULD TELL”
GOING FOR AIRPLAY MARCH 9

See Shane Stockton perform
during the CRS luncheon on Thursday 2/26.
WHAT’S MISSING ON COUNTRY RADIO TODAY?

Try personality, attitude, creativity, variety, fun, and passion

Just how good were the "good old days"? We asked our interview subjects to tell us what they thought were the biggest differences between Country radio then and now. You might be surprised at what they had to say.

MIKE HOYER: "PERSONALITY"

"The less of personality, it’s so obvious. How many disc jockeys can you name today who are known for personality? They’re known for the place they work, and that’s about it. Of course, I’m away from it now, but I couldn’t tell you the name of any country music disc jockeys.

"Back then, we all heard of each other, and everybody had a personality on their shows. Nowadays, in many cases, all a disc jockey has to do is be able to punch up the CDs and read a card and give the time. I don’t think the radio station management wants them to display any personality.

"Country music was becoming popular for the very first time in the late ’60s, after being in the honky-tonk era for so long. At WRHi/Den Moines, Eddy Arnold and Roger Miller were hot. They were crossing over into pop, and that didn’t hurt us at all. I think I was at the right place at the right time. I kept thinking, ‘Well, Country can’t get any bigger,’ and it kept getting bigger every year. One way to gauge it was the attendance at the DJ convention; it got bigger every year."

BILLY PARKER: "ATTITUDE"

"When I got into the business, country was hokey to most people. They considered it hillbilly music. They loved it, but would not admit it. They would admit it to privately. They would say they heard you on the radio the other day, but they would not come right out in a crowd and say, ‘I love country.’ I was considered a little bit hokey by some of the population.

"The attitude started changing in probably the early ’70s. When I came to work for KVOO/Tulsa in 1971, I really noticed it changing — especially the class of people who were calling the all-night show — like bankers, business owners, people in the white-collar world. I have noticed it grow from there. I think the Urban Cowboy period brought a lot of those types of people into country, too.

"When it started fading away, I thought country music would be gone for a long spell. It did fade to a certain extent, but it came back stronger than ever. It was really hard to get a feel at one time, because you had so many pop- or rock-sounding records in there, you did not really know what you were playing. We have just about been reduced clear out of the business.

"In recent years — when artists like Tracy Byrd, Mark Chennut, and Clint Black started breaking the ice for the younger people — I think that is when things really changed. Garth Brooks, who has done a little bit of everything, and Randy Travis were great for country music."

BILL WARD: "CREATIVITY"

"Life was a lot slower then. This is an old cliché, but you’ve got 600 TV channels and nothing on. There was a lot more feeling rather than technology. That was the big difference.

"I think KFRR/Riverside is a hell of a station. I don’t know if their fun quotient is as good as mine used to be. It couldn’t be as much fun now as it was then because of the constrictions of ownership and deregulation.

"I think the financial constraints are so great now that it inhibits the creativity. You can’t afford to buy a station for $100 million and take a run at it with an unproved format. Consequently, you don’t have anything new emerging. In the old days, the station would start records in small markets because they didn’t want to take chances."

BILLY MACK: "VARIETY"

"I don’t listen to Country radio as much. To me, there’s too much repetition. It seems like you hear the same songs over and over. A lot of that is my imagination, and, again, since I don’t listen to the radio that much, it’s an unfair statement to make, but I think repetition is probably the reason I do not listen to it as much.

"Then again, I still play country music all night. There are some artists that I still like to listen to when I come home. Vern Gosdin is one of my favorites; I also like George Jones, George Strait, Tanya Tucker, Connie Smith, Willie Nelson, Ernest Tubbs, and Lefty Frizzell.

"I’m not an expert, but we don’t have the on-air personalities we used to. I think a lot of the personality has been taken away. We have some, but not as many, because they’re restricted. They’ve been told what they can say on the air. There’s not enough freedom of choice for the disc jockeys. “Listeners have so many other ways to amuse themselves. They can go out and pick up a cassette or CD and play what they want to."

Continued on Page 80
SAMMY KERSHAW

“Matches”

Airplay Date: March 9

Go Tell Management
Produced by Keith Stegall

www.mercurynashville.com
BILL HUDSON WAS COUNTRYRADIO'S 'RADIO DOCTOR'

One of the format's first consultants helped turn on KBOX, WIRE, WONE, WDEE.

Bill Hudson wasn't a name that most people in Country radio would recognize, let alone label him a "Legend of Country Radio." And yet, he had as much to do with the format's growth between 1967-74 as anyone in the business. In fact, along with a number of other "firsts," he was one of the format's first — if not its first — consultants.

Oddly, enough, though, Hudson got into the business quite by accident. After college, he held a few radio jobs, including a stint at WKDA/Nashville. But, in 1962, he started his own advertising/public relations firm, Bill Hudson & Associates. As luck would have it, his office was in the same building as the fledgling Country Music Association. Short of funds and in need of help, the CMA often asked for his aid in writing newsletters and press releases. The next thing he knew, his combination of contacts found him doing everything from promoting Country to New York ad agencies while trying to help land a sponsor for the CMA awards telecast, to hanging out a shingle as "The Radio Doctor."

KBOX HITS BIG IN DALLAS

The first station with which Hudson became involved on a "contract basis" was KBOX/Dallas. Ironically, it was here that he almost crossed paths with another Country radio legend-to-be, Bill Ward. Ward was Top 40 KBOX's PD. As explained in more detail elsewhere in this special, Ward had been trying to convince KBOX's owners to switch to Country. One day they told him they had indeed decided to change, but that a Radio Doctor from Nashville was going to call the programming shots — and Ward was out of a gig. That guy, of course, was Bill Hudson.

Hudson actually came to work with KBOX in a roundabout way. "(Station owner/manager) Jack Gardiner was a friend of Jack Stapp's, who I worked for at WKDA. Stapp put us together, and Gardiner said to me, 'I've got a station, and we've been up against KLIF [in Dallas]. We've tried for years, and we can't beat Gordon McClendon.' I told him, 'I don't think you can; he wrote the book.' He said, 'Why don't you come down here. We want to hire you as a consultant.' I told him I didn't know what that was, but I said I'd help do their outdoor advertising and get things going. I told him I

had a philosophy about how some things ought to work. 'KBOX became very successful very fast — like within 90 days. It happened so fast that everybody started saying, 'What in the world was all that?' It was such big news in broadcasting, because I was up against Gordon McClendon, who I idolized.'"

KBOX SUCCESS TRAVELS QUICKLY

Of course, things were no different 30 years ago than they are today: Quick success spawns rapid reproduction. A series of format flips came in quick succession, particularly in major Northern markets where Country had long had trouble establishing footholds. Hudson says, "After Dallas, we took a 50,000-watt station in Detroit and changed its calls to WIRE. Then we did WOLF/Syracuse. Then I helped Jack Gardiner transform WIRE/Indianapolis and WONE/Baton Rouge into Country powerhouses. The only thing I didn't do was New York. I went on to do about a dozen stations, but I could only do it on the weekends. I would leave on a Friday night and come back on a Sunday night, because I had to run my agency. I went in as a Radio Doctor. If someone had a sick station, I'd come in and take a look at it. The people I worked for, with one exception, were the owners. They were investigating the feasibility of switching to Country. The owners were businesspeople. They were looking for a return on their investment, and the format they had wasn't working.

"In certain markets, if a station had a bad signal, or if it was a daytime station and another station was going to go Country full-time, I'd say, 'Don't do it; go Talk radio or something.'"

"If I couldn't consult stations, I'd try to help them. I'd give them some information. Really wasn't anybody out there doing Country consulting that I knew of; they were doing Rock. Since then, a lot of people have done it and have done a far superior job than I could have.

THE RADIO DOCTOR'S PHILOSOPHY

The Radio Doctor's prescription for sick stations was very simple. Explains Hudson, 'I went in and told the staff we were going to build a great radio station. We're going to have good news; we're going to be just as professional as anybody. We're just going to be playing country music."

"Some people thought slurring coffee, banging on the desk, and talking real country was the way to do Country radio. I brought in good talent, people who knew how to talk and be bright and upbeat. Most of the had country roots, but they were making money in Rock. And I'd tell them, 'Speak Midwestern, no slang.'"

"Country music tends to drag, so I'd tell them to pick it up. Start it upbeat. Never have two slow records together. It was not a formula, but it was kind of a formula, how you keep it up and keep it bright. There were some hard-and-fast rules, basically, about how to deal with the music."

Hudson categorized the music into various styles and showed the programmers how to mix the categories on-air to create the most palatable sound for the biggest variety of people. Outlining his categories, he recalls, "There was Tex-Mex, there was sugarcoated country, there was the California sound. I'd put the music into categories so the programmers could hear the difference. I'd say, 'The main thing is to get a balance.'"

Rather than try and explain the musical balance he sought, Hudson had another method of conveying the message. "I had a tape that talked about the different categories, and they could hear the differences, the mismatches between styles. I also had a typical 'sound hour,' so they could get a feel of what the right mix should sound like."

"If we had to, we'd reach back. It didn't have to be a current playlist. We'd put one in there if it was well done — Ray Price and Eddy Arnold, they had songs with some balance. It was a 'listen to what your station sounds like' mind-set."

That was about Hudson's only involvement with the music. As for what records went on the air, he says, "I never did pick the playlist; Jack Gardiner did. I avoided that like the plague, because I lived in Nashville, and I didn't want to be put in that position. I just gave stations the formula. I didn't say, 'This will be your playlist.' I stayed away from that."

Continued on Page 60
BILL HUDSON WAS COUNTRYPOLITAN’S “RADIO DOCTOR”

Continued from Page 59

On the subject of picking music, Hudson says, “There was usually a music director who made the current list. Within reason, the jock pulled from the list, but they would check the frequency — like, they could not repeat a song within two hours. I guess the guys at night could violate that, but basically they were not supposed to repeat them too quickly.

“It was a much broader playlist than today, although the inventory sometimes wasn’t as good as we wanted. For instance, we didn’t have as many female singers as today, so we had to kind of work around that. The lists were more regional than today. We’d have songs on the list in Texas that wouldn’t necessarily work in Syracuse. We tried to be sensitive to local acts. I wanted my stations to sound good even if you took the music away and played another kind of music.”

BATTLING THE STEREOTYPES

Even today, dealing with the staff at a non-Country station that is about to turn Country can be interesting. But 30 years ago, it was even harder, because so many of the Country stereotypes were so strongly ingrained in people. As the Radio Doctor, Hudson worked with everybody from the GM to the traffic department. Recalling his relationships with management at stations going through the change, Hudson says, “I don’t think I ever had to let a manager go, because they were businesspeople. I had some problems with people wanting to challenge everything we were doing and being disruptive, usually in regard to programming. They would basically look down their noses at Country music and didn’t like the idea of switching formats.

“They would tell me all the things that they had been doing and how wonderful the station was. I thought, ‘Why are they paying me, if it’s so wonderful?’ And if I talked about a promotion or something, they had to tell me about one of theirs, which is OK. But usually I finally had to say, ‘Look, I can drink coffee and sit and listen, or I can work 12-to-14-hour days so you can get your money’s worth.’ That’s when we got to work. I had to do it that way and put in long hours, since I only had weekends to be at the station.”

A key area for stations on the critical list and requiring the Radio Doctor’s medicinal touch was sales and the sales staff. Says Hudson, “One of my jobs was to make sure the people knew how to sell Country. One time this fool had gone out and bought cowboy boots and stitching on his suit. He’d never dressed that way before. I said, ‘Man, dress like an ad man, dress like a business-man. Get rid of the damn hat. You’re there to talk business.’

“When I got to WINV/Louisville, I went to make sales calls. I’d go from account to account with salespeople to see how the guys were pitching their station. I said, ‘You need to sell good radio. Don’t try to convince them to like country music, just convince them of the power of it.’

Salespeople weren’t the only concern, of course. Hudson’s COUNTRYPOLITAN format required air talent that wasn’t of the “coffee-sharpening, table-hanging” ilk previously described. The answer was to turn to other formats. But not just anyone would do. “The jocks had to have a sincere respect for country music. I would find them wherever I could. Many times they would be in the market and be fascinated about what was going on. Many had been doing Top 40, but they weren’t doing ‘screamin’ Top 40; they were just upbeat and articulate. These guys didn’t talk country, but they knew the business. They were always our best bet.”

Hudson also helped create outdoor campaigns for new Country stations. On page 59, you’ll see an idea of his that came from Campbell’s soup cans. It actually appeared in a couple of markets before he got a call from the company’s agency, which told him he couldn’t use it. Outdoor campaigns were very important in that they were used not only to sell listeners on the station, but also clients on the format. Indeed, clients were often interested in buying the boards to get them on the station. Says Hudson, “We’d put outdoor in our ad package and say, ‘You need to be here; it’s going to be exciting. A lot of people are going to be tuning in. You need to be on the air, and I’ll give you X number of outdoor boards with your radio buy.’ I increased the money enough to pay for the outdoor. Advertisers were up on the billboard, but we were, too. It was a combo board.

“Our call letters were always all over the place. I tried to do a certain amount of public relations, and I always did anyway. We helped stations with their advertising, generating sales so the owner would feel good about having made this format change and reinvest more into the station to get it where it was going.”

TRAILBLAZING

Not only was Hudson one of the format’s first consultants, he was also one of the first multistation “Nashville-insider” stringers. “John Steinhauser worked for me at CMA’s Close-Up magazine, and we did remote from the Disc Jockey Convention down in the Andrew Jackson Hotel. I would go out and do ‘newy’ bits, and he would call different stations with on-air updates direct from the hotel. We actually played them on a tape recorder through a jack in the telephone. We sent them to stations and clients and friends, and they paid us for it. That way they didn’t necessarily have to send somebody here for the convention, but they had an update on what was going on.”

Hudson was also at the very first Country Radio Seminar. He recalls, “It was very much about how to get business, how to attract advertisers, how to get national business — the same old things everybody talks about today, I guess. The CMA was very much for it. They were so excited. I mean, we had 300 Country stations, and it went to 600. I remember one year it went to 1200. Everybody won. There was more product exposure for the labels and the publishers.

“They were delighted to have people coming on board, to build a bigger superstar base. Attendees at the first convention were really hearty people with both feet on the ground. They were like country music — they kept it simple and close to the ground. They had been out there doing dollar-a-holler remotes — whatever it took — and realized that they had a long way to go.”

THE DOCTOR RETIRES

By 1973-74, Hudson’s HRBA was booming — but so was his Country consulting business. Finally, two full-time jobs took their toll. He says, “I could really only take so many stations. I often wondered whether I should have just dropped everything and gone into consulting. But, to tell you the truth, I couldn’t take the long plane rides and living in a motel room week after week. So, I stopped working with Country stations and concentrated on my company.”

It’s difficult to quantify Hudson’s impact on this format. Not only was he involved in the formatting of so many major-market Country stations — especially outlets in the North — but, because his Nashville firm did advertising and PR, he was also instrumental in shaping any of the ad campaigns used to broaden the Country format’s appeal.

In addition to being one of the first consultants, he was also one of the first to put out a Country-following newsletter called “Country Music Hotline.” It had CMA news, programmer profiles, “Date-line Nashville” and “Dateline Hollywood” features, and a chart of the Top 25 singles and Top 10 albums. Indeed, the man whom many post-’75 programmers have never heard of was one of Country radio’s prime architects during the Countrypolitan years.

During a visit to Washington, Bill Hudson (l) and the rest of the CMA board meet then-President Nixon.
Hot out of Nashville...

Country's Most Wanted

Bill Cody & Crew (with Amie Harper), the hot morning show from Nashville 95 WSM-FM, bring you two hours weekly of exclusive acoustic performances, intimate artist and songwriter interviews, music and surprises! COUNTRY'S MOST WANTED is the only show to give you a Nashville morning team for your weekends - it's fast, funny, energetic - and NOT a countdown!

MEDIA AMERICA, INC.
Call Barbara Silber at MediaAmerica, Inc., (212) 302-1100 or fax (212) 302-6024
One of the landmark events that occurred during the 1967-74 era on which we’re focusing was the birth of the Country Radio Seminar. Now taken for granted as one of the great learning experiences in all of broadcasting, its start was rather auspicious, to say the least. In fact, it’s a miracle it survived beyond its first year. Here’s how the Country Radio Seminar came to be, as written by the man who started it all, Tom McEntee.

In 1969, there were rumors in Nashville of something called a “music industry.” That industry, for the most part, was confined to a 10-square-block area near downtown that had come to be known as Music Row. A sleepy little community with a low profile, the Row could boast as its most imposing structure the new two-story RCA building on 17th Avenue South — and all the streets were two-way.

In Nashville, the term “music industry” meant, essentially, the “publishing industry,” since the big kid on the block was not the record-maker, but the music publisher. While Nashville probably ranked third in the country in record-making — behind New York and Los Angeles — it was a world behind in record sales.

The local major-label offices were primarily branches — divisions of companies headquartered elsewhere. And, for the most part, those home offices treated their Nashville units like foreign relays, if they treated them at all.

The people in charge at those labels were almost all producers. Owen Bradley was running Decca; Chet Atkins, RCA; and Jerry Kennedy, Mercury. Scotty Turner was headman at Liberty and Bob Montgomery at UA. It was Paul Cohen at ABC, Kelson Herston at Capitol, and Don’s operation was helmed by Henry Hurt. Bob Johnston ran the show over at the Columbia offices, with a young, upwardly mobile Billy Sherrill recently off the launching pad and into orbit at Epic. The ’67 Yankees didn’t have a more powerful roster.

The same circumstances that left fields fallow for the majors created a fertile environment for any hungry independent with a dream, some bucks, and an appealing piece of product. In those days, Starday was as much a threat to capture the No. 1 spot as were CBS or RCA, and on any given day Plantation might sell just as many records, title for title.

Fred Foster had built himself a Monument to the indie dream, while Aubrey Mayhew and his Little Darlin’ were busy bringing home their own Paycheck. Kapp was establishing Mel Tillis, Royal American was motorizing up the charts on a “Welfare Cadillac,” and Musiçor was off to the races with George Jones. Plantation’s “Harper Valley” tract was still yielding a substantial harvest, and Dot was about to make major deposits at Ft. Knox in the name of Roy Clark.

COVER STORY
Despite the incredible talent lineup at the production consoles, however, the flavor of country record product, in general, was becoming ever flatter. More and more Music Row producers were getting caught up in chasing “crossovers,” turning out product loaded with strings, orchestras, and choirs. The Nashville Sound, once the bulwark of the industry, was on route to a level of plasticity rivaled only by the material on which it was being pressed and shipped.

At radio, a darin Country station might find an original pop hit record suitable for its playlist (if it were broadcasting into a major urban area), but most were content to wait for “country versions” of those hits. Many a fledgling country artist or producer courted heavy airplay by quickly jumping on the “covered” bandwagon.

Though it was a time that produced some outstanding music, it was not an outstanding time for country product. Many a record that went wandering into the Top 5 — or even to the exacted No. 1 spot — didn’t sell enough pieces to recoup pressing and shipping expenses, never mind production costs. Notwithstanding the small number of exceptions (many of which were certified gold), the country music industry was in relatively low cotton. Where was Hank Williams when we needed him?

THE ‘DEDEJAY’ CONVENTION
Despite Nashville’s small-town sleepiness, one of the biggest parties in the entire country (just a few notches short of Mardi Gras) was the town’s annual October “dedejay convention.”

The three- to four-day blowout — a co-op effort between the CMA and WSM/Nashville as an expansion on the original Grand Ole Opry birthday celebration — was staged as a margin for the country music makers and the broadcast- ers who played the music. To access the party, one needed a registration badge, which could be acquired simply by submitting a written request on station or music company letterhead and a $10 fee.

By the late ’60s, the convention had taken on mind-boggling proportions. Record labels filled the official agenda with continuous activities and spent tens of thousands of promotional dollars hort- ing the continuous breakfast, lunch, and dinner shows being staged daily.

It was the unofficial activities, however, that made the convention- eers’ run off. From midday to the wee hours of the morning, thousands of registered “celebrants” packed every corridor of the Andrew Jackson Hotel and several other downtown hotels — to take advantage of label hospit- ality suites, where boose flowed as freely as a Rocky Mountain stream.

And this hospitality extended to just about anyone off the street. Having learned through the grapevine that a mere 810 — accompanied by a request on begged, borrowed, or stolen radio station letterhead — got them “registered” for the event (and all its outpourings), fans began to dominate the October merrymaking, and the labels began to notice an astronomical cost-per-deejay-entered.

HELP WANTED
Meanwhile, it seemed that neither industry leaders nor the major organizations wanted to confront another major dilemma.
Wynonna

from the album The Other Side
come some rainy day

CACTUS CHOIR
STEP RIGHT UP

brad hawkins
introducing his single
we lose

SEMINOLE

introduction date: March 9
What Am I Gonna Do (With All This Love)

CURB
WE SPEAK THE UNIVERSAL LANGUAGE
THE BIRTH OF THE COUNTRY RADIO SEMINAR

Continued from Page 62

affecting the country music industry — the lack of impact of Country radio, which was struggling for a seat at the rear of the bus in a desperate race with classical music and Greek-language programming.

Besides the bland musical fare being exported from Nashville, Country stations had no unifying factor other than DJs named "Cuz" or "Uncle," or remote broadcasts from the local feed and grain outlet. The average playlist, which ranged from 90-150 records, had slightly less punch than the current elevator Top 50.

Though a constant stream of stations had been switching to a Country format, both part-time and full-time, not much support was available to them once they made the switch. Few Country stations were making any real dent in the markets they were serving.

The broadcasting forums of the time weren't much help, either. Each event was held in a different major city (excluding Nashville) and tried to cover the entire musical spectrum in two or three days. The inevitable result was that Country radio got short shrift. It was clear that Country radio needed help, and nobody was offering anything more than lip service.

This was the environment that was to nurture a tinsel called "Country Music Survey," which would prompt my relocation to Nashville. The sheet was to be published by Bobby Poe, owner of Music Surveys, Inc. Based out of Washington, DC, the company produced a handful of tinsels.

I was to set "Country Music Survey" up and act as managing editor. The lay of the land didn't seem very promising.

CLEARING A SITE

Still, in the spring and summer of '69, Country Music Survey slowly built a following in radio, and, as my relationship with my reporting stations grew stronger, at least a small part of the gap that had existed between Nashville and Country radio appeared to be filling in. I began toying with the thought of creating a device to strengthen the sheet, perhaps some sort of annual meeting of its reporters. By summer's end, this idea began to take on both form and urgency, as a small but noticeable number of the sheet's staunch supporters, Roky Bourke, offered his home as a site for me to conduct my first group meeting with local promotion and sales execs to see what about a Country broadcasters meeting. Several other strong supporters of the sheet showed up, including B.J. McElwee (MIM), Jerry Seibolt (Plantation Records), and Riff Cullie (Liberty).

From that small group, enough enthusiasm was generated for me to progress to the next step. Borrowing ASCAP's meeting room, I staged an all-night show meeting of what was soon to become my "advisory panel."

A CAST OF CHARACTERS

In addition to those who attended the original meeting at Bourke's home, the advisory board eventually incorporated a sizable body of Music Row citizens. Industry "regulars" included Chuck Chehman (Chuck Chehman Co.), George Cooper III (Dot Records), Don Perryman (Tree Records), Gary Grant (Chart Records), Gayle Hill (Ol. Hill & Assoc.), Barbara Starling (Salidor-Jaula Public Relations), and Early Whisenhunt.

Others who attended a number of the early meetings included Buddy Blake (SSS International), Charlie Dick (Starday Records), Gene Fergenius (Columbia Records), Betty Gilby (Chart Records), Ed Hamilton (UA Records), Gene Kennedy (Hickey Records), Joe Lucas (Craft-Rose Publications), Tom McConnell (Hall-Clement Music), Tom Perryman (WMTS/Murfreeboro, TN), and Bob Wardlaw (Dot Records).

Many of those around the table had roots at the country microphone, but there was yet another group of DJs that I saw as my "active radio" contingent: Rudy Hickman (Key Talez), Johnny "K" Koval (WENO/Nashville), Charlie Mont (WMTS), Dave Olson (Shelby Singletons Music), and Ralph Paul (WENO). Additional input came from WSM's Ralph Errey, whose all-night radio show required that he be an advisor in absentia to the daytime meetings.

Having built a personal background in radio, I relied heavily on these people to tell me what Country radio's needs were. They were responsible for helping draft the first agenda, although anyone who had an idea was invited to throw it into the pot.

THE RIGHT QUESTIONS

Now I had direction and what seemed a semi-clear goal, but getting there was another story.

Deciding a cohesive game plan for such a project was alien to most of us, based on our collective ineffectiveness. None of us had ever been involved in anything of this scope, and since we didn't own a guidebook, half of our energy was spent cleaning up after the half that was being used to make so many mistakes.

Among the questions:

1. How should I design it? Had any idea what this final seminar would look like, but I did understand what certain thoughts as to its concept, format, and some of the structure. It would be strictly an educational affair, as an adjunct of the "Survey." It would be a platform built on the concept of "sharing." Country stations would educate each other and, ultimately, themselves, by sharing their knowledge of the latest programming and management ideas. It would also offer the latest technology in some sort of exhibit hall.

2. How many should come? There were more than 600 full-time Country radio stations at the time. But how many of their reps would come all the way to Nashville for some educational forum? The majority of my reporters were expressing positive interest, but they were the program and music directors, not the station managers. They didn't control budgets, which, at the time, were notoriously tight. Besides, only a handful of Country stations had ever been drawn to any of the other conferences staged by far more powerful organizations, so what could possibly attract them to this one?

3. How could I fill an entire agenda with material pertinent to Country radio? Certainly few people would find it worth the expense and the downtime to make a long-distance trip for a one-day affair, which strongly suggested that the conference should run at least two days. But if the other conferences and forums could come up with only two or three hours' worth of agenda material, how could I come up with two days' worth?

4. How could I guarantee audience involvement? One major label exec warned of the potential for a very embarrassing situation if we set aside a lot of time for "Q & A" and nobody "Q'd." He went on to cite examples of company meetings and conventions where the audiences just wouldn't get involved.

We decided to spike the audience with provocative questions to be "opened in case of emergency."

5. When would it hold? It was of major importance to me that the event be held in the spring, so as to be on the opposite end of the calendar from the FM convention. I wanted to eliminate, in advance, any tendencies on the part of those in the hinterlands to confuse the two events. But the music business calendar of events for that period was enormously busy, with NARM, NAB, Easter, the Arbitron ratings sweeps, the NARAS award show, and various label conventions.

6. What about speakers and registration fees? There were no "experts" to be called in, nor did I have the funds for any big-time honoraria or the like. What I had for potential speakers and panelists were the guys we knew or had heard about who were having success in one area or another of their operations, or who were gaining a national rep for their programming skills, and who might want to share what they knew. As for registration, I decided the fee should be as low as possible to fit management budgets.

7. What would I call it? Sooner or later, it would have to have a

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SONGBOOK: a collection of hits - DOUBLE PLATINUM+ "HOW DO I LIVE" from the motion picture CONAIR ACADEMY AWARD NOMINATION GRAMMY WINNER CMA FEMALE VOCALIST OF THE YEAR TNN MUSIC CITY NEWS AWARDS 4 NOMINATIONS DOUBLE GRAMMY NOMINEE R&R COUNTRY RADIO READERS POLL BEST FEMALE VOCALIST

Thanks Radio For Your Support
THE BIRTH OF THE COUNTRY RADIO SEMINAR

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name. Obviously, it would be the “Country Music Survey Something-Or-Other,” but for the time being it would be referred to simply as “The Get-Together.”

8. What about a show to close out? Try as we might, our group couldn’t seem to line up any name talent. But I had to have a show — every get-together like this had a show! Eventually, I had to face up to the fact that the only talent I was likely to get might be a handful of apprentice acts who had no paying gigs on a Saturday night in spring. Well, maybe we could find a few new faces.

POINT OF NO RETURN

During these months, the timesheet was growing, albeit ever so humbly. It was still another year, at least, away from being self-supporting, but I was convinced that additional finances would soon be forthcoming from the multitudes who would be attracted to The Get-Together. But what would I do when they all got here? The advisory meetings were becoming more intense, and my nervousness even “intenser.”

Was I really sure about this thing?

Too late. This was no longer just some idle coffee shop chatter; I had reached the point of no return. Less than a year in town, and I had already backed myself into a corner. Now, it was time to produce. The plans formulated by the advisory meetings were short-range and sketchy at best. Still, they demanded an enormous number of people-hours. Unfortunately, the volunteer status of the work force — with family and job responsibilities making demands on their time — generally limited their input to the meeting table on occasional weekends. Delegating work assignments and projects proved to be an awkward and thankless task. The “things to do” column grew longer and longer.

Many voiced their willingness to help. “Call me if you need anything” became as much a cliché on the Music Row cocktail party circuit as “Let’s have lunch.” But there was a handful of ardent believers who really wanted to see this thing happen and who didn’t wait to be called. They just showed up at my door, ready to get down to business.

This was the group on which I found myself relying more and more heavily — Bourke, Collie, Monk, Olson, Paul, Seabolt, and Starling. As time went on, they evolved into a sort of cabinet. The number of hours they put in and the sense of purpose with which they applied themselves was beyond anything I could have asked for. They took the idea with gusto, assuming responsibility for its realization as if it were their own. They gave a whole new definition to the word “volunteer.”

COMING TOGETHER

I wasn’t looking to create a schoolroom atmosphere where people came to be lectured. I was more focused on creating a “space” — a place for people of similar interests and goals to gather and build something in common. I would simply provide the framework and the content and they would create their own content. And though it was impossible for me to imagine what that might mean with dozens or even hundreds of people in the same room, one thing was apparent: It could change the world of Country radio.

By now we were far enough along the path that I had come to take up with a more appropriate name than The Get-Together. The first term to be thrown out the window was “convention,” since the last thing I wanted was the image of another convention. Billboard called its gathering a “forum,” and NBC called it a “conference.” But the word “seminar” had the perfect ring to it, suggesting exactly the right image — the sharing of ideas and information in an educational environment.

The Get-Together finally had a name — “The First Annual Country Music Survey Radio Seminar!”

CREATING A BLUEPRINT

We had hammered out a program we could offer to the throng that soon would be packing the pews. Well, at least we had a list of subjects. There were still such minor matters as finding speakers, panelists, moderators, and all the other types of individuals one might expect to see up front of our anticipated audience.

Monk coerced Rocky Reich from WUNI/Mobile, Olson delivered Bill Jenkins of WINN/Louisville, I begged Bill Robinson at WIRE, and KRBB/Los Angeles’ Larry Scott got manager Bill Ward, who brought along Dick Schofield from KFOX/Long Beach, CA. And so it went. As “Day” loomed ever closer, we began to fill out our program.

Then in March, without warning, came news that almost brought it all down around my ears. Just a year into the life of the “Country Music Survey,” Bobby Poe informed me that he had to make some financial cutbacks and that, henceforth, the sheet and I would be on our own. Abruptly, I was back in that place of major decision: to go or not to go forward.

The sheet soon would have no financial backing, and it had not yet found enough subscribers to support itself. Meanwhile, my own scant resources weren’t enough to sustain myself for very long, much less operate a business and underwrite the cost of producing the Seminar.

In light of the circumstances, it didn’t seem very logical to go it on my own. There was a short delay while I confronted my Fear Frontier. Then, despite the ill-logic of it, I kept the news to myself and lunched forward.

Finally, the time had come for a little good news. We learned that Don Gibson would be in town on the night of the dinner, and through the efforts of Acuff-Rose’s Mel Foree and Joe Lucas, he agreed to close the dinner show. At about the same time, thanks to the intercession of Ralph Emery, Tex Ritter accepted the role of keynote speaker.

Eventually the dates were set for May 15-16, 1970. The site would be the Sheraton Hotel on Broadway (now the Club House Inn). The trades each ran a short item on the upcoming event. My alma mater, Cash Box, noted in its April 29, 1970: "I firmly believe that this was currently organizing the first country radio seminar in history."

‘5-DAY’ ARRIVES

With my less-than-adequate publicity budget, advance registrations weren’t encouraging. I was scared witless. With everything I had on the line, still only about a dozen radio personalities were on the books, along with a couple of dozen music business “townies.” I hyped myself into expecting another hundred or so at the door.

By the time we kicked off, we had 47 paid registrants at $35 a head and a total head count of about 65-70 equally balanced between radio and the music industry. About a third of our broadcasters were managers, six of whom were panelists. I allowed comp registrations only to volunteers and the trade press, who were limited to two badges per publication.

At exactly 5pm on the 15th, I offered my introductory remarks, then passed the ball to Ralph Emery who, in turn, introduced our first keynote speaker, Tex Ritter. And the Country Music Survey Radio Seminar was brought to the world.

We didn’t quite fill one unseededness, 30x60-foot room. The audience was split half on the left and half on the right, with three mikes down the center aisle giving participants a chance to voice questions, opinions, and anything else they might want to add or share (good taste not necessarily being a prerequisite). The microphones were almost superfluous, however, since a slightly louder-than-conversational tone easily carried to the four corners of the room.

The first session was in the hands of moderator Dave Olson, whose main directive was to get the audience involved. That his got a look at the age-old ‘modern vs. traditional country’ controversy that had an inherent quality of stimulating people to liberal self-expression, even in such unfamiliar surroundings.

I had left the room to then alternate between pacing the lobby floor and hiding in the restaurant with half a dozen cups of coffee and a pack of cigarettes. By the time I had gathered the courage to stick my head back in the room, it was a scene of pure pandemonium. Everyone had something to say, and they all wanted to say it at the same time. Olson was still at the podium, a huge grin splitting his face.

At length he brought an end to that beautiful; bedlam, walked back to where I was standing, and said, nonchalantly, “I guess we have a seminar.”

The audience interaction caused

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Faith and Friends Welcome Country Radio To Downtown Nashville

Eager to welcome the Country Radio Seminar to Downtown Nashville, several thousand fans and hundreds of Country radio programmers from across the nation showed up to worship at the Mother Church of Country Music — the Ryman Auditorium — Tuesday night (2/24) for the seventh edition of America's longest running cavalcade of stars, the Warner/Giant/Reprise Superstar show — the annual kickoff to the CRS.

The yearly extravaganza surpassed all expectations with a dynamic combination of great songs, great talent, great fun, and a few surprises thrown in. The show got off to a rousing start when comedian-extraordinaire Bill Engvall took the stage as host and comic relief for the night's proceedings. Engvall, a Texas native, got the crowd rolling with a mix of new material and classics from his gold WB debut, "Here's Your Sign." A fundamental preacher with a sense of humor, Engvall couldn't have had the assemblage rolling in the aisles like Engvall did.

Newcomer Chris Cummings had plenty to celebrate — his eponymous WB album was released in stores Tuesday and he was making his debut on the Ryman stage. The comely Canadian kicked-off the musical portion of the show with a revved-up version of his first U.S. single, "The Kind Of Heart That Breaks." The gathered faithful were barely able to catch their collective breath before he jumped into the rollicking, Kevin Welch-penned "Til I See You Again." Next Cummings showed his songwriting prowess with the ac- ademic "I Hate This Song" and his forthcoming single, "I Waited" — a sure-fire radio hit. You could have heard a heart break as he nailed an acoustic performance of "Never Thought Of You That Way," a gem mined by songwriting titans Don Schlitz and Gary Burdette. Cummings' next secret is out in the States.

The Wilkinsonsons, a talented trio comprised of father Steve, daughter Amanda, and son Tyler, grabbed the Ryman crowd and never let go. They opened with Amanda singing lead and Steve and Tyler pro- viding exquisite harmony on the time-honored "Yodeling Blues." The trio's Byrd-like "Boy Oh Boy" not only showed off their voices, but also their penmanship, since it was written by Amanda and Steve. The incredible story of "Williamstown" was highlight- ed by Amanda's soaring vo- cals, before Tyler showed his own strong vocals on "Then There's You," both backed by strong family harmonies. By the time the threesome finished with the desired-for "26 4," programmers and fans alike knew that he had witnessed the birth of three bright new stars on the horizon.

Next came a duo born to perform on the stage of the Ryman — Peggy and Patsy — the Lynns. With a set that showed- cased their musical abilities as well as their sharp-tongued wit, the sisters had the audience both laughing and crying. The twin daughters of Loretta Lynn (and the nieces of Crystals Gayle) opened their seg- ment with the taunting "Cry, Cry Baby" and "What Am I Doin' Lovin' You." The Orbi- esque — "It Hurts Me" showed off their rangy voices and songwriting skills. They then launched into a you-can't-take-my-mom-song, their current Reprise chart climber, "Woman To Woman," before closing the set with the sultry " Nights Like These." With airplay coming from Country radio and national exposure coming from Jay Leno, David Letterman, and "48 Hours," these girls must be doing something right.

Surprise, Surprise, Surprise

As if the night's proceedings hadn't been enough, rising stars Daryle Singletary and Paul Brandt treated the audience to a surprise performance. Wry wit and strong country songs punctuated the im- promptu jam as the two traded tunes: Singletary's latest hit, "The Note," and his classic la- ment "I Let Her Lie;" and Brandt's wedding song of the century, "I Do," and the spirit- ed "Yeah." The partisan crowd couldn't have been happier that Far North met Far South.

Assuming that the legende- main was over, the gathered started to return to their seats, but didn't quite make it as they realized that there was one more big, big surprise! As Dwight Yoakam walked on stage, the Ryman rattled with a roar heard 'round the world. Yoakam's acoustic performance left the crowd pinching themselves (and others) in disbelief. Wowzer!

Gotta Have Faith

Fair Hill's return to the extravaganza that kick-started her career in 1993 was nothing less than brilliant. With a major major tour with George Strait starting in a few weeks, Hill showed that she is more ready than ever to take to the big stage. The star from Star treat- ed the crowd to several of her hits, including the heart- wrenching "It Matters To Me," a faked-up version of "Fierce Of My Heart," "Let's Go To Vegas," and her breakthrough smash, "Wild One."

With her third WB album due in stores April 21, Hill took time to showcase material from the project. Her fastest chart-climb- ing and current single "This Kiss," the emotional "Love Ain't Like That," the gospel-tinged "Somebody Else By Me," the clever "Secret Of Life," and the love- laden "The Hard Way." And an- other tremendous album in "Faith," her future shines.

As fans and programmers left the Ryman, a sense of wonder- ment, one couldn't help but think that all is right with the world.

(advertisement)
HE HAS ACHIEVED SUCCESS WHO HAS LIVED WELL,
LAUGHED OFTEN AND LOVED MUCH.

BUDDY LEE
1932-1998

We’ll all miss you!
THE BIRTH OF THE COUNTRY RADIO SEMINAR

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The first session to run overtime by at least 40 minutes. We never did get back on the clock (nor did we have to use our "insurance" questions).

Early on it was decided we in the planning group should handle most of the moderating chores, and these fell to Olson, Paul, Collie, Early Williams, Tex Davis, and myself. The only "outside" moderator was Billboard's Bill Williams.

As for the panelists, we were still filling empty slots right up to the day of the Seminar. When one Saturday speaker canceled on Friday, we faced with a block of over two hours to fill by the next afternoon. We quickly tracked down a couple of the management people who had already arrived — Bill Ward and Dick Schofield — and added Ken Speck, who had just lost his program directorship at WSLR/ Akron, to create an instant panel on station management relations from two different viewpoints.

After Speck gave a rather strong performance, Bill Robinson jumped up from his seat in the audience and said, "If I had an opening at my station, I'd hire him on the spot." In a month or two, Robbie proved true to his word, and Speck went to WRE, where he lived happily ever after — or for a whole bunch of years, anyway.

The excellence of that spontaneous group, engendering, as it did, enthusiastic interplay with the crowd, was more than enough to fill the hole in the schedule.

TELL IT LIKE IT IS

Among the highlights of the weekend for many of the broadcasters was Bill Robinson's presentation of a sampling of WIRE's No. 1 song — a little No. 1 rating in any book, in any segment, was something that the majority of Country stations didn't even dare dream about.

One thing I had wanted to have as part of the program was a sort of exhibit area for broadcasting hardware and the like. Unfortunately, the hotel had no place for the setup I had imagined, but in the long run it didn't matter much. The audience members had been starved for some attention; they never even noticed the lack of hardware.

With the exception of some moderating chores, my experience of the first Seminar (and all those for the rest of the decade) consisted into one long series of background meetings, generally with panelists, moderators, or planning staff. From the first day, I never saw a complete

I HAD BEEN LOOKING FOR SUCCESS TO UNFOLD EXACTLY AS I HAD PLANNED IT. I HAD YET TO LEARN THAT SUCCESS OF THE NATURE I HAD DREAMED OF UNFOLDS ACCORDING TO ITS OWN TIMETABLE.

Seminar, and except for those minutes in which I was a participant, I rarely saw a complete session.

Although registration had not produced the desired number of paying guests, there was still one more economic ace up my sleeve. I had tape recorders set up to record the sessions, with the intention of offering the tapes for sale.

On Friday, a check of the tapes showed that everything was going smoothly, and somehow I clung to the belief that at least it wouldn't be a total loss. None of us thought to check the tapes again on Saturday. When the sessions were over, I learned that the machines had not been recording and that the tapes for the day were entirely blank.

The fabric of the dream was unraveling right in front of my eyes, one thread at a time.

LAST ANNUAL AWARDS DINNER

That night I staged the first (and last annual Awards Dinner & Show, an experience consisting of cattish and hush pausing, a cost of somewhere between $3 and $4 a plate — and what I described in the publicity mailer as "some entertainment.")

What isn't said was busy picking bones out of the entire, the legendary Don Gibson sat alone in the lobby of the Sheraton Hotel so as not to give away his surprise appearance on any otherwise starless night. Of the eight "new" performers on the show, only Mercury's Norro Wilson went on to any recognizable success — and that as was a producer.

Two awards were presented. The Golden Ear of the Year, for a music director (determined by polling the promotion men), went to Larry Scott, who had just moved from KKBQ to WLS/St. Louis. The second award, for Promotion Man of the Year, was determined by ballots from more than 100 music directors. Jerry Seabolt won in a walk.

I handled the encore chores the first time. One night as I talked at nausseous from the dais, thanks to a late-acting pill taken earlier that day (to keep me awake after a sleepless night). When I finally brought the curtain down following the Don Gibson performance, I found it hard to believe — after so many months of planning and agonizing — that it could be over so quickly.

It was all opened with a leged and closed with a legend, and in between were all the ingredients for the making of other legends. As I shook hands with everyone who had come (by then we all knew each other on a first-name basis), there was a virtually unanimous expression of the sense of having participated in something special, of having shared in an important moment.

The departing guests were brimming with excitement and enthusiasm. Most said they'd be back for the next one. But at that moment I was feeling totally devastated. All I could see was that it had been a financial disaster and that my business was going to shit in the toilet. I alone knew there would likely never be another Country Music Survey Radio Seminar.

A PERSONAL SUMMARY

There were no records kept that first Seminar, other than the trade stories and an occasional item buried in someone's memory cells. While researching the files to put this document together, I came upon a 1978 letter to radio stations from a fairly new member of one of the planning committees. The letter's author, who had not been present at its birth, referred to the Seminar's beginning as "backlash.">

Without a doubt, the first Seminar was lacking in many ways — it lacked a great many of the industry's executives in the audience, it lacked an operational budget, and it lacked hype, pizzaz, glitz, and glamour. It also lacked high-priced events on motivational techniques, an exhibit hall, a program book, and long registration lines. It lacked a lot of things. But the one thing it didn't lack was honesty.

Producing the Seminar was one of the peak experiences of my life, but at the same time I had quite another perspective on it. Since it was my "baby," it was solely my responsibility — and I had blown it. I found it extremely difficult to comprehend that others didn't share my viewpoint. I had great difficulty in perceiving the true depth of its success.

But, in truth, I had given it a failing grade before the first curtain ever went up. What had started out pristine in nature and visionary in concept had been rendered down, by circumstance, into a matter as mundane as economics: The expected audience never materialized, and, naturally, neither had the expected gate receipts. Ergo, it had "failed."

A great deal of my personal life, and what seemed my entire future, was hung up being tied to the box office. And, of course, it was at the box office where I had suffered my most devastating setback. I had been looking for some sort of perfection, for success to unfold exactly as I had planned it. I had yet to learn that success of the nature I had dreamed of unfolds according to its own timetable.

It never dawned on me that the audience had the idea what was planned. They only knew what they saw, what was presented, and it was the best they had ever received. It was the most attention the Country radio industry had been given in all the past forums and conferences and meetings put together.

In measurable degree, it had appealed merely to those few dozen people talked on the registration list. But to those few dozen, it lived and breathed. Over 80% of the broadcasters present were back the next year, some with friends in tow, and about 90% of those in "other" categories returned.

I learned, among other things, that what was offered up on the podium or in the panels was only a portion of the event's significance. Of equal or greater consequence was the fact that the audience was provided an opportunity to speak with and be with their peers, to broaden their awareness and their understanding of the business. They had an opportunity to communicate one-on-one, face-to-face. They were given an occasion to express themselves — and to be heard.

It was WPLO/Atlanta PD Jim Clemens (r) who first convinced Capitol's Wade Pepper (!) that the label should release Freddie Hart's (c) "Easy Lovin.'"
SIX-PACK POWERS COUNTRY’S TOP GOLD

Six Country superstars power R&K’s 1998 Power Gold Top 50, vividly demonstrating this format’s dependence on a few top stars to carry the musical load. The six — Garth Brooks, Brooks & Dunn, Alan Jackson, John Michael Montgomery, George Strait, and Shania Twain — account for 44% (22 songs) of the Top 50. Four of them — Brooks, Jackson, Strait, and Twain — place four songs each in the Top 50, while B&D and JMM are the only artists to place three tunes on the list. Rounding out the Top 50, six artists have a pair of tunes and 16 acts have one song on this year’s chart.

Checking the six superstars’ entries on the 1998 Power Gold chart:

Garth Brooks: Garth notched an unbelievable six songs on last year’s Power Gold chart, but comes down to more human levels this year. And the four on this year’s chart were also on last year’s. “Friends In Low Places” moves 10-18, “Ain’t Goin’ Down” slides 20-26, “The Dance” shuffles 29-30, and “Two Of A Kind” slips 34-43. On 1997’s list, but gone this year, are “Shameless” and “Rodeo.”


“Little Bitty” makes a big debut at No. 13.

• Strait: Of Strait’s four songs, two are new and two were on last year’s chart as well. Returning are “Check Yes Or No,” 1997’s No. 1 Power Gold song, which slides to No. 2; and “Love Without End, Amen,” which moves from No. 50 to No. 45.

• Twain: Two Twain tunes — “If You’re Not In It For Love” and “Any Man Of Mine” — were on last year’s chart. They move 7-4 and 3-47, respectively. New to the Top 50 are “No One Needs To Know” at No. 27 and “Whose Bed Have Your Boots Been Under.” Amazingly, that 1995 hit hasn’t previously been on our Power Gold Top 50 ever before, yet vaults onto the list at No. 12.

B&D: Everybody’s duo of the year returns “Boot Scootin’ Boogie” (8-9) and “Neon Moon” (19-10) to this year’s Top 50. Kix & Ronnie’s third entry — “My Marie” — tops this year’s PG chart.

Montgomery: John Michael’s three from ’97 are here this year as well. “Sold” goes from 5-17, “Be My Baby Tonight” moves 11-34, and “I Swear” backslides 26-44.

COMPARATIVELY SPEAKING

Some other interesting notes and comparisons:

• 25 of 1997’s Top 50 songs make it onto this year’s list. In ’96, 39 of 1995’s songs made a repeat performance. The average from 1990-95 was 30 songs from the prior year remaining on the following year’s list.

• 28 different acts have at least one song in the Top 50, the same as in 1997. In ’96 and ’95, 30 different artists contributed songs to the Top 50.

• Breaking down the 1998 Top 50 by sex, 20 men/male groups account for 37 songs and eight women are responsible for 13 tunes. In ’96, men/male groups had 40 records and seven women had 10 tunes in the Top 50. In 1995, 22 men/male groups had 39 songs vs. eight women with 11 songs. By comparison, in 1992, the first year we did a Top 50 instead of a

Top 30, 19 males accounted for 39 songs and eight women had 11 songs.

STREAKS ... AND STRIKOUTS

• The PG longevity award goes to Trisha Yearwood’s “She’s In Love With The Boy.” It’s the only song in this year’s Top 50 making its sixth consecutive appearance among this valued group. It’s had an amazing run since 1993: It’s ranked No. 5 (‘93), No. 4 (‘94), No. 3 (‘95), No. 25 (‘96), No. 39 (‘97), and, amazingly, rises this year to No. 29. Whatta song.

Some of the songs continuing to remain among Country’s most-played gold — and thereby noting their fifth consecutive listing on the PG Top 50:

• John Anderson’s “Straight Tequila Night”

• Brooks & Dunn’s “Boot Scootin’ Boogie”, the song refuses to burn, remaining in the PG Top 10 for five consecutive years.

• B&D’s “Neon Moon”

• Vince Gill’s “Don’t Let Our Love Start Slippin’ Away” marks its fourth year in the PG Top 15 and actually moves up this year from 15 to 12.

• Wynonna’s “No One Else On Earth” remains strong. Ironically, it has gone to Nos. 29, 8, 20, 8, the last four years, slipping slightly to No. 11 this year.

Among the most notable songs of 1997’s PG chart missing from this year’s list:

• “Shameless”, Brooks’ rendition of the Billy Joel song was No. 6 last year.

• “Maybe It Was Memphis”, Pam Tillis’ 1992 hit fails to make the Top 50 for only the second time in the last six years.

• “Meet In The Middle”, Diamond Rio’s monster debut has been on the PG Top 50 for five straight years.

• “Save The Light”, Wyn’s hit had been on the PG chart the last four years in a row before missing this time.

IT’S BAAA-AACK

Finally, a note for those already beginning to tabulate airplay to crown the most-played song of the ‘90s: It just might be a song from the ‘80s.

Last year we waved a Power Gold goodbye to Randy Travis’ “Forever And Ever, Amen,” the 1987 smash that failed to make the Power Gold chart last year for the first time since we began compiling these lists in 1990. From ’90-’96, it ranked Nos. 1, 2, 5, 12, 2(1), 25, and 42 before missing last year’s cut. Now, miraculously, it reappears on our PG Top 50 — and not in just some token slot. It’s back at No. 14! I can’t imagine another song that has received such much airplay over such a long period of time. Congrats to the gys with the biggest smiles in writing-land, composers Don Schlitz and Paul Overstreet. And, as always, thanks to the thanks to the selected Country stations whose input was used for this year’s 25-54 Power Gold charts. (To qualify as a Power Gold hit, songs must have peaked on the R&R Country chart prior to 3/1/97. Last year’s PG chart number is in parentheses.)

Power Gold Top 50

1. BROOKS & DUNN My Maria
2. GEORGE STRAIT Check Yes Or No (1)
3. TIM MCGRAW I Like It, I Love It (2)
4. RICOCHET Daddy’s Money
5. TRACE ADKINS I Left Something Turned On At Home
6. SAMMY KERSHAW She Don’t Know She’s Beautiful (12)
7. LEANN RIMES One Way Ticket
8. SHANIA TWAIN Where Have Your Boots Been Under
9. BROOKS & DUNN Boot Scootin’ Boogie (9)
10. KEVIN SHARP Nobody Knows
11. WYNONNA No One Else On Earth (8)
12. VINCE GILL Don’t Let Our Love Start Slippin’ Away (15)
13. ALAN JACKSON Little Bit
14. RANDY TRAVIS Forever And Ever, Amen
15. DAVID LEE MURPHY Down On The Battleline (4)
16. PATTY LOVELESS Blame It On Your Heart
17. JOHN MICHAEL MONTGOMERY Sold (5)
18. GARTH BROOKS Friends In Low Places (10)
19. TOBY KEITH Should’ve Been A Cowboy
20. TRACY LAWRENCE Time Marches On
21. COLLIN RAYE I Think About You
22. GEORGE STRAIT Blue Clear Sky
23. ALAN JACKSON Chattahoochie (13)
24. JOHN MICHAEL MONTGOMERY Be My Baby Tonight (11)
25. MARK CHESSNUTT It’s A Little Too Late
26. GARTH BROOKS Ain’t Goin’ Down (20)
27. SHANIA TWAIN Don’t Be Shy
28./TRISHA YEARWOOD She’s In Love With The Boy (19)
29. ALABAMA I’m In A Hurry (And Don’t Know Why)
30. GARTH BROOKS The Dance (29)
31. ALAN JACKSON Gone Country (14)
32. MARY CHAPIN CARPENTER Down At The Twist And Shout
33. ALAN JACKSON Lone In Love (23)
34. TRISHA YEARWOOD XOXO And 000’s
35. GEORGE STRAIT Carried Away
36. BROOKS & DUNN Neon Moon (19)
37. TOBY KEITH A Little Less Talk
38. VINCE GILL One More Chance (42)
39. CLINT BLACK A Better Man
40. COLLIN RAYE Love, Me
41. TRACE ADKINS Every Light I’ve Gone Through
42. JOHN ANDERSON Straight Tequila Night (23)
43. GARTH BROOKS Two Of A Kind, Workin’ On A Full House (34)
44. JOHN MICHAEL MONTGOMERY I Swear (24)
45. GEORGE STRAIT Love Without End, Amen (20)
46. SHANIA TWAIN If You’re Not In It For Love (7)
47. SHANIA TWAIN Any Man Of Mine (3)
48. MARTINA McBRIE Independence Day
49. DEANA CARTER Strawberry Wine
50. MARTINA McBRIE Wild Angels (14)
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R&R ASKED YOU WHO
THE BEST NEW COUNTRY ARTIST OF 1997 WAS.
ONE NAME KEPT POPPING UP.

MICHAEL PETERSON
Thank you country radio.
THE R&R COUNTRY RADIO READERS’ POLL

R&R’s annual Country Radio Readers’ Poll, now in its 22nd year, features the only slate of award winners selected solely by PDS, MDs, and air personalities at our Country reporting stations. They were asked to list their choices in eight categories of excellence.

Tim McGraw was a multiple award winner, with Country radio giving him the thumbs up for Best Album (Everywhere) and Best Single (“It’s Your Love,” his duet with wife Faith Hill). Record sales aside, Garth Brooks’ phenomenal work on the road led to his win as Performer of the Year for the second year in a row. As always, it didn’t take a psychic to predict that Brooks & Dunn would capture their seventh consecutive win as Best Duo.

PERFORMER OF THE YEAR: GARTH BROOKS

While the industry speculated on whether he would resolve his differences with Capitol to finally deliver his long-awaited album, Garth Brooks hit the road with an exhaustive tour that continues today. According to Performance magazine, Brooks last year sold more than 1.4 million tickets to 169 shows, resulting in a gross of $29.8 million. Brooks wasn’t the top-grossing act on tour last year, but that’s due to his populist approach of working harder to bring his music to the people. Averaging four arena shows in every market he hits, Brooks has made a point of keeping his ticket prices below $20. In terms of tickets sold, he came in third—close behind the stadium tours mounted by the Rolling Stones and U2.

• Brooks also made history by staging the biggest country music concert in New York City history. In addition to the massive crowd that flocked to Central Park, the live telecast on HBO chalked up higher ratings than all of the broadcast networks. It became the most-watched special in the history of cable television.

• In November, Brooks finally okayed the release of Seven. The first single, “Longneck Bottle,” debuted at No. 10 on the R&R Country Singles chart and later hit No. 1. At last count, the RIAA had certified Seven for sales in excess of 5 million.

BEST VOCAL DUO: BROOKS & DUNN

If they wanted to, Brooks & Dunn could call their upcoming album The Untouchables. When it comes to country duos, Kix Brooks and Ronnie Dunn are the undisputed rulers. We’ve just heard of the number of CMA Vocal Duo and ACM Vocal Duet awards they’ve racked up since their debut album, Brand New Man, was released in 1991.

• The past year saw the release of The Greatest Hits Collection, which has been added to their personal stash of platinum albums.

• In addition to the No. 1 “A Man to Love,” Brooks & Dunn hit the R&R Country Singles Top 10 three more times in 1997—with “He’s Got You,” “Honky Tonk Truth,” and “Way Would I Say Goodbye.”

• Brooks & Dunn began the year on tour with Terri Clark, but they’ll be headlining later in ’98 with Reba McEntire. Last year’s pairing reportedly grossed more than $33 million from 69 dates.

• The duo has begun work on their next album of all-new material. Among the songs already recorded is “If You See Him,” a duet with McEntire. The track is expected to be included on her upcoming album, too.

BEST MALE VOCALIST: GEORGE STRAIT

George Strait kept his public profile even lower than usual last year, performing only three tour dates to concentrate on his family, his Texas ranch, and his winning interest in rodeos. Still, he made his presence known by releasing his 22nd album, the double-platinum Carrying Your Love With Me.

• Strait had three titles that reached No. 1, and he was on top of the R&R Country Singles chart for eight weeks. In addition to the one-week reign of “Today My World Slipped Away,” Strait also held the top position with “Carrying Your Love With Me” (four weeks) and “One Night at a Time” (three weeks).

• Strait is recording another MCA/Nashville album, which is tentatively set for release in May.

• While we’re waiting for that new album, the George Strait Chevy Truck Country Music Festival kicks off March 14 at Sun Devil Stadium in Phoenix. The biggest package tour in country music history will include Straitland, a festival area featuring country lifestyle exhibits, games, and vendors. The tour will be playing stadiums only, and the acts assembled for the shows are a strong indication of the respect Strait enjoys among other artists. In addition to Tim McGraw, Faith Hill, and John Michael Montgomery, the shows will feature hot newcomers Lee Ann Womack and Lila McCann and western swing kings Asleep At the Wheel. The tour will be hitting many major markets, including Los Angeles, Detroit, Atlanta, St. Louis, Denver, Minneapolis, Kansas City, and New Orleans.

BEST FEMALE VOCALIST: TRISHA YEARWOOD

For a few months last year, it seemed as though Garth Brooks was showing up at every public function Trisha Yearwood attended. During his negotiations with Capitol over the release of Seven, new Brooks music arrived at radio in the form of a duet with Yearwood, “In Another’s Eyes,” which went on to spend two weeks atop the R&R Country Singles chart.

• Yearwood reached a career milestone with Songbook: A Collection of Hits, which contained previous hits and some new tracks, including “How Do I Love You” (from the Oss Air soundtrack) and “In Another’s Eyes.” The album quickly went platinum and has now been certified double-platinum by the RIAA.

• With “How Do I Live,” Yearwood found herself tossed into a radio battle with LeAnn Rimes, who also recorded the Diane Warren song. Rimes found success at AC radio, but Yearwood prevailed at Country. Her version topped the R&R Country Singles chart in August.
Sit right back and join the castaways aboard the RCA Minnow as we embark on an exciting journey in search of Nipper's Island.

Ship sets sail 2/26 at 7pm
THE R&R COUNTRY RADIO READERS’ POLL

BEST GROUP: DIAMOND RIO

Diamond Rio has had a lot to celebrate since last year’s CRS, including the release of their Greatest Hits album. Fast approaching gold certification, the album contains the band’s most popular radio tunes, as well as new material.

- The new material includes two tracks that later hit the R&R Country Top 10 — “How Your Love Makes Me Feel” and “Imagine That.”
- In September, Diamond Rio enjoyed its fourth Group of the Year win at the CMA Awards.
- At this week’s Grammy Awards, Diamond Rio was nominated for Best Country Performance by a Group or Duo for “How Your Love Makes Me Feel.”
- The band embarked on its first international tour, including a concert in Japan and two visits to Germany.
- Expanding its presence in Europe, Diamond Rio became the first country act to appear on the German TV show Geld Oder Liebe. With a viewing audience of 8 million, it’s the nation’s most-watched variety program.
- Diamond Rio is working on its fifth album of all-new material for release this year.

BEST SINGLE: “IT’S YOUR LOVE,” TIM MCGRAW WITH FAITH HILL

Tim McGraw’s marriage to Faith Hill led to some financial rewards with their duet on “It’s Your Love.” Spending four weeks at the top of the Country Singles chart, the airplay made it R&R’s No. 1 record of 1997.

- The couple’s team work already won them Vocal Event of the Year honors at last year’s CMA Awards, and their collaboration is also nominated for Grammy and ACM awards.
- In addition to McGraw and Hill getting recognition for recording “It’s Your Love,” songwriter Stephony Smith received a Grammy nomination for Country Song of the Year.

BEST NEW ARTIST: MICHAEL PETERSON

A lot has happened for Michael Peterson since he was introduced during the Warner-Reprise Giant show at last year’s CRS. He became one of six new acts who had their first R&R Top 15 hits in 1997. With “Drink, Swear, Steal, And Lie” and “From Here To Eternity,” Peterson was the only new act to chart two singles in the Top 15.

- In December, “From Here To Eternity” became Peterson’s first R&R No.1 and is destined to be one of his “career hits.” He got letters from fans who said the song’s message had inspired marriage proposals. At one of his shows, a fan proposed to his girlfriend on stage as Peterson sang the song.
- Clint Black has invited Peterson to join him on his spring tour.
- Earlier this month, Peterson made his Grand Ole Opry debut. After attending the Opry several years ago, he had carried the ticket stub in his hat for good luck. Peterson no longer has the ticket stub. After his first hits, he passed it along to an aspiring young country singer he met on the road.

BEST ALBUM: EVERYWHERE, TIM MCGRAW

Tim McGraw added to his superstardom status with Everywhere, his third album, which has already sold more than two million copies.

- Aside from its impressive sales figures, Everywhere also got its share of positive reviews. Entertainment Weekly wrote, “In the two years since All I Want’s release, Tim McGraw has become a millionaire, married country’s Faith Hill, had a daughter, and gained respect as a producer. Everywhere reflects these changes...[it] chronicles a man in transition.”
- The album netted McGraw three additional R&R No. 1 singles, including the title track (which spent two weeks at the top position), “Just To See You Smile,” and his duet with Hill, “It’s Your Love.”
- Although McGraw’s fan base has led to massive success as a concert headliner, he is ecstatic to be touring stadiums this spring with one of his heroes, George Strait.

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

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See Dixie Chicks and Gil Grand at
Dixie Chicks are shaping up to be the first breakout country act of 1998" - USA Today

Billboard Album Sales Chart
The highest debuting Country Group since 1991!!!

"I Can Love You Better"
Already a Top Fifteen single

Look for Dixie Chicks at the New Faces Show

Ember’s in Sony Alley
Thursday night from 7-midnight.
THE COUNTRY MUSIC HALL OF FAME

Museum has attracted 10 million visitors since opening its doors in 1967

The Country Music Foundation is now in the first stage of a $15 million fund-raising campaign to move the Country Music Hall of Fame into more spacious quarters to be constructed downtown near the Nashville Arena.

But what are the specific origins of the Hall?

When the Hall of Fame building opened on April 1, 1967 at the corner of Division Street and what was then called 16th Avenue South, Country Music Association Exec. Director Jo Walker-Meador told a reporter for the Nashville Tennessean that nobody remembered exactly who first presented the idea of creating an institution to honor the accomplishments of country artists and industry leaders.

She did recall that the CMA had appointed a Hall of Fame Committee that delivered its first report in May 1961. That was the same year that the CMA named its first three Hall of Fame inductees: Hank Williams, Jimmie Rodgers, and songwriter/publisher Fred Rose.

In 1964, CMA President Tex Ritter signed documents chartering the Country Music Foundation, whose mission was to raise $750,000 to construct a Hall of Fame building and operate the museum. The very first to each pledge $1000 toward the project were two unlikely patrons — Elvis Presley and his manager, Col. Tom Parker.

The initial campaign brochure cited several statistics about Nashville, including the number of professional musicians (1100), record labels (55), music publishing companies (333), recording studios (10), pressing plants (6), sheet music companies (8), and major music trade publications (6).

NO 'DEAD' MUSEUM

While waiting for construction of the building designed by Nashville architect W.H. Cambron, the Hall of Fame plaques were temporarily exhibited in the old Tennessee State Museum, located downtown in the War Memorial Building. That building had previously served as one of the first homes of the Grand Ole Opry.

By 1965, the CMA was moving full-speed ahead with construction of the Hall of Fame building. By then, the CMA President was music publisher Bill Denzy, who noted, "The theme throughout will be 'sight and sound.' The last thing we want is a dead museum."

When the Hall of Fame building opened in 1967, the country music industry was generating an estimated $100 million annually. Those attending the grand-opening ceremony included Minnie Pearl, Webb Pierce, Eddy Arnold, Red Foley, Lester Flatt, Earl Scruggs, Lefty Frizzell, Carl Smith, Hank Williams Jr., Charlie Louvin, Dave Dudley, and Leroy Van Dyke.

As Mayor of Nashville, Lefty Frizzell was also present at the ribbon cutting. These days, the late mayor's name is most frequently associated with Briley Parkway, a highway that runs past Opryland.

In addition to the bronze plaques honoring the Hall of Fame members, one of the first attractions in the new building was a short documentary film, What's This Country Coming To? More than three decades later, that's a question still being pondered by label executives and radio programmers alike.

It's estimated that more than 10 million people have visited the Hall of Fame and Museum. Today, the Country Music Foundation also operates a library and media center, as well as two other historic sites — RCA's Studio B and Hatch Show Print.

Garrison Keillor, host of public radio's A Prairie Home Companion, is serving as honorary chair- man of the fund-raising campaign to move the Hall of Fame into a new 130,000-square-foot building that is set to open in approximately two years.

"The Country Music Hall of Fame is one of my favorite stops in Nashville," Keillor says. "It's a sort of scholarly carnival show that's always good to walk around in and learn new things — and also to get to see Maybelle Carter's autograph and Elvis' Cadillac. This is a museum that tells so much about ordinary American people and our sorrows and delights."
MCA Nashville is proud to announce a winning combination!!

David Lee Murphy & Lance Racing

See the Lance —
David Lee Murphy #4 Chevy Monte Carlo at the Hard Rock Cafe Thursday night during CRS.

We Can't All Be Angels

We Can't All Be Angels
DAYS — AND NIGHTS — OF OUR LIVES

Continued from Page 43

"Our jingles were 'We love our country' and 'The best damn country in the whole wide world.' We used that one sparingly, but we did it." Ward wasn't afraid to take chances with programming. "Jim Heaney did a 30-minute sports program," he says. "Now, nobody would break from country music for a half hour of sports. And after Tex Ritter died, the following Monday we had a one-hour special at 6pm. It didn't hit. Nobody ever put an hour special in drivetime."

Ward still recalls his interview with Gene Autry for the Ritter tribute. "He got very emotional and started crying. Of course, that didn't get on the air, but that's the kind of stuff we would do. When somebody passed away, we would stop everything we were doing and honor them. It was that respect for the music, the people, and the history." 

BOXES OF RECORDS

Jim Clemens says, "Back then we had records — 45s and LPs. We went on tape. We programmed the music and tried to get a lot of jingles on."

"We had three boxes. One box was our Top 50. Every hour you had to play at least one out of the Top 10 and one from 10-20. After you played a record, you'd put that in the back of the box. We had guys who checked all the time. They'd play the popular song. They didn't want to play No. 9, they wanted to play No. 1. But it worked out pretty good. I thought it was pretty well-balanced."

"Another box was the recurrents, and the other was the album cuts. We wrote all over the albums: 'Here is a jingle, up-tempo cut.' This is country up-tempo,' or, 'Country medium.' We were playing 50 current records. I think we probably played 100 at a time, with the recurrents and some album cuts."

"The toughest time came a little bit later, but it was creeping in on us even back then. FM was starting to slide into the picture. In the back of your mind, you knew it was there."

Remembering when Country didn't get the respect it does today,

IN THE KLAC DAYS

JINGLES WERE TIED IN WITH THE PATRIOTISM OF THE TIME. IN THE EARLY '70s THERE WAS THIS PATRIOTIC, 'LOVE OUR COUNTRY' THING, AND WE WERE RIGHT IN WITH THAT.

— BILL WARD

Larry Scott says, "Country stations were looked down on in the business. You've got to play a lot of the older things. Sometimes you create a stigma, and people in radio think that's all you can do, but it's not."

"You have to be a psychologist. There has to be a reason for every record you play. I think a disc jockey has to learn his audience. You have to learn to sell moods. We had a clock that dictated what types of songs we had to play and when. But the titles were up to the disc jockey."

"When I listen today, I hear a slow song coming out of news. I don't like that. You've got to excite people."

WORKING THE LATE SHIFT

Mike Hoyer is also familiar with block programming from his days — actually his nights — at WHO/Des Moines. "That was a Full-Service station, but they were Country from midnight-5:30am," he says.

"When I started my show, the only other one was [WSM/Nashville's] Ralph Emery. Very few radio stations were on the air after midnight, period. I thought there was a market for it, particularly on Sunday night. Sunday was my best night, because that was Bobo's night off. All the artists were on their way back home from a weekend of personal appearances, and I had them as listeners — and truck drivers, who heard it, too."

Eventually Bill Mack, Charlie Douglas, and Billy Parker started similar shows. Hoyer says, "Between six or five guys, we blanketed the country with all-night country music. One time Bill Mack and I put ourselves on the air at the same time so we could say we were on 100,000 watts or some damn thing. Bill and I had a pretty good rapport."

"The advantage at WHO was the location of the station, in the center of the country. My slogan was, 'Coast to coast and then some.' The signal covered all of the United States, and Canada and Mexico."

Of his oversight work, Hoyer says, "Certain things happened overnight with the Vietnam War going on. It was daytime then in Vietnam. I always had the first news of anything happening in Vietnam."

WHAT'S MISSING ON COUNTRY RADIO TODAY?

Continued from Page 57

hear and not leave it to a disc jockey to choose. If it doesn't do them any good to call a radio station and request something, and if it isn't in a station's format to please that listener, then I'm afraid Country ratings will drop. I think we've seen it as hot as it's going to get."

JIM CLEMENS: 'FUN'"

"If I could, I would have a station that played nothing but the country hits from the '60s and '70s. I think it would be a smash. There are a lot of good songs out today, but I can't identify with today's sound, because it all sounds alike to me. Years ago there was a distinct difference in sound. Back then, I think, everybody was looking for something different."

"Radio, in general, is not as much fun as it was. We didn't have everything written out on a little card: what to do, what to say, and when to say it. We ad-libbed more. We probably got in more trouble — we had more meetings with DJs — but it wasn't scripted as much. Today, it's 'You say this 14 times, you say that 14 times, make sure you do this on time, get out of that on time.'"

LARRY SCOTT: 'PASSION'"

"There was much more personality. There was a love for the product. You loved country music — or you weren't in it. I've always said that a real country music fan couldn't treat a record like a cold piece of vinyl. Those songs were very personal to those listeners. Country music is people music, whether it's happy or tragic. I always said, 'Treat it with respect.' You don't hear that today."

"I don't listen to Country radio very much. There's nothing to interest me. I hear some of the kids that they hire to read liner notes. There are a few personalities now and then."

"I'm not saying that I have to hear a Webb Pierce record all the time, but I don't hear anything that caters to the country fan. They've spoiled the young people to think that this is the only kind of music there is. When a station refers to itself as Country and won't play George Jones, some-thing is wrong. "Everybody wants to go for the younger demographics, but they don't have the money. I hope everything makes a circle and comes back to more personality. There are a lot of artists — the Alan Jacksons, the Mark Chesnutt who are capable of doing it if the record companies will leave them alone."

"Labels used to stay with an artist for years. That doesn't happen anymore. They have to hype that hit. Now they're hyping the kids into going out to buy the product."
THE NEW FACES OF COUNTRY BELONG TO ASCAP!

6 OF THE 10 NEW ARTISTS PERFORMING AT CRS NEW FACES SHOW ARE ASCAP!

ASCAP is proud to present Jason Sellers at Friday's Luncheon at The CRS-29 Performance Hall.

CRS NEW ARTISTS:
1-BIG HOUSE
2-THE LYNG
3-SONS OF THE DESERT
4-THE DIXIE CHICKS
5-THE RANCH
6-MATT KING
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<tr>
<td>Mark Wills I Do (Cherish You) (Mercury)</td>
<td>51</td>
<td>46</td>
</tr>
<tr>
<td>Lila McCann Almost Over You (Asylum/EG)</td>
<td>56</td>
<td>22</td>
</tr>
<tr>
<td>Steve Wariner Holes In The Floor Of Heaven (Capitol)</td>
<td>46</td>
<td>26</td>
</tr>
<tr>
<td>Faith Hill This Kiss (Warner Bros.)</td>
<td>44</td>
<td>26</td>
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<tr>
<td>Nitty Gritty Dirt Band Bang, Bang, Bang (Riding Tide)</td>
<td>31</td>
<td>22</td>
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<tr>
<td>Trisha Yearwood Perfect Love (MCA)</td>
<td>19</td>
<td>19</td>
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</tbody>
</table>
The New Album Gallery

March 3, 1998

Jo-El Sonnier
Here To Stay (Intersound)
Jo-El Sonnier’s distinctive Cajun accordion sound has placed him in some impressive circles during the past two decades, including sessions with Alan Jackson, Johnny Cash, Hank Williams Jr., Emmylou Harris, Mark Knopfler, and Elvis Costello. Here To Stay, his debut for Intersound Country, is a follow-up to his Grammy-nominated Rounder album, Cajun Pride. During his tenure with RCA in the ’80s, Sonnier scored several Country radio hits, including “Teardrop Letter” and “No Move One Time.” Sonnier provides remixes of those two songs on Here To Stay, but the album’s 13 tracks cover a lot of territory. Traditional Cajun tunes like “Jambalaya” are complemented by Sonnier’s new versions of rock fare, such as “Johnny B. Goode” and “A Whiter Shade of Pale.” Among the three new tracks is “Broken Hearted Side of New Orleans,” the first single which is being worked at Country radio. Thrusting the album “is a celebration,” Sonnier says, “I wanted to create something with a lot of heart and emotion, and I wanted the listener to feel this through the music. I’m so happy with the result and being given the chance to do what I love in this way.”

Kenny Chesney “That’s Why I’m Here”
BNA: Kenny Chesney can turn out light-hearted, up-tempo songs with the best of them, but his talent really shines through on the ballads. That’s the case with this new single from his third album, I Will Stand. Written by Shay Smith and Mark Alan Springer, “That’s Why I’m Here” is one of the finest songs Chesney has ever recorded.

Mark Chesnutt “I Might Even Quit Lovin’ You”
Decca: Mark Chesnutt remains one of the most distinctive acts in country music. Whether it’s a ballad or an up-tempo track like “I Might Even Quit Lovin’ You,” Chesnutt stamps everything with an identity that never betrays his Beaumont, TX roots. As always, you can count on him to deliver music that hits straight in the heart of Country. The single is from his Thank God for Falling album.

Keith Harling “Papa Bear”
MCA: “The Three Bears” never ended up like this in a storybook, but newcomer Keith Harling leaves the “baby bear” out of his real-world analogy. It’s the first single from the Chattanooga singer/songwriter’s debut album, which is set for April release. The song’s video was directed by actor Dean Cain, best known for his role as Superman on TV’s Lois And Clark.

Ranch “Just Some Love”
Capitol: A straight-down-the-middle country track from the Ranch’s debut album, “Just Some Love” includes some clever wordplay based on geographic references and other mentions of Babe Ruth, Humphrey Bogart, and The Wizard of Oz. The track is to keep the merry mania swirling continued — and the Ranch puts it all in a splendid fashion.

John Michael Montgomery “Love Working On You”
Atlantic: Three of you who attended the Super Bowl Show at this week’s CRC probably heard John Michael Montgomery perform a few minutes of this new, up-tempo song. It’s the first single from Montgomery’s upcoming album, set for a late spring release. While he finishes up that recording project, he also finalized his 1998 tour plans which include several stops on George Strait’s stadium tour.

OUT OF THE BOX
Johnny Gray, MD
WYAY & WHX
Atlanta

MARK WILLIS
“I Do (Cherish You)” (Mercury)
I’ll be the first to admit that I’m partial to Mark since he’s an Atlanta boy. He played at the Buckboard down here for years and years, and he’s done a lot to help us out during some of our charity work. We were delighted when he got his record deal with Mercury, and “Places I’ve Never Been” and “Jacob’s Ladder” did great in Atlanta. In fact, when we tested “Jacob’s Ladder,” it ended up in the power gold category. I think this new record is going to take Mark to the next level. It’s that good. It’s about loving and cherishing somebody — and those are things that appeal to everybody. I really think this can take us from what they call a “baby act” to a higher level — and establish him as a serious “up-and-comer.”

ON THE RECORD
Kevin Anderson, PD
WSM/Nashville

MATT KING
“A Woman’s Tears” (Atlantic)
When I first heard “A Woman’s Tears,” I was drawn to the simple production. Matt’s voice really stood out, and the harmonies were absolutely tremendous. There’s no question about how exceptional he’s making signed to Atlantic — and I completely understand why. It is very emotional for our women listeners, and it woke up the men. We obviously get calls from women raving about the song, but we were blown away by the response from men going, “Wow, this is a great song!” The first time I saw Matt perform was in Amelia Island, FL, and I was completely sold. He feels his music more than anyone I’ve ever seen. He’s gonna stick around. He is one of the few who will be here 10 years from now still making great records.

JONES RADIO NETWORK
WE ARE COUNTRY!

Join us at the CRS, FEB. 26-28, Booth #215
Call Michael Henderson, Director of Affiliate Sales 303-784-8700
### NEW & ACTIVE

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<thead>
<tr>
<th>NEW ACTIVITY</th>
<th>Artist</th>
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<th>Format</th>
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<td>DEAN MILLER</td>
<td>Wake Up And Smell The Whiskey (Capitol)</td>
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<td>HALE KETCHUM</td>
<td>Saw The Light (MCG/Curb)</td>
<td>Total Stations: 24, Total Points: 1550, Total Adds: 13, Including: WRRS 22, KYNG 20, KEAN 17, WMZQ 17, WDTW 12, KATM 10, KJUX 9, WCXT 6, KASE 5, KTS 5, WSOC 5, WWGR 5, WPTX 22, 27 (27), KBRG 18 (18), KQCS 17 (17), KSOP 15 (15), KJUX 12 (12), WMZT 10 (10), WXBL 10 (10), WYXJ 10 (10), KJFX 5 (5), KJWJ 5 (5), WCYS 5 (5)</td>
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<td>KEITH HARLING</td>
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<td>SMOKE ARMADILLO</td>
<td>I Don’t Want No Part Of It (MCG/Curb)</td>
<td>Total Stations: 36, Total Points: 1148, Total Adds: 5, Including: KEAN 17, WKSM 15, KJUX 15, WKSY 9, WTIV 5 (5), TWTY 5 (5)</td>
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<td>KENNY CHESNEY</td>
<td>That’s Why I’m Here (BNA)</td>
<td>Total Stations: 20, Total Points: 1078, Total Adds: 19, Including: WBYT 25, WJID 23, WCOL 19, KEAN 17, KLL7 17, KXLC 15, WKSL 15, WWGR 15, KGKX 15, WKSL 15, KYXJ 15, KXVA 10, KJFX 9, KSQG 7, WJQR 7, KATS 5, WESC 5, WCKT 5</td>
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<td>MARK CHESNUTT</td>
<td>I Might Even Quit Lovin’ You (Decca)</td>
<td>Total Stations: 13, Total Points: 615, Total Adds: 12, Including: KEAN 17, WWLU 15, WQMX 14, WTCM 12, KBUL 11, KQOM 10, WFBM 10, WODE 10, KHAJ 7, KSQG 7, WWQR 5, WKXQ 5</td>
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<td>BRAD HAWKINS</td>
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### NATIONAL RADIO FORMATS

#### ABC Radio Networks

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<td>Would You Be</td>
<td>RAGST FOLS</td>
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<td>JEFF THOMAS</td>
<td>Have You</td>
<td>WOOG TOLK</td>
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<tr>
<td></td>
<td>STEVE WILSON</td>
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<td>TIMOTHY HARRIS</td>
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#### MIDNIGHT ENTERTAINMENT

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<td>MANDY MCCORMACK</td>
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#### ALTERNATIVE PROGRAMMING

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<tr>
<td>STEVE KNOLL</td>
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#### Broadcast Programming

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#### Hot Shots

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### ADDS

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### Country Video

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**COUNTRY REPORTERS**

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

**February 27, 1998 R&R • 85**

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**201 Total Reporters**

201 Country Reporters

190 Current Playlists

Reported Frozen Playlist (1):

**WKix/Raleigh, NC**

Did Not Report, Playlist Frozen (2):

**Wube/Cincinnati, OH**

WGK/Memphis, TN
# Country Playlists

## Market 412

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<td>1</td>
<td>Garth Brooks</td>
<td>The Lost Highway</td>
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<tr>
<td>2</td>
<td>Clint Black</td>
<td>Chills &amp; Thrills</td>
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<td>JOHY MILLA</td>
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<td>COLLIN DIAMOND</td>
<td>ANN HILL</td>
<td>BLACK</td>
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<td>ALAN JACKSON</td>
<td>House Of Music</td>
<td>Mark Chesnutt</td>
<td>Thank God I Don't Know You</td>
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<td>MIKE MARTIN</td>
<td>Florida</td>
<td>RAYE</td>
<td>Little Drinkin' Problem</td>
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<td>KEITH SINGLETARY</td>
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<td>JOHNNY MERCER</td>
<td>Gold</td>
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<td>Don't Let Me Love You Too Much</td>
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<td>World of Love</td>
<td>MICHAEL PETTIGREW</td>
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<td>House With No Curtains (Mills 1881) 129931</td>
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<td>TOBY KEITH Dream Walker (Memory 314534) 67500</td>
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<td>SHEERIE/ JUDD</td>
<td>Put Your Heart In It (A31240) 218430</td>
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<td>D</td>
<td>DIAMOND MELODIE</td>
<td>Me Lila (BMI) 912750</td>
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**Notes:**
- BMI: Berg Management
- MRC: Fair Management
- ASCAP: Jim Brann, Fair Management
- BMI: Berg Management

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**WYNNONNA**

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**MICHAEL PETERSON**

Too Good To Be True (RCA 46818) 67432

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**COLIN RAE**

Little Red Rooster (Folk 97741) 67433

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**SAYWER BROWN**

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**THOMPSON BROTHERS**

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**RANIDY TRAVIS**

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**GEORGE STRANT**

Round About Way (MCA 72208) 67437

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**TREVINO**

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**CLAY WALKER**

Then (G4764) 67439

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**BRYAN WHITE**

One Small Miracle (Asylum 89448) 67440

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**MARK WILLIS**

I Do (Cherish You) (MCM 37453) 67441

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**LEWIS NELSON**

You've Got to Talk to Me (Acres 11585) 67442

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**CHEE WRIGHT**

Just Another Heartache (MCA 70003) 67443

---

**WYNNONNA**

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**POP/ALTERNATIVE**

**R&R—TOP 20**

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

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<td>1857</td>
<td>1724</td>
<td>1679</td>
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<td>LORENA MCKENNITT The Mummers... (Quinlan Road/WB)</td>
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<td>1490</td>
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<td>THIRD EYE BLIND How's It Going To Be (Elektra/EG)</td>
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<td>GREEN DAY Time Of Your Life (Good Riddance) (Reprise)</td>
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<td>SARAH MCLACHLAN Sweet Surrender (Arista)</td>
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<td>PAULA COLE I Don't Want To Wait (Imago/WB)</td>
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<td>645</td>
<td>609</td>
<td>573</td>
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</tbody>
</table>

This chart reflects airplay from February 16-22. Songs ranked by total plays. Contributing stations combine from the Custom Chart function on R&R ONLINE. ©1998, R&R Inc.

**New & Active**

**CELIN DION** My Heart Will Go On (SMSO Music) Total Plays: 470, Total Stations: 25, Active: 0

**BARENAISED LADIES** Brian Wilson (Reprise) Total Plays: 402, Total Stations: 20, Active: 3

**ERIC CLAPTON** My Father’s Eyes (Duck/Reprise) Total Plays: 333, Total Stations: 25, Active: 3

**FASTBALL** The Way (Hollywood) Total Plays: 368, Total Stations: 25, Active: 4

**PISTOLEROS** My Guardian Angel (Hollywood) Total Plays: 265, Total Stations: 15, Active: 1

**TONIC** Open Up Your Eyes (Polydor/AM) Total Plays: 395, Total Stations: 20, Active: 0

**MADONNA** Frozen (Maverick/WB) Total Plays: 362, Total Stations: 11, Active: 0

**EVERCLEAR** Everything To Everyone (Capitol) Total Plays: 159, Total Stations: 6, Active: 0

**CHUMBAWAMABA** Amnesia (Republic/Universal) Total Plays: 139, Total Stations: 12, Active: 5

**FLEETWOOD MAC** Landslide (Reprise) Total Plays: 157, Total Stations: 8, Active: 1

**Contributing Stations**

| **KFXR/Saugatuck, MI (HOC)** | **KVNT/Kenosha, WI (HOC)** |
| **KDAL/Dallas, TX (HAC)** | **Kmers/Eden Prairie, MN (HAC)** |
| **KZER/Zephyrhills, FL (HAC)** | **KZQI/Quad City, IA (HOC)** |
| **WMEU/Milwaukee, WI (HAC)** | **WZRG/El Paso, TX (HAC)** |
| **KBZK/West Bend, WI (HAC)** | **KEZI/Salt Lake City, UT (HAC)** |
| **WPWT/Tampa, FL (HAC)** | **KZQI/Quad City, IA (HOC)** |
| **KAPP/Bend, OR (HAC)** | **KZQI/Quad City, IA (HOC)** |
| **KQGM/Randallstown, MD (HOC)** | **KZQI/Quad City, IA (HOC)** |
| **WNVY/Dayton, OH (HAC)** | **WPWT/Tampa, FL (HAC)** |
| **WZRG/El Paso, TX (HAC)** | **KZQI/Quad City, IA (HOC)** |
| **WGR/West Bend, WI (HAC)** | **WZRG/El Paso, TX (HAC)** |
| **WKMZ/Midland, MI (HAC)** | **WZRG/El Paso, TX (HAC)** |
| **KQGM/Randallstown, MD (HOC)** | **KZQI/Quad City, IA (HOC)** |

**42 Total Stations**

**GRAB THEIR ATTENTION! GRAB THEIR ATTENTION! GRAB THEIR ATTENTION!**

You want maximum impact for your station promotions. That's why you need Banners on a Roll, the premium banner product designed to repeat your message until they get it.

Banners on a Roll is used by leading stations around the country. It enhances both indoor and outdoor visibility with your station's call letters and logo. All at a price that's surprisingly affordable.

Call SuSan Van Allen today at Banners on a Roll for a personal consultation on harnessing the power of repeatability. Step up to the best with Banners on a Roll.
**CHR/POP**

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<td>Usher</td>
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<td>I Know Where It's At (London/Island)</td>
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<td>JIMMY RAY</td>
<td>Are You Jimmy Ray (Epic)</td>
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**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 number of respondents who said they are familiar with the song. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, D.C. SOUTHERN: Atlanta, Charlotte, Dallas, Houston, Miami, New Orleans, Norfolk, Orlando, Tampa, 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 Tony Novia

Can Celine Dion get any bigger? After her highly anticipated performance on the Grammy Awards, the answer is probably "yes." On Callout America's 1-5 scale ("1" meaning they dislike the song very much and "5" meaning they like the song very much), this week's 4.46 favorability score for her new single "Heart Will Go On" (550 Music) once again shatters another Callout America record... with burn of only 13.2%! Two new debuts on Callout America show great potential. Mercury Sr. VP David Leach tipped me off to the early success of B.J. Thomas' "Anytime" by Brian McKnight (Mercury), and "I'm A Slave" by Dave Edmunds confirmed it. Like songs they were both right: McKnight debut at No. 3 on this week's Callout America with an overall score of 3.83, 5.94 among women 12-17, and 4.08 with women 18-24.

"No, No, No" by Destiny's Child (Grass Roots/Columbia) hits Callout America with a 3.63. KZQZ/San Francisco, WRBM/Chicago, WSKQ/Buffalo, VVNV/Norfolk, and KLUC/Las Vegas are early believers. In Denver, Destiny's debut with a 3.63 with female teens and 3.81 among women 18-24.

Dr. Hill's power ballad "5 Steps" (Island) is up 5.43-5.71. "Steps" checks in with a 4.00 among teens and 3.56-18.24. After three weeks on Callout America, Hill continues to display weekly growth and consistency.

**Strong Callout America songs**

On the Pop/Alternative side include "Sex And Candy" by Marcy Playground (Capitol), which moves up 3.71-3.72. "Sex" checks in this week with a 3.79 among teens and 3.91-18-24. Matchbox 20's "3am" (Lava/Atlantic) moves up again... 3.66-3.83... and "How's It Going To Be" by Third Eye Blind (Elektra/EEG) advances 3.58-3.67.
It was December of 1997 when John Roberts, who was overseeing Clear Channel's Austin properties, came home to have a discussion with his wife and kids. As Roberts explained that Clear Channel was promoting him to VP/Programming, the kids' first words were not congratulations, but a rather nervous, "Dad, do we have to move again?" After all, this programming veteran had worked at upwards of 25 radio stations during his career. Fortunately, this time the tight-knit Roberts family did not have to pack up and change addresses. Dad, however, is now logging more than his fair share of miles, eating plenty of tasty airline food, and eavesdropping on hundreds of radio stations in the fast-growing Clear Channel family — and you can bet he has more than a keen ear on all of his direct competitors.

I caught up with Roberts in New Orleans recently, and we had a fascinating discussion about winning and success. Here's the first part of our talk, in which Roberts explains some of his long term programming philosophies and the prescription for success at his flagship CHF, KHFI/Austin.

R&R: You have said that much of your on-air experience came about because you needed a job to put food on the table. But, in retrospect, with what’s happened with radio today, that same experience put you on the "A" list as a VP/Programming.

JR: I was trained when I started out in the format experience came about because you needed a job to put food on the table. But, in retrospect, with what’s happened with radio today, that same experience put you on the "A" list as a VP/Programming.

R&R: Depending on the station, new PDs have to rebuild, restructure or, in winning situations, maintain and grow. KHFI was a winner when you walked in the door. What did you do to help make it even more successful?

JR: We’re right, when I joined the station, it was solid, had a good curate, and a high-eight to low-nine average 12+ number. There were two primary areas in which I felt the station could do a better job. The first was creating more primary listening in the exploding Hispanic community. We weren’t doing enough to convert our Hispanic curve listening into better TSL and branding KHFI as being a friend to the Hispanic community.

R&R: And the second?

JR: We already had the kids, and we were very strong 18-24. We were looking for ways to grow the radio station 25-34 and not lose anything at the right time.

It was my opinion that the CHR could have and should have become the No. 1 cuming station in town. For KHFI, it has stayed with us for a long time. No. 1 came for a good two or three years now, and the staff has done a great job of converting that solid curate into significant usage across all three core demographic cells. Our audience now is split evenly among teens, 18-24s, and 25-34s. KHFI has made KHFI and many of our other stations so successfully.

JR: The oldest basic in the book. For KHFI, it is need to become more consistent in both on-air presentation and music mix. KHFI was, is, and always will be one of the most personality-intensive CHRs. It has a strong personality presentation around the clock, but I didn’t want it to sound like five different radio stations, so put significantly more structure into it. I wanted our personalities to understand that we first sell the call letters, then the brands, events, features, and other elements of the radio station. After that, you can sell yourself or your opinions. All of it is accomplished through your ability to relate to your listeners in a fun, entertaining, energetic, yet personal way. That’s one of the things that I am most proud of at this station.

Our stationality is the biggest thing going. We have had a very consistent air staff. And it is the personalities that fill the time, period of time, but because, as a team, the station is so strong, when we lose one great personality, the station doesn’t suffer while we introduce a replacement.

R&R: Specifically, how do you maintain consistency with music and personalities?

JR: A lot of companies mandate their programmers and try to make the radio station something it shouldn’t be. CHR is a youth-driven format, and the two managers whom I’ve worked for here believe that it must be an 18-34 format. If you own that demo, you will also be strong in the 25-34 demo. Listeners come to KHFI for continuous hit music and fun, so we give them the music they want. If they lose, they will move. This is because we always print at the station and we always have the best music mix.

CHR is a youth-driven format, and the two managers whom I’ve worked for here believe that it must be an 18-34 format. If you own that demo, you will also be strong in the 25-34 demo. Listeners come to KHFI for continuous hit music and fun, so we give them the music they want. If they lose, they will move. This is because we always print at the station and we always have the best music mix.

What’s Going On? — KYD/Disan Francisco air personality Elvis of the DogHouse and comedian Rod Schneider are the confused duo as this shot gets snapped.
JIM BRICKMAN

"Valentine"
featuring Martina McBride

• #1 Adult Pop Hit!

• Don't miss Jim's PRESIDENTIAL GALA PERFORMANCE airing nationally on ABC 1st week of March

• Picture This Top 30 Billboard POP album!

• 3 GOLD records in 8 months!

MANAGEMENT: David Pringle, Edge Management
Phone (818) 783-1720  Fax (818) 783-1724

ADD DATE: MARCH 3
brian mcknight

anytime

the new single...

Debut #3 Overall Callout America

#14 Album
Last Week

ON TOUR NOW

R&R CHR/Rhy 3
#4* MONITOR RHYTHMIC TOP 40
#3* MONITOR CROSSOVER

10 EARLY POP ADDS Include
WZJM 28x Already #6 in Callout
Y100
WNVZ
WKSL
NEW: WKTU

TOP RESEARCH AND REQUESTS
KUBE 65x
WPGC 50x
92Q 50x
WJMN 65x
FM102 60x
POWER 96 50x
KMLE 40x
and more

CROSSING TO MAINSTREAM NOW

'
### CHIR/POP TOP 50
#### FEBRUARY 27, 1998

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This chart reflects airplay from February 16-22. Songs ranked by total plays. Highlighted songs indicate Breaker.

135 CHIR/Pop reporters. 128 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

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<td>SHE MOVES It’s Your Love (Geffen)</td>
<td>28</td>
</tr>
<tr>
<td>HANSON Weird (Mercury)</td>
<td>23</td>
</tr>
<tr>
<td>JAMES HORMEY (Sonoma)</td>
<td>17</td>
</tr>
<tr>
<td>MARYCLOUD Static And Candy (Columbia)</td>
<td>15</td>
</tr>
<tr>
<td>MADONNA Frozen (Maverick/WB)</td>
<td>13</td>
</tr>
<tr>
<td>TUESDAYS It’s Up To You (Arista)</td>
<td>12</td>
</tr>
<tr>
<td>DESTINY’S CHILD Me, No, (No Grass/Columbia)</td>
<td>11</td>
</tr>
</tbody>
</table>

### MOST INCREASED PLAYS

<table>
<thead>
<tr>
<th>ARTIST TITLE (LABEL)</th>
<th>TOTAL PLAY INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MADONNA Frozen (Maverick/WB)</td>
<td>+2098</td>
</tr>
<tr>
<td>NATALIE IMBRIUGA Torn (RCA)</td>
<td>+785</td>
</tr>
<tr>
<td>K-CI &amp; JOJO All My Life (Motown)</td>
<td>+526</td>
</tr>
<tr>
<td>TUESDAYS It’s Up To You (Arista)</td>
<td>+434</td>
</tr>
<tr>
<td>ROBYN Do You Really Want Me (RCA)</td>
<td>+498</td>
</tr>
<tr>
<td>ERIC CLAPTON My Father’s Eyes (Duck/Reprise)</td>
<td>+385</td>
</tr>
<tr>
<td>BEN FOLDS Five Brick (550 Music)</td>
<td>+329</td>
</tr>
<tr>
<td>MARYCLOUD Static And Candy (Columbia)</td>
<td>+291</td>
</tr>
<tr>
<td>SHE MOVES It’s Your Love (Geffen)</td>
<td>+287</td>
</tr>
<tr>
<td>VERVE Bitter Sweet Symphony (Hut/Virgin)</td>
<td>+283</td>
</tr>
</tbody>
</table>

### HOTTEST RECURRENTS

<table>
<thead>
<tr>
<th>ARTIST TITLE (LABEL)</th>
<th>TOTAL STATIONS ADDED</th>
</tr>
</thead>
<tbody>
<tr>
<td>TONIC If You Could Only See (Polydor/A&amp;M)</td>
<td>2094/239</td>
</tr>
<tr>
<td>MATCHBOX 20 Push (Lava/Atlantic)</td>
<td>2093/238</td>
</tr>
<tr>
<td>SISTER HAZEL All For You (Universal)</td>
<td>2092/237</td>
</tr>
<tr>
<td>THIRD EYE BLIND Semi-Charmed Life (Elektra/EGG)</td>
<td>2091/236</td>
</tr>
<tr>
<td>ROBYN Do You Really Want Me (RCA)</td>
<td>2090/235</td>
</tr>
<tr>
<td>LEANIN’ RIMES Do I Live (Curb)</td>
<td>2089/234</td>
</tr>
<tr>
<td>BACKSTREET BOYS Quit Playing Games (With) (Uije)</td>
<td>2088/233</td>
</tr>
<tr>
<td>JEWEL Foolish Games (Atlantic)</td>
<td>2087/232</td>
</tr>
<tr>
<td>OMG How Bizarre (Hut/Mercury)</td>
<td>2086/231</td>
</tr>
</tbody>
</table>

For information contact:
**Bernie Grice**
(573) 443-4155
Internet: hooks@hooks.com
http://www.hooks.com
Compuserve: 72223,2705
FAX: 573-443-4016

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**Breakers:** Songs regularly on 3000 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 in the chart increased plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.
**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Total Plays</th>
<th>Total Stations</th>
<th>Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>JANA</td>
<td>556</td>
<td>42</td>
<td>2</td>
</tr>
<tr>
<td>CHUMBAWABA Amnesia</td>
<td>544</td>
<td>73</td>
<td>47</td>
</tr>
<tr>
<td>JAMES HORNOR Southampton</td>
<td>536</td>
<td>38</td>
<td>17</td>
</tr>
<tr>
<td>FLEETWOOD MAC Landslide</td>
<td>407</td>
<td>24</td>
<td>0</td>
</tr>
<tr>
<td>HANSON</td>
<td>541</td>
<td>42</td>
<td>17</td>
</tr>
<tr>
<td>RICHIE SAMBORA Hard Times</td>
<td>336</td>
<td>29</td>
<td>11</td>
</tr>
<tr>
<td>SHE MOVES It's Your Love</td>
<td>312</td>
<td>47</td>
<td>20</td>
</tr>
<tr>
<td>DESTINY'S CHILD No, No, No</td>
<td>284</td>
<td>30</td>
<td>11</td>
</tr>
<tr>
<td>BACKSTREET BOYS Everybody</td>
<td>284</td>
<td>17</td>
<td>6</td>
</tr>
<tr>
<td>AMBER</td>
<td>227</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>DRU HILL</td>
<td>215</td>
<td>25</td>
<td>5</td>
</tr>
<tr>
<td>CORNHOLDER</td>
<td>198</td>
<td>14</td>
<td>1</td>
</tr>
<tr>
<td>BRIAN MCKNIGHT</td>
<td>163</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>K.P. &amp; ENVY</td>
<td>159</td>
<td>16</td>
<td>8</td>
</tr>
<tr>
<td>ALLURE</td>
<td>145</td>
<td>13</td>
<td>2</td>
</tr>
<tr>
<td>MARIAH CAREY</td>
<td>125</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Wyclef jean</td>
<td>116</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td>ALEOIA</td>
<td>114</td>
<td>4</td>
<td>0</td>
</tr>
</tbody>
</table>

**NEW RELEASES**

**ADDS MARCH 2**

- **Aaliyah** "Journey To The Past" (BlackGround/Atlantic)
- **Barenaked Ladies** "Brian Wilson" (Reprise)
- **Dana Calitri** "She Wants It All" (Universal)
- **Brian McKnight** "Anytime" (Mercury)
- **Louie Says** "Cold To The Touch" (RCA)
- **Sarah McLachlan** "Adia" (Arista)
- **Garrison Starr** "Superhero" (Geffen)
- **U2** "If God Will Send His Angels" (Island)

**TONS OF FUN** — The Brian & John Jay morning show welcomed over 250 people for the official WRG/Cincinnati "Lose A Ton" weigh-in. The group collectively tipped the scales at approximately 40,125 pounds and the contest was set up to get listeners to lose more than 2,000 total weight. Weight loss tips are being given during the morning show over a six week period and the final "goal weight" weigh-in takes place just around the corner.

**THE QUEEN'S IN TOWN** — L'il Mary/Interscope artist Queen Pen (r) shares all her love with afternoon driver Billy Burke at KIIS/Los Angeles.

**SONGS RANKED BY TOTAL PLAYS**

**IT'S UPTO THEM** — Taking matters into their own hands, Arista group The Tuesdays dropped by KIIS/Los Angeles and hung out with morning show host Rick Dees (c) for a drink and to promote their new single "It's Up To You".

**LOOK, IT'S THE BON MAN** — Jon Bon Jovi (c) recently performed at a benefit for The American Cancer Society of the Lehigh Valley, sponsored by 6104/Allentown. Sharing a giving moment with Mr. Bon Jovi are together are (l-r) MD Chuck McGee, air personalities Mike Kelley and Ken Matthews (in hat), news anchor Heather McCahery, Promo Dil. Laura St. James, and air talent Jennifer Knight.

**WILLIAM HURT** — The Academy Award-winning actor was a guest on "The Inside Story" with Jon Stewart and "The Daily Show" on Tuesday, March 3 at 11:30 am on HBO and as a guest on "The Tonight Show with Jay Leno" in Los Angeles on Thursday, March 5.
<table>
<thead>
<tr>
<th>Market</th>
<th>ARTIST/TITLE</th>
<th>WEEK/1998</th>
<th>PLAYED</th>
<th>PLAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>98</td>
<td>R&amp;R</td>
<td>2</td>
<td>9623</td>
</tr>
<tr>
<td>98</td>
<td>A</td>
<td>R&amp;R</td>
<td>2</td>
<td>9623</td>
</tr>
</tbody>
</table>

**COMPETE PLAYLISTS FOR ALL CHRR/POP REPORTERS ON R&R ONLINE**

<table>
<thead>
<tr>
<th>Market</th>
<th>ARTIST/TITLE</th>
<th>WEEK/1998</th>
<th>PLAYED</th>
<th>PLAYS</th>
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</thead>
<tbody>
<tr>
<td>New York</td>
<td>98</td>
<td>R&amp;R</td>
<td>2</td>
<td>9623</td>
</tr>
<tr>
<td>98</td>
<td>A</td>
<td>R&amp;R</td>
<td>2</td>
<td>9623</td>
</tr>
</tbody>
</table>
CHRI RHYTHMY TOP 50
FEBRUARY 27, 1998

This chart reflects airplay from February 16-22. Songs ranked by total plays. Highlighted songs indicate a Breaker. 49 CHRI/Rhythmy reporters, 48 current playlists. Songs below No. 26 are moved to recur for the following week. ©1998, R&R Inc.
## Hip Hop Top 20

<table>
<thead>
<tr>
<th>HW (W)</th>
<th>Artist/Title (Label)</th>
<th>Total Plays</th>
<th>Total Station Airs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>K.P. &amp; ENVY! Swing My Way (EastWest/EGG)</td>
<td>4144</td>
<td>3659 1294</td>
</tr>
<tr>
<td>2</td>
<td>MASE/ET al/What You Want (Bad Boy/Arista)</td>
<td>4039</td>
<td>3818 1263</td>
</tr>
<tr>
<td>3</td>
<td>2PAC/ERIEC WILLIAMS Do For Love (AmaruLive)</td>
<td>2585</td>
<td>2282 1133</td>
</tr>
<tr>
<td>4</td>
<td>TIMBALAND &amp; MAGGIO 2 Luv You (Blackground/Atlantic)</td>
<td>2439</td>
<td>2709 1062</td>
</tr>
<tr>
<td>5</td>
<td>SYL-E/Fyne ICHILL Romeo And Juliet (Grand Jury/RCA)</td>
<td>2264</td>
<td>1806 1026</td>
</tr>
<tr>
<td>6</td>
<td>MASTER P Make 'Em Say Ugh (No Limit/Priority)</td>
<td>2076</td>
<td>2025 863</td>
</tr>
<tr>
<td>7</td>
<td>WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)</td>
<td>2050</td>
<td>1935 917</td>
</tr>
<tr>
<td>8</td>
<td>WILL SMITH Gettin' Juggy Wit It (Columbia)</td>
<td>1811</td>
<td>1834 502</td>
</tr>
<tr>
<td>9</td>
<td>LORD TARIQ &amp; PETER GUNZ / Deja Vu (Cedren/Columbia)</td>
<td>1605</td>
<td>1428 9910</td>
</tr>
<tr>
<td>10</td>
<td>L.L. COOL. J 4,3,2,1... (DefJam/RAL/Mercury)</td>
<td>1435</td>
<td>1220 862</td>
</tr>
<tr>
<td>11</td>
<td>BUSTA RHYMES Dangerous (Elektra/EGG)</td>
<td>1291</td>
<td>2991 690</td>
</tr>
<tr>
<td>12</td>
<td>ICE CUBE We Be Clubbin' (Heavy/weight/AMG)</td>
<td>1256</td>
<td>746 9514</td>
</tr>
<tr>
<td>13</td>
<td>MACK 10 ICE CUBE &amp; SNOOP... Only In California (Priority)</td>
<td>1254</td>
<td>1073 832</td>
</tr>
<tr>
<td>14</td>
<td>NOTORIOUS B.I.G. Hard Boy (Bad Boy/Arista)</td>
<td>1226</td>
<td>1271 671</td>
</tr>
<tr>
<td>15</td>
<td>JAY-Z BLACKSTREET The City... (Kool-Aid/Def Jam/Mercury)</td>
<td>1180</td>
<td>1340 740</td>
</tr>
<tr>
<td>16</td>
<td>QUEEN PEN All My Love (LuP/Marvel/EMI)</td>
<td>1175</td>
<td>1430 400</td>
</tr>
<tr>
<td>17</td>
<td>JD B/RAT &amp; USHER The Party Continues (So So Def/Atlantic)</td>
<td>1096</td>
<td>536 8513</td>
</tr>
<tr>
<td>18</td>
<td>FIRM Phone Tap (Trackmasters/After/Interscope)</td>
<td>984</td>
<td>944 630</td>
</tr>
<tr>
<td>19</td>
<td>MILITIA Burn (Red Ant)</td>
<td>936</td>
<td>1196 593</td>
</tr>
</tbody>
</table>

This chart reflects replies from February 16-22. Songs ranked by total plays. #10 R&B/Hip-Hop responders combine from the Custom Chart function on R&R ONLINE. RAP titles are manually apostrophized. For complete report lists refer to Rhythm and Urban sections. © 1998, R&R Inc.

### New Releases

**Add March 2**

- **Aaliyah** "Journey To The Post" (BlackGround/Atlantic)
- **Funkdoobiest** "Act On It" (Buzztone/RCA)
- **Public Announcement** "Body Bumpin..." (A&M)

### CHR/RHYTHMIC Reporters

Stations and their added listed alphabetically by market

### New & Active

- **ANGELINA Mambo (Uptown)** Total Plays: 260, Total Stations: 9, Added: 3
- **JODY WATLEY Off The Hook (Atlantic)** Total Plays: 248, Total Stations: 14, Added: 2
- **KINSU Pha Hok (Black/TVI)** Total Plays: 249, Total Stations: 9, Added: 0
- **JD BRAT & USHER The Party Continues (So So Def/Atlantic)** Total Plays: 237, Total Stations: 11, Added: 2
- **95 DEGREES Want It Something I Didn't Say (Motown)** Total Plays: 235, Total Stations: 14, Added: 2
- **REAL ONE U Like Pina Cools (Artista)** Total Plays: 224, Total Stations: 7, Added: 0
- **JANET I Got Lonely (Virgin)** Total Plays: 206, Total Stations: 22, Added: 10
- **JAY-Z BLACKSTREET The City... (R&B-Aids/Def Jam/Mercury)** Total Plays: 204, Total Stations: 15, Added: 0
- **SALT-N-PEPA Gitty Up (Red Ant/London/Island)** Total Plays: 180, Total Stations: 16, Added: 5
- **ROBYN Do You Really Want Me (RCA)** Total Plays: 179, Total Stations: 13, Added: 3

### Queen Pen Vol 10/170 & Crew Party. (Upstairs/Interscope)

Total Plays: 110, Total Stations: 4, Added: 1

### Jimmy Ray Are You Jimmy Ray? (Epix)

Total Plays: 155, Total Stations: 7, Added: 0

### Public Announcement Body Bumpin' Yippie-Yo-Yo (A&M)

Total Plays: 153, Total Stations: 5, Added: 2

### Paul Gole I Don't Want To Wait (Image/A&M)

Total Plays: 137, Total Stations: 5, Added: 0

### Shaggy Sexy Body Girls (Virgin)

Total Plays: 136, Total Stations: 7, Added: 1

### Tania Imagination (Coast/VRG)

Total Plays: 131, Total Stations: 7, Added: 4

### Master P Make 'Em Say Ugh (No Limit/ Priority)

Total Plays: 115, Total Stations: 8, Added: 2

### Common Respect For Life (RCA)

Total Plays: 112, Total Stations: 4, Added: 0

### Mystikal The Man Right Ones (Big Boy/G) (Atlantic)

Total Plays: 163, Total Stations: 4, Added: 1

**Big Fun I'm Not A Player (Loud)** Total Plays: 160, Total Stations: 6, Added: 0
‘The Hardest Workin’ Man In Radio’

Tom Joyner talks about his successful morning show, the fun he's having in different cities, and his commitment to the education of African-American youth.

It’s fun and informative for me to be able to interact with so many different people in our industry on a regular basis. This week, it’s the one and only "Fly Jock," "The Hardest Workin’ Man In Radio," "Mr. Please, Please, Please" himself... Tom Joyner!

Having worked with him as the OM/PD of WVON/Chicago back in the day, I know Joyner and his history quite well. He’s not only a go-getter, he’s also been a long and successful career in the industry. I recently talked with him about his syndicated Tom Joyner Morning Show, which is distributed by ABC Radio Networks.

Each weekday between 5-9am CT, Joyner invites a nationwide audience, via the radio waves, into his studio "home" in Dallas. "The time zone or the locale really doesn’t matter, because black people basically are the same. Our national audience is a very small community. Everybody from Miami to Chicago, from Los Angeles to Philadelphia, they basically have the same concerns and the same things make them laugh and they like the same music. It’s really amazing once you open up that 800 number in the morning and talk to people from everywhere. You find out how small it really is."

The Tom Joyner Morning Show has been on for four years, and when I asked Joyner how he feels about the show’s evolution, he said, "I’m very satisfied, because it started out proving to people that it could be done. Now, it’s past that, and we’re doing what I think is really good radio. We’re having some fun, getting a message across, and trying to make a difference somewhere.

Different Flavors

Joyner continues, "The two main people with me are Cybil Wilks and J. Anthony Brown. Cybil is the sensible one in the group, and she brings credibility to the commentaries. I’m the jokester/comedian. And what does Joyner do? "My name’s in the jungle", he jokes. After three days a week, but the show has a lot of different flavors. These include:

- "The Joyner Yourself": Monday, Tuesday and Thursday at 1:15 past the hour. Joyner asks the audience to call a toll-free number to "express yourself about a certain subject or topic."
- Some examples: "What does your mate do that’s annoying?" "Tell us about your first kiss." and "What is it about yourself that you think people laugh at behind your back?"

- "The Tom Joyner Old School Breakfast Mix": Listeners’ favorite songs are mixed by renowned DJ Steve "Silk" Hurley on Tuesday and Thursday at 6:35am and 8:35am.

- "The Thursday Morning Mom": Every Thursday, a lucky mom is awarded $500 after listeners fax a letter describing a woman they feel should be honored in this way. "Melvin’s Love Line": Melvin is the "Librarian of Love," dispensing advice to the lovelorn as only he can on Friday, at 1:15 past the hour, every hour. "That’s the way I see it; that’s the way it ought to be!" George Wallace delivers topical, satirical commentary on My Children. We took the two main characters in each show and made a black soap opera based in a fictitious black town where everybody does very well! Hence the name, "Wellingtown." Eves people who are broke do well in Wellingtown! This is the way it is supposed to be. It’s all black, and everybody does well. Dig this: We’ve got a black Victor Newman (from Y&R) and a black Erica Kane (from All My Children). The black Victor Newman is a hair-cure mogul, and our black Erica Kane, Fontella, is an entrepreneur. Because people like it, we take the show on the road when we go.

"We get to run out as much as possible, so we can touch and feel and hug and kiss — the things we would do normally if we were locals. It is very personable, and you can’t get too personal when you’re on satellite. That’s why we take it on the road and we don’t always come with a microphone and ‘back to you in the studio’ remote stuff, we bring the show to the people.

Does the show go to a different city every week? "Just about! We go to two or three cities a month. For example, we recently went to Eastonville. Where? "Eastonville! It’s a little town of 3000 black people just outside of Orlando. It’s the oldest black township in America. It’s also the home of author Zora Neale Hurston."

The program also showcases black music acts. I ask how he chooses which groups to have on the show. "If the act is still alive and breathing, that’s the first and foremost," Joyner quips. "A couple of weeks ago we had a gospel band. We’ve also had Earth, Wind & Fire; the Gap Band; Lakeide; George Clinton; the Dazz Band; the O’Jays; the Delfonics; the Chi-Lites; Brick; and the S.O.S. Band."

"We balance things and get a message across, and we do that with Tavis Smiley. Tavis is also on BET, and since he’s on the road a lot, sometimes he’s with us. We’ve been able to do some things that I’m really proud of through the help of Tavis. This is what we do first, but we do it by getting people to laugh. If we can get them to laugh, then we can get them to listen, and we can make a difference — and we have in a couple of cases."

Scholarship Fund

What kinds of innovative things can we expect from Joyner as time goes on? "We’ve announced the scholarship program for the Tom Joyner Foundation. This is just the first of many charitable projects the foundation will be involved with. We’re going to raise money for scholarships for students who have run out of money at the historical black colleges and universities.

"We’ll choose one school a month — the first is Howard University in DC — and we’ll advertise a 900 phone number. When people call that number, their phone will automatically be billed $15. The money will then go to that month’s school, and the school will select deserving students to receive scholarships. This will be our own United Negro College Fund!"

A Tuskegee, AL native, Joyner received his bachelor’s degree in sociology from Tuskegee Institute. "We did the show from my hometown back in November ‘97, for Tuskegee’s homecoming," he says. "That was really something, because I wasn’t just going to my home state, I went to my hometown and my alma mater. I came home with the big show, and I got all the pats on the back. That felt real good."

Last week, he had the opportunity to broadcast live from the Civil Rights Museum in Birmingham. "That was a big thrill. I relate to the Civil Rights Museum personally, because I grew up in Alabama in the ‘60s. It’s real to me. I grew up in a town just 40 miles from where Dr. King was doing the Montgomery bus boycott and the Selma-to-Montgomery march — all of those things. I remember the Freedom Riders, and I had friends who lost their lives during the Civil Rights struggle. It does have a special meaning to me. I lived it!"

What does Joyner have to say to some of the young folks out there who want to get to where he is in this industry? "I don’t know how to tell somebody to get here," he says, laughing. "All I know is I’ve worked hard to get here. So, don’t give up, be smart, work hard, be true, and pray a lot."

Words To Live By

During the holidays, people touched by the spirit of giving participate in drives of all sorts: food, clothing, toys. In honor of Black History Month, we at R&R would like to offer a little sustenance of our own, food for thought. Throughout the month of February, we’ll be sharing quotes from some famous African Americans, courtesy of the California African-American Museum.

Nature

“I love to think of nature as an unlimited broadcasting station through which God speaks to us every hour, if we only will tune in.” — George Washington Carver

Progress

“It’s my attitude that will determine my altitude.” — Rev. Jesse Jackson

Self-Preservation

“usually when one throws oneself at another’s feet, one should be prepared to do a fast roll to avoid being stepped on.” — Maya Angelou

Women

“We must reject not only the stereotypes that others hold of us, but also the stereotype that we hold of ourselves.” — Shirley Chisholm

Tom Joyner is caught "vandilizing" the portrait on his bus.

From: R&B February 27, 1998
THE HERT IS ON.

Tam HERT

IF YOU WERE MINE
HER DEBUT SINGLE FROM THE NEW ALBUM "HERT SO GOOD"

"ON THE AIR NOW"
"IMPACTING AT URBAN RADIO MARCH 9TH!!!"

PRODUCED BY RONNIE GARRETT AND R/K PRODUCTIONS
EXECUTIVE PRODUCER: DESMOND CHILD
MANAGEMENT: DENTON ENTERTAINMENT

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FROM THE ALBUM THAT'S A TRIBUTE TO WOMEN EVERYWHERE

Ladies Edition
**ARTIST BREAKDOWN**

**ARTIST:** KEITH WASHINGTON  
**LABEL:** SILAS/MCA

The man who brought us "Kissing You" has returned to give us the single that debuts on R&R's Urban AC chart at No. 25 and is a Breaker at No. 34 on the mainstream Urban chart (2/20). The man is Keith Washington. The single is "Bring It On!" (and he did!).

The mood is set with "Bring It On." As Keith croons, "Let's lie here on the floor, 'cause my bedroom's too far to go I just want to get into you, and I'll do anything that you want to do," you know it's on! When "Kissing You" was filled with love and romanticism, "Bring It On" exudes pure, unadulterated sex. Keith grabs the female listener's attention and "teases" it for three minutes and 42 seconds (if you're listening to the single edit). Lyrics like, "Let me know if this is okay, if my body's movin' the right way" (a little to the left) are just what a woman wants to hear to make her feel that it's not the act itself that's so important, it's her.

A native of Detroit, Keith began singing at the age of 6 when his family heard him singing to a James Brown record. After doing some vocal work for the "atomic dog" himself, George Clinton, Keith realized that this was his career choice: doing something that he loved and getting paid for it. As co-writer and co-producer of much of the material on the album, Keith displays more than just vocal ability. The fact that he collaborated with producers like Marc Nelson, Fred Jerkins III, and musical director Donnie Lyle is assurance enough that Washington's album will be filled with the type of flavorful music he's given his fans in the past.

"Bring It On" is a ballad that causes a variety of emotions. Washington's soulful voice adds warmth to some very erotic lyrics. "Take your time, let's make it last all night long, my main concern is just to turn you on" (job completed!) — statements that not only feed the female's ego, but also show appreciation of her. And when Washington states, "I'll get down on my knees at your request," all I want to know is: Does that have to be in writing? Peace.

— Tanya O'Quinn  
Asst. Urban Editor

---

**IN MY OPINION**

with Paul Perry

**Elusion**  
Think About It  
RCA

In my opinion, one of the top, upcoming groups of the year is RCA recording artist Elusion. Their debut single, "Reality," from the CD entitled Think About It, is a hit right out of the box! We are playing it in heavy rotation, and we're getting unbelievable phone on it from each end of the spectrum demographically from 12-49. I think this single is going all the way to No. 1. Comparable to SW and TLC, this unique female group has a strong sound and a nice hip-hop vibe. I think this group has unlimited potential and is going to be around for some time. I received an advance copy of their CD and, from what I've heard up to this point, the vocal composition and the actual production are unreal. It's a very good CD, and their talent is a high compliment to whomever discovered these young ladies.

The title track, "Think About It" is very tight with a smooth groove. This possible single is very radio friendly. Some of the other songs on the CD are "How Can You," "Good And Plenty," and "I Need A Real Man." Even the titles are interesting: "Pretty Baby" and "Chillin'." I think the next single should be "Good And Plenty." These are four young ladies who possess not only physical beauty, but artistic beauty as well. RCA has an unbelievable find in Elusion. I'm looking forward to tracking their progress.

---

**ADDvANCE NOTICE**

Giving you fair warning: These are the singles that are going for adds on Monday (3/2) and Tuesday (3/3):

- A-TOWN PLAYERS Prayer Can't You See (EastWest/EGG)
- DAS EFX Rap's Scholar (EastWest/EGG)
- CHICO DEBARGE No Guarantee (Kedar/Universal)
- EBRON FOSTER Crazy For You (Nightbird/MCA)
- ANGEL GRANT Lil' Red Boot (Flyte Tyyme/Universal)
- JACKSON 5/BLACK ROY Want U Back '98 (Motown)
- JANETI Get Lonely (Virgin)
- LOX Money, Power, Respect (Bad Boy/Arista)
- ROBYN Do You Really Want Me? (RCA)
- SCARFACE E/PAC & MASTERP Homies & Thugs/Rap-A-Lot

---

**Get a Grip, MAINTAIN & Get Some... KompozZur**

(com-po-sure)

**"Take Your Time"**

the first single

Impact Date: March 2nd

Executive Producer: Tyrone Hill ©1998 All Net Records 130 East 6th Street, Second Floor Cincinnati, Ohio 45202 Phone: 513.381.8266 Fax: 513.381.8291 Website: http://allnet-records.com
**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>ARTIST/TITLE/LABEL</th>
<th>WEEK</th>
<th>TOTAL PLAYS</th>
<th>LN/WK</th>
<th>ZR/WK</th>
<th>SW/F</th>
<th>TOTAL STATIONS/ADDS</th>
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<tbody>
<tr>
<td>EDDIE M. &quot;Tell Me (If You Still Care About Me)&quot;</td>
<td>22</td>
<td>174</td>
<td>21</td>
<td>18</td>
<td>15</td>
<td>162/49</td>
</tr>
<tr>
<td>MARIAH CAREY &quot;GONE THUGS... Breakdown&quot; (Columbia)</td>
<td>22</td>
<td>174</td>
<td>21</td>
<td>18</td>
<td>15</td>
<td>162/49</td>
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<tr>
<td>TAMIA Imagine (Quest/WB)</td>
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<td>21</td>
<td>18</td>
<td>15</td>
<td>162/49</td>
</tr>
<tr>
<td>BILLY PORTER Borrowed Time (DVB/A&amp;M)</td>
<td>22</td>
<td>174</td>
<td>21</td>
<td>18</td>
<td>15</td>
<td>162/49</td>
</tr>
<tr>
<td>NEXT Too Close (Arista)</td>
<td>22</td>
<td>174</td>
<td>21</td>
<td>18</td>
<td>15</td>
<td>162/49</td>
</tr>
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</table>

**Songs ranked by total plays**

**NEW & ACTIVE**

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<tr>
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<th>TOTAL PLAYS</th>
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<td>15</td>
<td>162/49</td>
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</tbody>
</table>

**EDDIE M. "Tell Me (If You Still Care About Me)"**

New & Active

Urban AC Radio Says This Is A Hit!

- WVAZ
- KQBR
- WSOJ
- KNEK
- WMJQ
- WMXG
- KQXL
- WNFQ
- KMKJ
- WYLD
- WDLT
- WXKI
- KXOK
- WFXC
- WNHC
- WFLM
- KDKO
- WMJMP
- WPAL-AM
- KXXZ

Executive Producers: Eddie M. and Jesus Garber
Written By: Jimmy Jam and Terry Lewis
Crossover Rimes & Reasons

This week's R&R is a bit heavier than usual thanks to another excellent Country special by Lon Helton and Calvin Gilbert. With that flavor spicing the issue, it's appropriate to reflect on several recent Country influences in AC and Hot AC, including the crossover success stories of LeAnn Rimes and Shania Twain.

While record labels can't arbitrarily take any Country artist and cross them to AC, Mercury VP/AC Kerry Wood points out, "Shania has sold over 20 million albums and has a kind of pop sound anyway. She obviously has fans outside a Country-only base, and 'You're Still The One' is a straight-ahead pop record; that makes a big difference. The same was true with Rimes' 'How Do I Live?' — it was a pop record!"

But programmers still cling to certain biases. Some steadfastly refuse to play instrumentalists, others avoid playing songs with even the slightest country undertone. In working Twain's mainstream project, Wood is attempting to overcome preconceived image barriers. "It's definitely an unfortunate situation, but LeAnn made a big difference, because PDS saw how well her song worked. Some of them fought it all the way, but it eventually proved to be a big success for them. It's still important to show programmers that you have a hit record!"

"Wood suggests programmers listen to songs like the Twain single with an open mind, because "the audience hears it for what it is without overthinking it."

Bringing Balance

At the very least, artists like Rimes, Twain, Martina McBride (featured on Jim Brickman's "Valentine"), and Susan Ashton & Collin Raye (both heard on Brickman's "The Gift") are lending a vital element of balance to our formats. "So many songs sound the same today," comments Wood. "It's great to have a song like this that introduces something different. With an artist like Shania Twain, who sells as many albums as she does, a station is getting a built-in superstar. It's not like breaking a brand-new artist. Trying to cross a Country artist who didn't have a story like LeAnn or Shania would certainly be much more difficult.

While Twain's song generated a lot of curiosity, the label didn't hype it. "Our locals played it for programmers before Christmas. We weren't going for adds until January, and we knew she had a lot of fans at radio certainly a lot of male fans. LeAnn's record took months to develop, and Shania's is being very well-received. We feel this is a hit in its own right."

If Twain — like Rimes before her — were to score a major AC/Hot AC success, a problem could loom. "It's a delicate situation," explains Wood. "We can't lose her solid Country audience. After building a base with this record, she could continue to do more pop songs and build on that base. She might be one of only a few artists having multiformat songs."

Driving Force

When Rimes "How Do I Live?" modestly debuted at No. 30 on R&R's AC chart last June, few would have expected the course it would take. Ten weeks later, "How Do I Live?" hit No. 1 and remained there for five weeks. Even after peaking, the song showed enormous staying power. It's been at the Top 10 for an additional 17 weeks. And eye-catching singles were released soon after each song's charting.

brows were raised when several Pop/Alternative Hot AC players helped Rimes to log eight Top 10 hits on R&R's Hot AC chart.

"The only person who thought we'd have this kind of success was [Curb Universal Chairman] Mike Curb," admits Curb VP Claire Parr. "He was the visionary who wanted to get it immediately to radio. It took everybody by surprise."

It didn't hurt that Rimes just had won the Grammy for Best New Artist. "It was flattering for her to be in the category and very exciting that she won. She was being seen by Pop and AC audiences, and that was a powerful point for us to make. The record was a monster hit; all we had to do was say 'Your R&R's.""

Mass-Appeal Power

Based on Rimes' powerful sales figures, Curb staffers were confident they had a mass-appeal hit on their hands. "We thought LeAnn was capable of reaching across the board because people who buy her records aren't segmented into one particular demo," notes Parr. "If you do a Colgate America score and talk with programmers, you'll see there's littleburn to the song — it has amazing staying power."

While many in the industry consider Rimes a Country artist, Parr comments, "She certainly has a lot of loyalty to that format, but I'm not quite sure she sees her that way; because she's done a lot of mainstream marketing."

"Was she unusual for Country, and are there times when artists reach a point where they can't be limited to one format. She's not Pop, AC, or Country — she's a star. When an artist reaches that point, records in 18 months, they've exploited beyond formative boundaries."

Contrasting Styles

Following Rimes' AC/Hot AC acceptance comes Twain, prompting Parr to remark, "They're two completely different types of artists. LeAnn's been targeted to a much more mass-appeal audience. Since her first record, Shania — who is an amazing talent — has been targeted to Country. Single after single, she's been a huge airplay success. Not all of LeAnn's singles have been big at Country."

"Consumers want great songs and great artists. If a record's viable, people will want to hear it. But we don't see us going back to the Urban Cowboy days when so many records crossed from Country."

Next week's column will feature several AC programmers commenting on Country-flavored playlists.

Shania obviously has fans outside a Country-only base, and 'You're Still The One' is a straight-ahead pop record; that makes a big difference. The same was true with 'How Do I Live?'" — Kerry Wood

Talk Back to R&R!

Do you have questions, comments, or feedback regarding this column or other issues?

Call me at (310) 789-1664 or e-mail: mkineosou@rooline.com

How Breaking Rules And Barriers Produced A Hit

We've seen our share of chart oddities over the years, including one artist represented in back-to-back chart positions, two completely different songs having the same title appearing on the same chart, and this week's instance of a vocal (Celine Dion) and instrumental (Kenny G) version of the same song ("My HeartWill Go On") in separate chart positions (No. 1 and No. 24, respectively).

But consider the scenario that could have developed last June when two versions of "How Do I Live?" were released on nearly the same day. LeAnn Rimes and Trisha Yearwood were the principals made the situation even more interesting.

Which is the better version of the song is strictly a matter of personal opinion. From an AC chart perspective, though, Rimes clearly had the advantage, going to No. 1 for three weeks. At its peak, Yearwood's version was played by seven AC reporters (it was, however, a No. 1 Country record).

Managing extraordinary Ken Kragen cites several reasons why Rimes fared better than his client at AC and gives us a behind-the-scenes glimpse of what happened. "It was no one's fault; he stressed. "When Trisha's version went Country, [Curb Universal Chairman] Mike Curb simultaneously sent LeAnn's to AC. He said it was a misunderstanding. Whether true or not, it was really a very clever thing to do.

"When the record came out, they immediately hired most of the major independent promotion people. They caught us totally unaware, because that isn't a normal thing to do in Country. Even if you're going to cross something over, you work the Country stations first, get the song to a certain level, and then cross it. But he went for it from Day One."

Turning Up The Heat

Given the circumstances, it was now Kragen's turn to strategize. "There were two ways to go: hire independent or get MCA's Pop promotion department to work Trisha's record." But that month, the label had already cut back the number of artists it was working.

Then there was another concern: Country programmers were content with Yearwood's version. "We didn't want to upset anyone there. The fact that LeAnn was doing well in AC could work to our advantage. We wanted Country. Find that. Country was running Rimes record to the competition, but we'd stay Country. We turned it around by being true to our format."

"LeAnn's success was a function of several different things, including incredible music, a huge ad campaign, and a great approach. It was very smart on his part, and I give him credit for breaking rules and barriers."

Stop The Presses

Rimes and Yearwood both released the song as a single, and while Yearwood's version came out slightly later, it was more of a hit. "The 900,000 units MCA had pressed ran out the week in which they even drew. Trisha and LeAnn each sold about 60,000 units that week. Trisha had an album coming out soon, and MCA didn't want the single to cannibalize it, so they made a normal decision and stopped pressing singles. It's a move with plenty of precedent behind it, but Mike did the exact opposite — and now has more than 2.5 million copies out there. But Trisha sold more than two million albums."

Teen Angel

Now that Rimes has made such a mainstream impact, some wonder if she risks alienating her Country fans. "That's all we ever said," Kragen responds. "We're not going to cross her."

"But it doesn't seem to be working that way for LeAnn. She's still doing OK in Country. Find that. Country is selling tons of records."

Comparing Rimes with the latest Country crossover hopeful, Kragen comments, "Shania Twain's very pop in her approach. Interestingly, LeAnn isn't very pop-oriented. She has a country sound, but she's more pop, really, than Trisha."

But rules don't seem to apply to LeAnn. She's a phenomenon, and we can't blindly assume that what she's done can be duplicated.

"It will be very interesting to see what happens with Shania. She's a very hot commodity and might be able to pull it off. We're certainly looking for something that will break Trisha into the AC market. If we do it, it may be something that Country wouldn't play anyway."
THE #1 MUSICIAN
OF OUR TIME.

THE #1 MOVIE THEME
FOR ALL TIME.

THE #1 MOST
ADDED AT AC.

KENNY

MY HEART WILL GO ON
(LOVE THEME FROM TITANIC)

1ST WEEK:
THE #1 MOST ADDED AT AC WITH 39 TOTAL REPORTS!

Major markets include:
KOST Los Angeles • WLTE Minneapolis • WBEB Philadelphia
WDOK Cleveland • WSHH Pittsburgh and many others.

STRONG PHONES AND DOUBLE-DIGIT ROTATIONS AT:
WLTW New York • WLTE Minneapolis
KKCW Portland • WLIT Chicago • #6 ranking with 17 plays!

BDS audience already over 3 million.

MAINSTREAM AC MONITOR CHART: D-30*

TOP 40 ADDS:
93Q Syracuse • WTWR Toledo • KKRD Wichita
WRTS Erie • WWKZ Tupelo • KISR Fort Smith

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Want more Women? Start with Delilah.

Delilah has increased Women 18-49 and 25-54 numbers in major markets up to 81%.
"One of the most heartfelt love songs ever recorded!! I'm getting tons of calls from all over the USA & Canada about GIVE ME FOREVER (I DO))!!"

- DELILAH

"John Tesh's keyboards and James Ingram's vocals are an excellent compliment to each other. The combination snaps right out of the radio and grabs the listener's attention!!"

- Don Kelley/WMJX-Boston

"This is THE "dedication" & love song of the year!! Every time we play it, the phones light up!! Outstanding audience response!!"

- David Joy/WPCH-Atlanta

"The wedding song for the next millennium!! Instant phones and local sales!!"

- Chris Kampmeier/WMSF-Orlando

"THE wedding song of the century!! Every woman in our listening area who is getting married is calling, we've even got their mothers calling in and asking about it!! What a HUGE song!!"

- Jim Mackey/WRWC-Rockford, IL

"Every time we play it, the phone lines burn up with women wanting to know where they can get the song!! Audience reaction is overwhelming!!"

- Crystal Hudson/KEZA-Fayetteville, AR

---

Give Me Forever (I Do)
John Tesh featuring James Ingram

From The Album: JOHNTESH

R&R AC Chart 10 - 8
1542 spins on 95 stations
This week's adds: WLTW, WALK, KLTA

Billboard Monitor 11*

Gavin AC 4*-3*  Gavin Hot AC Chartbound
18 Music Video Adds in 1 week.
Added to Grand Passion

Visit the official website: www.tesh.com

Contact: Scott Meyers, Director of National Promotion
Polygram/GTSP  Toll Free: 888-54-TUNES

PolyGram RECORDS
### HOT AC TOP 30

**FEBRUARY 27, 1998**

#### NEW & ACTIVE

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<thead>
<tr>
<th>Artist/Lyricist</th>
<th>Title</th>
<th>Week</th>
<th>Adult</th>
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<th>Total Stations/Adds</th>
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<tr>
<td><strong>SHANIA TWAIN</strong></td>
<td>You're Still The One (Mercury)</td>
<td>28</td>
<td>6</td>
<td>577</td>
<td>53/7</td>
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<tr>
<td><strong>PISTOLeros My Guardian Angel (Vingina)</strong></td>
<td>23</td>
<td>8</td>
<td>619</td>
<td>38/1</td>
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<td><strong>JANET Together Again (Vingina)</strong></td>
<td>31</td>
<td>10</td>
<td>430</td>
<td>11/11</td>
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<td><strong>BARENAKED LADIES</strong></td>
<td>Brian Wilson (Reprise)</td>
<td>20</td>
<td>7</td>
<td>332</td>
<td>45/1</td>
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<tr>
<td><strong>FABRICATION</strong></td>
<td>The Wolf (Vingina)</td>
<td>14</td>
<td>2</td>
<td>332</td>
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<td><strong>ELTON JOHN</strong></td>
<td>Recover Your Soul (Rocket/Iceland)</td>
<td>20</td>
<td>11</td>
<td>332</td>
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#### Current Chart

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#### SONGS RANKED BY TOTAL PLAY COUNT

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<thead>
<tr>
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<th>Total Plays</th>
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<td>Tonic Open Up Your Eyes (Polydor/A&amp;M)</td>
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<td>Bitter Games (Interscope)</td>
<td>7,005</td>
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<td>And If You Really Want to</td>
<td>6,508</td>
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<tr>
<td>And If You Really Want to</td>
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<td>Summertime</td>
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<td>Increased (Rocket/Island)</td>
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<td>Shadowboxer (Imago/WB)</td>
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<td>Candy (A&amp;M)</td>
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<td>KLLC 51/10</td>
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<td>KOZK 23/10</td>
<td>6,110</td>
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#### Most Added 2 Weeks Straight!

**New This Week:**

- **KLCX KBEE WMXB**
- **WKLI KPEK WWW**
- **WVTV KALK WQAL KZN**
- **WMC KAMX KLLY KOSO KKM**

**Already On:**

- **WVTV KALK WQAL KZN**
- **WMC KAMX KLLY KOSO KKM**

#### HOTTEST RECURRENTS

**ARTIST TITLE (LABEL)**

- **ELTON JOHN**
- **BRIAN ADAMS**
- **BRIAN ADAMS**
- **BRIAN ADAMS**
- **BRIAN ADAMS**

#### MOST INCREASED TOTAL PLAY COUNT

**ARTIST TITLE (LABEL)**

- **MADONNA**
- **ERIN CLOFTON**
- **ERIN CLOFTON**
- **NATURAL INBREED Roca/RCA**
- **LORENE MCKENITT**
- **MARC Y PLAYGROUND**
- **EDWIN McCANN**
- **EDWIN McCANN**

#### MARCY PLAYGROUND Sex And Candy (Capitol)

<table>
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<tbody>
<tr>
<td>3/4</td>
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**ARTIST TITLE (LABEL)**

- **MADONNA**
- **ERIN CLOFTON**
- **NATURAL INBREED Roca/RCA**
- **LORENE MCKENITT**
- **MARC Y PLAYGROUND**
- **EDWIN McCANN**
- **EDWIN McCANN**

#### BREAKERS

| Chart | 100/1973 |
|-------| 49/5     |

**ARTIST TITLE (LABEL)**

- **EDWIN McCANN**
- **ERIN CLOFTON**
- **NATURAL INBREED Roca/RCA**
- **LORENE MCKENITT**
- **MARC Y PLAYGROUND**
- **EDWIN McCANN**
- **EDWIN McCANN**

### Hot 94 AC Reporters

94 current charters. Songs that are down or flat in position for three consecutive weeks and below No. 15 are moved to recurrent. © 1998, R&R Inc.
The Vocals Conundrum

We've received a lot of feedback regarding a recent column (R&R 1/23) about which vocals are the right ones for this format. Clearly, more discussion about this hot topic is in order, so we'll continue this week, reiterating our promise to keep shining light on all the issues that matter to you.

RON CADET, KBLX/S.F.

"Historically, the 'Quiet Storm' has meant soft, jazzy, and romantic music. KBLX has been on the air since 1979, playing both instrumental and vocal music fitting this criteria. So PD Kevin Brown and I embrace vocals with the same enthusiasm that we do our instruments.

"When we receive a new vocal, we ask ourselves first, 'Is it good?' Does it complement and enhance the KBLX experience, or is it just taking up airspace? If that's the case, we'd ruber play a classic instrumental or vocal. But, if it's good, we ask a second round of questions: 'Is it a 'Quiet Storm' song?' Is it soft, jazzy, and romantic? If so, great. In a case when a song meets the first round, but not the second, the next question we ask is, 'Would playing this song extend the KBLX experience in a way to produce growth?' This is important, because, as in any business, if we don't grow, we fall behind.

Cadet cites two examples of vocal songs KBLX played last year that are slightly out of the mainstream, but fit the criteria he describes. "One was 'Everybody Loves The Sunshine' by the Chris Bangs Project, off InStinct's Sweet Emotions compilation. The original song by Roy Ayers is a R&B area classic, but its synthesizer riff is so monotonant and dated that we really couldn't play it anymore. Here comes Chris Bangs, and we've got a smoothed-out version that still retains the fire of the original. "Another great vocal for us was 'Hopeless' by Dionne Farris, from the Love Jones soundtrack. The kinds of artists featured on this CD are red hot and are being featured in everything from Rolling Stone to Vibe to Newsweek. We felt we could continue to introduce the KBLX audience to new kinds of artists who would challenge, excite, and promote growth. That's why this song made such sense to us. It's got a killer lyrical hook — 'Hopeless as a penny with a hole in it' — and is soft and jazzy to boot. An absolute home run!"

ROBERT KIBLER, VP/PROG. BROADCAST ARCHITECTURE

"Songs that have the advantage of familiarity are most liked by the majority of listeners. They don't judge the songs the way some programmers would. We have to remember that listeners don't read the charts, nor do they have a song list at home to follow along on.

"In our music testing, we've learned that the right crossover songs score highest with P1 listeners. Those songs have also helped to open the 'club' to a broader audience. There are millions of people who only know Michael Bolton and Mariah Carey a few years ago who are now fans of Norman Brown, Brian Culbertson, and Dave Koz.

Just as Kenny G opened up the idea of instrumental music to millions, the vocals we've chosen to play make the experience more palatable. "So-called 'format vocals' are songs that never before hit on other radio stations. We've seen them test negatively, and they don't seem to have a large amount of support from any segment of the audience. Quality new vocals continue to be difficult to find. They won't be found through testing, but must be discovered by labels and programmers alike. Perhaps we're suffering from a drought, but we should remember that the uniqueness of the Smooth Jazz format is in the fact that we play instrumental music, and currently there is an abundance of great instrumental work out there."

Allen Kepler
Steve Huntington
Rich McMillan

That's what continues to propel this format forward."

DEAN WILLIAMS, GM
KNIK/ANCHORAGE, AK

"But, I look for a vocal for KNIX if it's a unique style, affectionation, or sound. Sometimes it's the idea behind the song. We play Christine Lavins 'Bald Headed Men,' and it still lights up the phone. "I have a reputation for going to the edge at times with vocalists. That's what KAC is about — giving new, talented artists a chance to be heard. I don't even consider songs from so-called core artists such as Mariah Carey, Michael Bolton, or Celine Dion. To follow that logic to extremes, why not play Shania Twain or Garth Brooks?"

"Give me more talent like Tamiya Lynn. That's an artist everyone missed except for KNIX and a station in Michigan. After six years of being on KNIX's playlist, 'Jazz, A Rainy Day, And You' and 'Silk' are still two of the most asked for — and about — vocals we play. They are a signature for KNIX in the vocal category."

"Give me someone fresh like Chair Major, Susan J. Paul, John Martin, or Pete Belasco. I want people to know they're listening to the breeze. When we play a vocal, I want listeners to know it's our vocal and that we're the only station on which it will be heard."

RICH McMILLAN, OFF/1800

"There is no universal list of vocals for NAC/Smooth Jazz to en-

brace. Every station, every market, audience, and competitive situation is unique. It's unreasonable to expect a vocal library from L.A., for instance, to succeed in Peoria without considering local tastes. "We've seen some dramatic differences in a song's P1 appeal from market to market. The only way to reach your potential is by testing the music locally.

"If your NAC is part of a three- or four-station market group, you may be required to consider vocal selections based upon the success of the group as a whole. With a strategy in place and all of your stations working together, you can increase your audience share, and protect your flank. It doesn't make good business or programming sense for you to be a major competitor of a sister station. "It's important for us to be musically unique. We can't just copy the vocal sound of Soft AC and expect listeners to flock to us. It won't happen. KAC needs to develop its own stars and hits. Carefully scrutinize the research on AC product and be absolutely certain that any high scores are based on taste, not familiarity. AC has a place in NAC, as a rule, it shouldn't dominate vocal categories."

STEVE HUNTINGTON, WLOQ/ORLANDO

"At WLOQ, we rely less on Pop/AC for vocals. Our 20-year history as Central Florida's Unique Radio Station has allowed us to lean more toward Kenny Loggins, Al Jarreau, and Sting, rather than Mariah Carey and Michael Bolton. "But, at the same time, we sometimes embrace vocals that become big hits in formats other than NAC. When some stations nominated Tinney Chapman's 'Give Me One Reason' as a 'Lost Hit of 1996' a year ago, I thought, 'Well, if you lost it, you have only yourself to blame.' It was definitely one of the year's big songs. In 1997, James Taylor, Erykah Badu, Kenny Loggins, and Don Henley all had big hits on both WLOQ and other formats, but not on the tightly programmed Smooth Jazz stations. I can't tell you why. "WLOQ scouts new artists with something to offer: Alana Davis, Brigitte McWilliams, and Raisaan Patterson are good examples — with Patterson's 'Where You Are' still, to me, the strongest smooth vocal of the year. Also, we often go deeper on core format artists, such as Swing Out Sister, Boz Scaggs, Diana Krall, and Simply Red."

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EKG RESEARCH

See page 19 for details...
<table>
<thead>
<tr>
<th>ARTIST/MARKS</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS/ADDS</th>
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<tr>
<td>AVENUE BLUE Always There (Mesa/Bluemoon/Atlantic)</td>
<td>873</td>
<td>871 869 806 48/0</td>
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<tr>
<td>PAUL HARDCASTLE Paradise Cove (JVC/UMC)</td>
<td>788</td>
<td>763 734 670 45/0</td>
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<td>RICHARD ELIOTT If You Want My Love (Metro Blue/Blue Note)</td>
<td>764</td>
<td>821 874 893 43/0</td>
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<tr>
<td>CANDY DULFER For The Love Of You (NC2/Encoded Music)</td>
<td>741</td>
<td>814 846 902 44/0</td>
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<td>THOM ROSETTA What's The Story? (Telarc)</td>
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<td>607 577 594 39/0</td>
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<td>BRIAN TARGOIN One Arabian Knight (Instinct)</td>
<td>578</td>
<td>502 473 420 44/1</td>
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<td>CHILLI MINNUCCI Dreams (JVC/UMC)</td>
<td>525</td>
<td>446 405 386 46/0</td>
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<td>RICK BRAUN Chelsea (Mesa/Bluemoon/Atlantic)</td>
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<td>CHUCK LOEB Just Us (Shanachie)</td>
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<td>PHILIPPE SAISS Riviera (Verve Forecast)</td>
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<td>504 458 430 39/0</td>
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<tr>
<td>BONEY JAMES After The Rain (Warner Bros.)</td>
<td>478</td>
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<td>KENNY G Loving You (Arista)</td>
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<td>575 755 723 32/0</td>
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<tr>
<td>VANESSA WILLIAMS Oh How The Years Go By (Mercury)</td>
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<td>355 333 334 30/0</td>
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<td>JOYCE COOLING After Hours (Warner Bros.)</td>
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<td>262 283 240 37/3</td>
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<tr>
<td>KENNY G My Heart Will Go On (Arista)</td>
<td>294</td>
<td>57 59 — 34/19</td>
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<tr>
<td>PAT METHENY Follow Me (Warner Bros.)</td>
<td>291</td>
<td>392 421 420 27/0</td>
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<tr>
<td>JONATHAN DANIELS Dancing On The Shore (NC2/Encoded Music)</td>
<td>273</td>
<td>179 99 54 39/4</td>
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<tr>
<td>PETE BELASCO All In My Mind (Verve Forecast)</td>
<td>269</td>
<td>303 358 379 26/0</td>
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This chart reflects airplay from February 11-17. Songs ranked by total plays. Highlighted songs indicate Breakers. 50 NAC reporters. 49 current playlists. © 1998, R&R Inc.
NAC/Smoth JAZZ ALBUMS
FEBRUARY 27, 1998

This chart reflects airplay from February 11-17. Albums ranked by total plays, with plays from all cuts from an album combined. 50 NAC reporters. 49 current playlists. © 1988, R&R Inc.

NAC Notes
by Carol Archer

I t's with sadness that we report WGLF/PI. Myers PD Bill Gray's distillation from the station. The longtime format pilot turned D.J. that "philosophical differences" are at the heart of his departure. Bill has always challenged NACJ.0 members with the query, "Have we lost the NAC?" and his insights will be sorely missed.

Although its Japanese parent company has closed JVC-JMI, apparently you can't keep good D.J.s down. Paul Hardcastle moves to 2 on both charts and appears poised to take the top slot soon with "Paradise Cove." And Chieli Minucci cracks top 10 on both charts, with "DREAMS" moving 13-7. These moves are a testament to programmers' confidence in both artists, and with plenty of stock on each in the distribution pipeline, radio is right to support them. It's especially encouraging to note that while other formats are grappling with pay-for-play issues, for example, or independents-as-commodities, brokers that "own" stations, NAC is still all about music, supporting artists, ethics, and integrity.

Nearly half of our reporting panel is already on Chris Camozzi's "Swing Shift" (Discovery) and it's top 5 Most Added this week, with 21 stations — including KTFW/L.A., WNUA/Chicago, and KOAI/Dallas — coming aboard.

An utterly amazing track is Bud Harner's edit of a tribute to Art Porter — "Mr. Porter" (Verve Forecast) — performed by Gerald Albright, Lee Ritenour, Jeff Lorber, and Evan Marks. Albright really soars here, beautifully honoring Porter's artistic vision and capturing so much heat and passion in his playing that you want to phone in sick to spend the day in bed with your lover. Uncredited, Lorber's production is impeccable, as it was on both of Porter's CDs. I hope it provides some closure for him, since the two played together in Thailand the very night before Porter drowned.

Most Added

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<td>SOULFLY</td>
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<td>MR. PORTER</td>
<td>Verve Forecast</td>
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<td>BARRY MANILOW</td>
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<td>(56)</td>
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<td>RON BROWN</td>
<td>JVC/JMI</td>
<td>(56)</td>
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<tr>
<td>BARRY MANILOW</td>
<td>-</td>
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Most Increased Plays

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Thank you for your support!

Contact: Claudia Navarro/Shanachie Ent. (310)390-8636 Kim Clark Promotion (609)728-0091

Chuck Loeb
the Moon, the Stars and the Setting Sun shoots to no. 9 on R&R's NAC/Smooth Jazz tracks and album charts 7* on Gavin SJV chart
Recent Columns Create Unrestrained Responses Ripe With Ideas

Letters have been pouring into my office recently, so I thought I'd share a few with you. We begin with one from Cara Sabin (a.k.a. “Newsbitch”) and Pete McAtee (a.k.a. “Radio Scum”) of Pete & Cara in the Morning. Anyone out there willing to take a crack at addressing their concerns?

I read your column in the January 23 issue of R&R and noted the list of syndicated Rock morning shows. What I think most industry trades overlook is the struggling morning team. As they focus on the big names and big bucks, it’s easy to forget how many people are displaced by syndication.

There were approximately 150 stations with syndicated programming that you listed (and that’s just Rock). Keeping in mind that morning shows generally employ two or three people, that could be anywhere from 300 to 600 creative, hungry people who are on the beach.

I read the Corey Dietz diary and talked to so many radio teams who are just fed up. How many truly talented people are bailing out of the business because it’s impossible to get ahead? Radio stations in smaller markets used to hire unproven teams or those polishing their act. But now it’s cheaper and easier to flip on the bird and hire a board op. It’s not only a loss of opportunity, but it’s diminishing the radio morning shows of the future.

Students and teenagers find me on the Internet and ask about how to get into radio. I can’t say I encourage these eager kids to pursue a business I love so much. How unfortunate it is that those opportunities are dying up because big companies keep swallowing up radio. In order for them to make their monthly “nut,” the giants are cutting talent loose and turning to the satellite.

For the listener, it’s a homogenization of humor, music, and personalities. It’s all formula. How truly different are those big-name syndications from each other? Many find their success in copying each other.

From the talent’s perspective, there is also another reason why station owners prefer syndication. The number of truly great program directors continues to shrink. Instead of spending the money to hire a person with experience to guide their talent, the music director is routinely promoted to fill their shoes. It’s the person who has the most skill with Selector that ends up in the PD chair — not the person who can manage people, critique talent, and nurture personalities. When a morning team dries up, they are often faced with little or no feedback because of a PD who doesn’t have the confidence to aircheck.

As for my current situation, you might have guessed, I’m unemployed and looking. More than four years ago, my partner, Pete McAtee, and I put together a vision with two strong personalities — a radio smartass and a newsbitch. We met when he was looking for a partner at a Rock station in Florida. Negotiations ended when the station asked me to come down for an audition from Ohio — but wouldn’t reimburse me for gas. We kept in touch, writing snail mail and making phone calls, for over a year and a half. We finally met in person as we took our first job together in the summer of 1995.

We’ve pulled numbers — male and female in both AOR and CHR. There stales, four apartments, and three jobs later, we’re roommates, great friends, and creative conspirators — but not a couple. We aren’t asking for the moon — just a good program director in a decent city for livable bucks.

There are some really good industry folks who have encouraged us and helped us along. First and foremost, WNCE’s Dave Robbins has devoted much of his time and attention to our job search. His feedback is much appreciated — as are his kind words.

There are also some strong program directors who have listened to our tapes and were nice enough to call with suggestions and leads. Mike Luckaz from WGTZ/Mason, Deney Dillon from WLRS/Louisville, John Griffin from WPLR/New Haven, and Lyn Cane (formerly of WOTT/Toledo) have been very kind and helpful.

I’ve subscribed to R&R for two years and read all the advice from the consultants and the big names, but we are still looking for a place to call home. My question is, How do morning shows hang on? Do we take a job in a tiny burg isolated from culture and humanity just to stay in the business, or do we give up? Should we take a “dump” job and get on with our lives?

Thanks, Cara Sabin

Been There, Done That

I just wanted to drop you a line and tell you about your January 2 column (“The Other Side Of The Colon: Unable To Find Good Help”). You and your mystery interviewer hit the nail on the head. I am the GM, morning co-host, chief engineer, automated system manager, head cheerleader, janitor, and bitching post at WKID, the Outlaw — K-95.9 (we are a Country station). There are days when I come in and wonder why some of the people who work at the station are even there. I can relate to the mystery GM. I have been there.

Tim Hurelbrink
WKID/Vevay, IN

Rock At Work

I read with interest your article about at-work listening. It occurred to me that everyone was stuck in that 9-5 mode. Arbitron’s own research showed that “at-work” takes on a much broader time frame. Compose the 9-5 at-work hours with the fact that every station in the market is running 9-5 contests of some sort, and the end result is that everybody winds up promoting to their P1s — which isn’t what they started out to do.

Yogi Berra is still my programming guru, because he summed up programming and promotion best when he said baseball is easy — “just hit it where they ain’t.” Rock radio, especially, should take those words to heart.

Want another at-work contest? How about this one: “The Reverse At-Work Contest”: “If you work from 3pm-9am Monday-Friday or anytime over the weekend, have we got a contest for you...” Now, just use your imagination for the mechanics.

The 5pm-9am and weekend playing field is less crowded, so your station will probably be the only one competing to this group. Therefore, you’ll have a much better chance of doing what you set out to do: impact ratings and listener perceptions. Some will say, “But we don’t care about those demographics!” Well, the same ones that run through all dayparts. Don’t underestimate the power of a really cool, differentiated promotion to bring your station top-of-mind recognition.

The side benefit to this type of promotion (especially good for low cure or new signs/cans) is tons of samplings if you target the promotion at retail (convenience stores and gas stations). There are very few people, no matter their music preference, who don’t use gas stations and/or convenience stores on a regular basis. If you ask people who work retail to have your station on during these promotions dark hours, imagine the potential sampling.

Just random thoughts from someone who is really tired of seeing programmers push around the same old puzzle pieces when they have the power to create a whole new game! Oh, yes, another Yogiism that I love: “90% of radio is half mental!” Russ Monta
APD
KXOL/San Diego

The views expressed in a letter to the editor are those of the writer only. The writer is solely responsible for the content. R&R reserves the right to edit letters.
### ACTIVE ROCK TOP 50
**FEBRUARY 27, 1998**

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<tr>
<th>No.</th>
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<tr>
<td>1</td>
<td>25</td>
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<td>MARCY PLAYGROUND: Sex And Candy (Capitol)</td>
<td>MATCHBACK 29: Real World (Lava/Atlantic)</td>
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<td>METALLICA: The Unforgiven II (Elektra/EGG)</td>
<td>SEMIsonoC: Closing Time (MCA)</td>
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<td>PEARL JAM: Given To Fly (Epic)</td>
<td>HUNGER: Motivation (Universal)</td>
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<td>THIRD EYE BLIND: Losing A Whole Year (Elektra/EGG)</td>
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<td>GREEN DAY: Touch Of Your Life (Good Riddance) (Reprise)</td>
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<td>CHRIS CORNELL: Sunshower (Atlantic)</td>
<td>ECONOMICON Crush Hostile (Restless)</td>
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<td>FOO FIGHTERS: My Hero (Roswell/Capitol)</td>
<td>FUEL SHINNER: 500 Miles (Mod)</td>
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<td>4</td>
<td>CREED: My Own Prison (Wind-up)</td>
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**BREKERS**

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<td>GERRY CANTRELL: Cut You In (Columbia)</td>
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<td>BLACK LAB Walk It Away (DG/Griffin)</td>
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<td>CYCLOF: For August Walk Away (Warner Bros.)</td>
<td>IZZY STRADLIN 117 Degrees (Geffen)</td>
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<td>17</td>
<td>BLINK 182: Dammit (Growing Up) (C Cargo/MCA)</td>
<td>JERRY CANTRELL: Cut You In (Columbia)</td>
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**NEW & ACTIVE**

- MATCHBACK 29: Real World (Lava/Atlantic)
- SEMIsonoC: Closing Time (MCA)
- HUNGER: Motivation (Universal)
- THIRD EYE BLIND: Losing A Whole Year (Elektra/EGG)
- SCOTT WEILAND: Bar Method (Atlantic)
- ECONOMICON Crush Hostile (Restless)
- FUEL SHINNER: 500 Miles (Mod)
- LIFE OF AGONY: Tangerine (Roadrunner)
- IZZY STRADLIN 117 Degrees (Geffen)
- JERRY CANTRELL: Cut You In (Columbia)

**MOST INCREASED PLAYS**

- VAN HALEN: Without You (Warner Bros.) +165
- JERRY CANTRELL: Cut You In (Columbia) +553
- SPACECRAFT: Munich City (Geffen/Sire/WB) +542
- CREED: Touch Me Again (Wind-up) +184
- LIFE OF AGONY: Tangerine (Roadrunner) +150
- MEGADETH: Use The Man (Capitol) +129
- FOO FIGHTERS: My Hero (Roswell/Capitol) +107
- SCOTT WEILAND: Bar Method (Atlantic) +105
- SEMINOSONIC: Closing Time (MCA) +104

This chart reflects airplay from February 16-22. Songs ranked by total plays. Highlighted songs indicate Breaker: 78 Active Rock reporters. 79 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.
<table>
<thead>
<tr>
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<th>Total Plays</th>
<th>Total Time</th>
<th>Total Stations</th>
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<tr>
<td>KENNY WAYNE SHEPHERD Blue On Black (Revolution)</td>
<td>1594</td>
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<td>PEARL JAM Given To Fly (Epic)</td>
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<td>ROLLING STONES Saint Of Me (Virgin)</td>
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<td>MATCHBOX 20 Jam (Lava/Atlantic)</td>
<td>1311</td>
<td>1355</td>
<td>1505</td>
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<tr>
<td>EROSITM Taste Of India (Columbia)</td>
<td>1293</td>
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**BREAKER**

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<td>VAN HALEN Without You (Warner Bros.)</td>
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<td>METALLICA The Unforgiven II (Elektra/EGG)</td>
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<td>DAYS OF THE NEW Touch, Peel And Stand (Outpost/Geffen)</td>
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<td>CREED My Prison (Wind-Up)</td>
<td>978</td>
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<td>CHRIST CORNELL Sunshower (Atlantic)</td>
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**FOO FIGHTERS**

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<td>FOO FIGHTERS My Hero (Roswell/Capitol)</td>
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<td>LED ZEPPELIN The Girl I Love (Atlantic)</td>
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<td>WHISKEYTOWN Yesterday's News (Outpost/Geffen)</td>
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<td>OSBORN Back On Earth (Epic)</td>
<td>387</td>
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<td>SAMMY HAGAR Both Sides Now (MCA)</td>
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<td>NAKED Raging On The Red Art</td>
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<td>VERSE Bitter Sweet Symphony (Hurt/Virgin)</td>
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<td>STAR HATE Hasty (Universal)</td>
<td>306</td>
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<td>RICHIE SAMBORA Hard Times Easy (Mercury)</td>
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<td>CAROLINE'S SPINE Sullivan (Hollywood)</td>
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<td>PEARL JAM In Hiding (Epic)</td>
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<td>JOHN MELLENCAMP Without Expression (Mercury)</td>
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<td>ROLLING STONES Flip The Switch (Virgin)</td>
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<td>METALLICA The Memory Remains (Elektra/EGG)</td>
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<td>EVERCLEAR I Will Buy You A New Life (Capitol)</td>
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<td>MEGADETH Almost Honest (Capitol)</td>
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<td>JASON BONHAM BAND Ordinary Black And White (MLJ/Work)</td>
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<td>FEEDER Cement (Echo/Elektra/EGG)</td>
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<td>ROLLING STONES Anybody Seen My Baby? (Virgin)</td>
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<td>JOE SATRIANI Ceremony (Epix)</td>
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<td>SPACEHOG Mungo City (Hi/Five/WB)</td>
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<td>BLINK 182 Dammit (Growing Up) (Cayo/MCA)</td>
<td>140</td>
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This chart reflects airplay from February 16–22. Songs ranked by total plays. Highlighted songs indicate Breaker. 82 Rock reporters. 78 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.
active Rock vs. Alternative: Do The Listeners Know (Or Care)?

While the industry debates formatic content, listeners continue to flip the dial in search of their favorite song.

The fact that a recent industry convention devoted its only Alternative format programming panel to the format differences between Active Rock and Alternative illustrates how much attention this subject has drawn over the past few months. The question remains, however, whether the topic is worthy of the time being spent discussing it, because, ultimately, the final arbiters are the listeners — the one group not being included in the discussion.

The Active Rock/Alternative formats broached in earnest when WXRK/New York started adding songs to its playlist that had been traditionally associated with mainstream and Active Rock. While the industry spent quite a bit of time questioning whether the station's move (and moves at other stations since then) was a format change, a music adjustment, or something else entirely, WXRK PD Steve Kingston contended that the station was simply adding songs that its core listeners enjoyed and that K-Rock felt were compatible with the rest of its playlist, an explanation that met with some amount of skepticism. According to several researchers, though, Kingston's contention is right in line with the attitudes of radio listeners.

Label It — Music

"The only thing that listeners make active distinctions about is whether they like the record," states Bolton Research President Ted Bolton. "The category doesn't matter. I've never encountered a listener using the term 'Active Rock.'" declares Winn-Hudson R&D COO Matt Hudson. "The industry entertains itself with clever names for formats, and consolidation has lubricated this propensity to splinter the formats into Active Rock/Progressive Rock/Mainstream Rock/Alternative Rock/Modern Rock, etc., but listeners don't think that way. There are really only two or three terms that listeners use for the music that the stations they listen to play. What they really do is simply call it 'my music.'"

An interesting experiment for programmers is to ask non-industry people what kind of music they like. The response will rarely, if ever, be an emphatic declaration of, 'Alternative!' If you ask them which kind of music they listen to most, the response will be only slightly more specific. As Hudson explains, 'In such situations, they'll usually just say, 'Rock,' which runs the gauntlet. The other answer that you'll see often is a laundry list of artists.' While specific songs don't necessarily peg a listener as an Active Rock or Alternative partisan, it is possible to group listeners into the groups as a whole based on general preferences. This approach, which places the control in the hands of the listener, makes industry format decisions much more complicated.

"If you have a bunch of active rock records and active records and you put them all together and play them for a group of people between the ages of 16 and 30," relays Bolton, "you would see that listeners would group together into a kind of active rock group or cluster and an alternative group or cluster. They would create those divisions among themselves." This process is the basis behind cluster analysis, and if cluster analysis research has taught us one thing, it is that the clusters you see in listeners' tastes rarely fit into the neat little formic acid boxes the industry would like to place them in.

A result of cluster analysis studies is that stations today are becoming more open to crossing perceived formic acid lines, leaving industry pundits to scratch their heads at the practice (witness WXRK). As Paragon Research Managing Partner Mike Henry explains, "One of the things that we see in the development of Modern AC is the power in testing music within a target demo and playing the songs that they like most. If that happens to accept the ideas of Lepard as well as Alainis Morissette, so be it. "What we have learned is that, in Arbitron, you have to superserve a core demo," Henry continues. "If you load a room with that core demo and play a broader mix of music than you might typically, as a radio person, consider to be what that format of music is, you will find songs in and out of your pure definition of the format. It only makes sense that these songs will appeal to more of those core listeners, yet that flies in the face of everything that we have done in radio in the last two decades. The stations that accept those songs will go further than the stations that don't play them because they don't feel they sound right on their radio stations."

Hudson concurs: "I've warned Rock programmers and managers to be careful of how small you are and how narrow you focus your radio station because, more than ever, we are talking about bottom line, and bottom line comes with big audiences. There is not a big audience for the purist view of this format."

The Expectation Myth

One of the dangers of playing too broad a palate of music, however, is disappointing an audience's expectations. In essence, while the listener may like AC/DC's "You Shook Me All Night Long," he or she would be surprised and disappointed to hear it on an Alternative station. "Ironically," states Hudson, "when you have dissatisfaction with a tiny core, all of a sudden your cure is going to grow, because the truth is that AC/DC's "You Shook Me All Night Long" is going to pull a hell of a lot larger audience than Alice In Chains." Bolton relays a similar outlook: "In thinking about such things for an Alternative station, the questions that go through my mind are that if we change, what new audience may align a certain group of people, but is there a larger group we would become more appealing to? In other words, how mass-assault can we become? In many cases, Alternative stations are overly alternative without the need to be, and they lose sight of their opportunity to have much higher Arbitron numbers due to their vision of what Alternative radio should be."

Listener Tolerance Underestimated

"I think that now, more than ever before, there are large amounts of music available that cross between the Active Rock, Alternative, and CHR spectrums," Bolton suggests. "Your job has to be not only taking care of the core, but building it as well."

The question ultimately is, Just how tolerant is the Alternative core of such musical changes? "They are more tolerant than the industry thinks, without a doubt," states Henry. The reason is that core listeners become core listeners not just because of the music you play, but because of all of the other elements as well. Much of the loyalty of the core is due to everything other than the music. Just because someone is core to your radio station doesn't mean that they fall into that category just because they like your music more than anyone else's. It has a lot to do with what's between the records and what the radio station does outside of the station.

One thing is certain: The way listeners think about a station centers around the specific music that they enjoy. "The bottom line," explains Henry, "is that listeners notice when stations play the music that they don't want to hear. If an Alternative station starts playing AC/DC, a listener doesn't like those songs, he or she will notice and change the station. But if an Alternative station starts playing active rock songs that the listener likes, then that listener won't change the station."

The Active Rock/Alternative question probably won't go away any time soon, and while industry trades will be bickering with commentary and convention panels will be full of programmers defending "their" format, listeners across the country will still be scanning their radios for that next song that they want to hear.

For the Record

W

NNX (99X)/Atlanta continues to prove its mettle as a promotional machine. This past February 14, the station hosted its annual Chinese New Year Concert, now on its third year and drawing a strong crowd.

The event, which sold out in four minutes, featured Matchbox 20, Third Eye Blind, Sister Hazel, and Drivin' N' Cryin'. Net proceeds for the event go to the Upper Chattahoochee Riverkeeper, a nonprofit organization that works to keep the Chattahoochee River clean and pollution-free.

In keeping with 99X's "leave no stone unturned" approach to promotion, the station also produced a T-shirt for the event, as well as a promotional CD featuring live, unreleased tracks from all of the participating artists.
MADD and Chrysler have teamed up to promote responsible driving and your station can join them!

The Chrysler Drunk Driving Simulator tour features a '98 Dodge/Plymouth Neon with an on-board computer program that delays the car's steering and braking. The car is programmed so your listeners can feel the effects of drunk driving without consuming alcohol.

This is the perfect way for your station to increase its community involvement and gain positive personality exposure. You can interview local police and spokespersons, announce hotline numbers and give away station promotion items supporting the event!

This free promotion is now available in these markets:

- Charleston
- Chicago
- Colorado Springs
- Des Moines
- Detroit
- Green Bay
- Hyannis, MA
- Jackson, MS
- Lincoln, NE
- Memphis
- Minneapolis
- Nashville
- Springfield
- Tulsa

Sponsored by Chrysler Corporation MADD®

Free Promotion!
GREAT COMMUNITY EVENT!!

R&R
MARKETING
310-788-1626
or e-mail hmowry@rronline.com
### Breakers

#### Days of the New

**Shelf In The Room (Outpost/Geffen)**

**TOTAL PLAYS/EDITIONS**

<table>
<thead>
<tr>
<th>CHART</th>
<th>107/157</th>
<th>58/4</th>
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</thead>
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#### Most Added

**Artist Titles (Label)**

| SEMISONIC Closing Time (MCA) | 68 |
|THIRD EYE BLIND Losing A Whole Year (Elektra/EEG) | 28 |
|SCOTT WOOLAND Barabara (Atlantic) | 28 |
|FUEL Shimmer (550 Music) | 23 |
|AGENTS OF GOOD ROOTS Come On (Let Your Blod.) (RC) | 14 |
|GOD LIVES UNDERWATER From Your Mouth (1500/A&M) | 13 |
|JIMMY'S CHICKEN SHACK Dropping Anchor (Rockshell) | 12 |
|JERRY CANTRELL Cut You In (Columbia) | 9 |
|SPACEHOOD Mungo City (HiFi/Sire/WB) | 8 |
|STEREOPHONICS A Thousand Trees (V2) | 8 |

### JIMMY'S CHICKEN SHACK

**"Dropping Anchor"**

**OVER 120,000 ALBUMS SCANNED ON TOUR WITH EVERCLEAR**

**MOST ADDED THIS WEEK & ALREADY ON: WHMF KEDJ XHRM KCXW WXDG GQ and more!**

### Most Increased Plays

**Artist Titles (Label)**

| JERRY CANTRELL Cut You In (Columbia) | +691 |
|SPACEHOOD Mungo City (HiFi/Sire/WB) | +580 |
|FASTBALL The Way (Hollywood) | +420 |
|FUEL Shimmer (550 Music) | +251 |
|SEMISONIC Closing Time (MCA) | +240 |
|EVERCLEAR I Will Buy You A New Life (Capstone) | +238 |
|GOD LIVES UNDERWATER From Your Mouth (1500/A&M) | +161 |
|DAYS OF THE NEW Shelf In The Room (Outpost/Geffen) | +157 |
|FOD FIGHTERS My Hero (Roswell/Capitol) | +131 |
|PEARL JAM Wastler (Epic) | +126 |

### Hottest Recurrents

**Artist Titles (Label)**

| SMASH MOUTH Walking On The Sun (Interscope) | +1051 |
|FOD FIGHTERS Everlong (Roswell/Capitol) | +868 |
|SUGAR Ray (Lava/Atlantic) | +725 |
|FROTH Fugitive (Polydor/M & M) | +436 |
|BOSSTONES Bouncing (Atlantic) | +817 |

### New & Active

**Artist Titles (Label)**

| ANI DIFRANCO little Plastic Castle (Righteous Babe) | 378 |
|SUBlime Bad Fish (Gallio/Alley/MCA) | 358 |
|WHISKEYTOWN Yesterday's News (Outpost/Geffen) | 329 |
|SEMISONIC Closing Time (MCA) | 303 |
|MATCHBOX 20 Real World (Lava/Atlantic) | 279 |

**Songs ranked by total plays.**
The raucous enthusiasm that the band inspired in the English HMV retail store performance is also being seen in audiences across the country as Feeder's single, "Cement," makes its presence increasingly known at radio.

Since its inception in 1984, the band (Grant Nicholas, vocals and guitar; Taka Hirose, bass; and John Lee, drums) has cut its teeth on electrifying live performances in front of the difficult-to-please and yet incredibly devoted surf and skate crowd. Add their live ferocity with the band's pop sensibility and you have a killer combination: a credible street band that records great songs.

- **Artist POV:** Nicholas on the band's songs: "The songs can be intense, but I'm really into pop melodies, so somehow it balances out. A song shouldn't be a therapy session, but then again it's got to ring true for me or I won't sing it."

— Jim Kerr

---

**Semisonic "Closing Time"**

**Lisa Worden on the Record**

I am very happy that KROQ is playing Semisonic's "Closing Time." It is the kind of song any 20-something could have written the lyrics to. It also contains one of the catchiest pop hooks I've heard in a long time, which is made even stronger when combined with Dan Wilson's endearing and sweet vocals. We have high hopes for this song and put it on immediately as it will surely cross to multiple formats.

---

**Lisa Worden on the Record**

While I'm still getting settled in L.A., I actually did find time to talk to a few people about music ... The tremendous buzz on Semisonic has translated into a tremendous add week against some stiff competition ... London continues to raise eyebrows, this time with some early major-market action and a strong buzz on Harvey Danger ... The Specials achieved the possibly unprecedented feat of hitting New & Active without having even serviced the single "It's You" to radio. With a CD single rushed to radio, expect lots of new action ... Fuel (Sky's Record Of The Week last week, match) combines it's imminent add week with some key upward rotations to follow through on the song "Shimmer's" early promise, debuting on the chart this week ... Finally, Restless looks to have a winner in Econoline Crush ... RECORD OF THE WEEK: Harvey Danger "Flagpole Sitta."
<table>
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<tr>
<th>PLAYS</th>
<th>ARTIST/LYRICIST</th>
<th>ALTERNATIVE PLAYLISTS</th>
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<tr>
<td>32</td>
<td>JONATHAN FATBOY CREED/My BARENAKED FUEU</td>
<td>SHIMMER OUR GREEN SHADOW/High AMOS/Siren BIG CORNELUS sunshower &amp; POPFIRE/_Zoot FIREAFTER/No BLIND Alow's FIVE/Brick NEW/Touch. To Cole/Fyffe In MARKET LOVE Star And 523-41 Wilson 84-1</td>
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</table>
Spacehog continues to orbit at the top of the Specialty Show Panel, with support from KPTU/St. Louis, KXTE/Las Vegas, and XTRA/San Diego. Meanwhile, Drill Team marches up to the second slot with airplay at WPJL/Philadelphia and WXRR/New York. Taking the bronze medal is 550 Music's high-octane Fuel, who rose from last week's No. 19 with support from WEJE/FL, Wayne and WBXX/Palm Beach. Ani DiFranco remains in the top five due to help from KTBJ/Houston and KJEE/Santa Barbara. AC/Contemporary Jerry's Bells "cuts in" the specialty line at WOXY/Cincinnati, and WXDX/Pittsburgh. Finally, don't overlook continued action from Samian, Ultrahorse, and Mustard Plug. Record To Watch 2 Skinny J's.

**NEW MUSIC SPECIALTY SHOWS**

**Boss ‘Hog!’**

WBZF/Florence, SC
Migraine Medicine Show
Neal Douthne
Monday, February 16

2 SKINNY J'S Hot Terri (Capricorn/Mercury)
SEMISINIC Closing Time (MCA)
AGENTS OF GOOD ROOTS Let You... (RCA)
DRILL TEAM Hold You Down (Reprise)
JACK BLACK Drive Them Wheels (Capacitone)
JODAN MEREDITH Fire Eater No Love... (DreamWorks/Sellers)
ANI DI FRANCO Little Plastic Castle (Righteous Babe)
HONEYGRIS Soap Opera (Capricorn/Mercury)
FUEL Shimmer (550 Music)
EDNASwap Tom (Island)

**TOP 20 ARTISTS**

1 SPACEHOG (HiFi/Sire/WB)
2 DRILL TEAM (Reprise)
3 FUEL (550 Music)
4 KMFDM (Wax Trax/TVT)
5 ANI DI FRANCO (Righteous Babe)
6 SAMIAM (Ignition)
7 AIR (Source/Caroline)
8 EDN PEDALS (Epic)
9 ULTRA HORSE (91/Red Ant)
10 GOD LIVES UNDERWATER (1500/A&M)
11 AGENTS OF GOOD ROOTS (RCA)
Airplay Includes: WBZF, WGSH, WXEX
12 ECONOLINE CRUSH (Restless)
Airplay Includes: KTED, KTMF, WNKK
13 JERRY CANTRELL (Columbia)
Airplay Includes: KFMA, KLZP, WXDX
14 FLUORESCEN (DGC/Geffen)
Airplay Includes: KJEE, KPTU, WNFF
15 2 SKINNY J'S (Capricorn/Mercury)
Airplay Includes: KFTE, KTCL, WXPP
16 MUSTARD PLUG (Hopeless)
Airplay Includes: KOME, KTCL, WXDX
17 SEMISINIC (MCA)
Airplay Includes: KCCX, KTCL, WJJE
18 SPIES (Fig)
Airplay Includes: KFRR, KHTY, WELO
19 FASTBALL (Hollywood)
Airplay Includes: KCED, KEQG, WH1G
20 ALC'S NOT WELL (Beyond/550 Music)
Airplay Includes: KTED, KFTE, XTRA

Compiled by Rich Michalowski
Five Common Myths About The Adult Alternative Listener

Arbitron’s P1 study shatters the myth of listener views

Arbitron’s groundbreaking study, America’s Top Stations: A Format Profile, was a detailed look at the core listeners of successful stations from across the country broken down by format. While the study’s findings clearly confirmed the long-held importance of P1 listeners to generating ratings, it also debunked a surprising number of common misperceptions about the Adult Alternative audience.

Myth No. 1

Adult Alternative stations have more core listeners and fewer casual listeners than other formats.

In Arbitron methodology, the listener who listens to your station more than any other in the market is defined as a P1 and contributes the majority of quarter-hours to your station. These are the core listeners who most affect your ratings.

This is the underlying principle behind the importance the radio industry places on servicing the core audience. For Adult Alternative radio, the belief has long been held that the format may have fewer listeners, but at least they are more core listeners and not the casual button-pushers that you see in formats like Top 40 or Alternative. This principle is even more important since the format’s “core” is generally lower than average. Unfortunately, this belief is not borne out by the facts.

Thirty-three percent of Adult Alternative listeners can be defined as core to the format, a figure that is lower than the overall average for all formats. To put this figure in perspective, Adult Alternative has a smaller percentage of core listeners than CHR and Alternative. Also, 31% of all Adult Alternative listeners are avid button-pushers, listening to more than four stations regularly. This is the worst figure of any format.

Myth No. 2

Another one of the format’s greatest strengths is its ability to reach at-work listeners. The Adult Alternative format proved to be one of the best in the country at reaching people at this location.

Adult Alternative core listeners are more loyal than other formats’ core listeners.

Arbitron’s P1 study clearly shows that this is simply not true. In fact, Adult Alternative listeners are less loyal than the average radio listener. Listener loyalty is generally described in terms of listeners listening to your station at the exclusion of others. In Arbitron parlance, this is known as exclusive cume. Adult Alternative’s exclusive cume is 18%, which is lower than the overall average of 21%.

The picture gets only darker when you look at the slightly fewer loyal listeners who listen to only your station and one other. Only 32% of Adult Alternative listeners limit their listening to two stations, including yours. This is much lower than the industry average of 44%, and is the third worst behind Modern AC and Sports.

Myth No. 3

Adult Alternative core listeners listen longer over time than other formats’ core listeners.

This myth is particularly insidious, because it leads some programmers to limit their rotations due to the perception that their listeners are listening longer and thus exposed to the music more than in other formats. This is not true. Arbitron figures for Adult Alternative’s core listeners show an average of 14 hours and 38 minutes, which is not only not exceptionally high, but actually their third-lowest figure. The only formats that have listeners who listen to their stations less are Alternative and News. Every other format has listeners who listen to their stations longer than Adult Alternative, including CHR, Active Rock, and Modern AC.

Myth No. 4

Adult Alternative core listeners listen in average segments of one hour and 26 minutes. The industry average is one hour and 36 minutes. It is interesting to note that the format that comes closest to this 1:26 figure is CHR, which clocks in at 1:23.

These results underscore the point made earlier about the dangers of looking down rotations to account for mythical listening habits. When combined with Arbitron’s finding that Adult Alternative core listeners turn the station on an average of 10.3 times a week, it is easy to see that listeners listen to the station a little less than twice a day in increments of one hour and 26 minutes. This is a repudiation of the traditional view of Adult Alternative listeners turning the station on and ripping the dial off.

Uncovering The Format’s Strengths

Several findings within the Arbitron study confirmed generally held beliefs about the format. As mentioned earlier, the focus of the study was the effect of P1 (core) listeners on a station’s ratings. The study confirmed the importance of these listeners in all formats, Adult Alternative included. Adult Alternative core listeners provided 72% of all quarter-hours for the stations. In other words, three-fourths of your ratings come from your core listeners.
<table>
<thead>
<tr>
<th>Breakers</th>
<th>New &amp; Active</th>
</tr>
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<tbody>
<tr>
<td><strong>VERVE</strong> Bitter Sweet Symphony (Hut/Virgin)</td>
<td><strong>JONNY LANG</strong> Missing Your Love (A&amp;M)</td>
</tr>
<tr>
<td><strong>LORENA MCKENNITT</strong> The Mummers’ Dance (Quutin Road/WB)</td>
<td><strong>NAKED</strong> Rainin’ On The Sky (Red Ant)</td>
</tr>
<tr>
<td><strong>ERIC CLAPTON</strong> My Father’s Eyes (Duck/Reprise)</td>
<td><strong>PETER CASE</strong> Let Me Fall (Vanguard)</td>
</tr>
<tr>
<td><strong>ALANA DAVIS</strong> 32 Flavors (Elektra/EEG)</td>
<td><strong>RADIOHEAD</strong> Karma Police (Capitol)</td>
</tr>
<tr>
<td><strong>MARCY PLAYGROUND</strong> Sex And Candy (Capitol)</td>
<td><strong>ANI DRIFANCO</strong> Little Plastic Castle (Righteous Babe)</td>
</tr>
<tr>
<td><strong>AGENTS OF GOOD ROOTS</strong> Smiling Up The Frown (RCA)</td>
<td><strong>STEVE POLTZ</strong> Silverlining (Mercury)</td>
</tr>
<tr>
<td><strong>MATCHBOX 20</strong> 3am (Lara/Atlantic)</td>
<td><strong>HERMAN AND WILLIAMS</strong> No Doubt I’m Dreaming (A&amp;M)</td>
</tr>
<tr>
<td><strong>B. B. KING w/BONNIE RAITT</strong> Baby I Love You (MCA)</td>
<td><strong>FLEETWOOD MAC</strong> Landslide (Reprise)</td>
</tr>
<tr>
<td><strong>B. B. KING w/BONNIE RAITT</strong> Baby I Love You (MCA)</td>
<td><strong>FREDDY JONES BAND</strong> Mystic Buzz (Capricorn/Mercury)</td>
</tr>
</tbody>
</table>

**WHISKEYTOWN** Yesterday’s News (Outpost/Geffen) Total Plays: 128, Total Stations: 14, Adds: 1
**PATSY LARKIN** Wolf At The Door (High Street/Windham Hill) Total Plays: 114, Total Stations: 13, Adds: 0
**FINLEY QUAYE** Sunday Shining (550 Music) Total Plays: 92, Total Stations: 9, Adds: 9
**PEARL JAM** Whirlwind (Epic) Total Plays: 96, Total Stations: 10, Adds: 2

Songs ranked by plays

**BRENNER** Songs ranked by playings 250 plays or more for the first time. Buells 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 into the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.
BONNIE RAiTT
one belief away

the first single from the new album

fundamental

Produced by Mitchell Froom, Bonnie Raitt and Tchad Blake
Management: Ron Stone and Jeffrey Hertz for Gold Mountain Entertainment
Tour starts April 10.
hollywooddahevedera.com/raitt
REPORTERS

Stations and their aids by track listed alphabetically by market

WOLX/WLTV, NY
PD: Nick Roller, MD
Gen. Mgr: Joy Wheeler
Street Rep: David Toomey (播出)

WBNY, NY
PD: Mike Breen
Gen. Mgr: Bill DeNicola
Street Rep: Steve Wexler (播出)

WNYV, NY
PD: Tom Sanson
Gen. Mgr: Tom Sanson
Street Rep: Jeff Schaefer (播出)

WNYC/WRCN, NY
PD: Howard Rosenberg
Gen. Mgr: Howard Rosenberg
Street Rep: Paul Tagliamonte (播出)

WNNX, GA
PD: Mike Moss
Gen. Mgr: Mike Moss
Street Rep: Greg Moss (播出)

WING, GA
PD: Eric Mullen
Gen. Mgr: Eric Mullen
Street Rep: James Morgan (播出)

WNLX, NY
PD: John Miller
Gen. Mgr: John Miller
Street Rep: John Miller (播出)

WNN/TX
PD: Count Lee
Gen. Mgr: Count Lee
Street Rep: Count Lee (播出)

WYCD, NC
PD: Mike Byers
Gen. Mgr: Mike Byers
Street Rep: Mike Byers (播出)

WCTG, NC
PD: Steve Shoop
Gen. Mgr: Steve Shoop
Street Rep: Steve Shoop (播出)

WXTU, MD
PD: Bob Ficke
Gen. Mgr: Bob Ficke
Street Rep: Bob Ficke (播出)

WTM, OH
PD: John Reilly
Gen. Mgr: John Reilly
Street Rep: John Reilly (播出)

WUI, OH
PD: Mike Miller
Gen. Mgr: Mike Miller
Street Rep: Mike Miller (播出)

WQCB, OH
PD: Mike Craver
Gen. Mgr: Mike Craver
Street Rep: Mike Craver (播出)

WZLX, MA
PD: Steve Newcomb
Gen. Mgr: Steve Newcomb
Street Rep: Steve Newcomb (播出)

WRIC, MD
PD: Mike Smith
Gen. Mgr: Mike Smith
Street Rep: Mike Smith (播出)

WMSL, MD
PD: Mike Shorland
Gen. Mgr: Mike Shorland
Street Rep: Mike Shorland (播出)

WBBQ, NC
PD: Mike Barnett
Gen. Mgr: Mike Barnett
Street Rep: Mike Barnett (播出)

WUSN, NC
PD: Mike Whalen
Gen. Mgr: Mike Whalen
Street Rep: Mike Whalen (播出)

WGRD, MI
PD: Mike Riker
Gen. Mgr: Mike Riker
Street Rep: Mike Riker (播出)

WYXY, MI
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WBSX, LA
PD: Mike Brelsford
Gen. Mgr: Mike Brelsford
Street Rep: Mike Brelsford (播出)

WBEA, IL
PD: Mike Anderson
Gen. Mgr: Mike Anderson
Street Rep: Mike Anderson (播出)

WLSA, LA
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQDM, FL
PD: Mike Daniel
Gen. Mgr: Mike Daniel
Street Rep: Mike Daniel (播出)

WQMB, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQIC, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQRR, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQYK, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQCS, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQCL, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQFM, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQXL, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQXT, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQWQ, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQYQ, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQYR, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQYC, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQYK, FL
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Street Rep: Mike McLaughlin (播出)

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PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQYR, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)

WQYK, FL
PD: Mike McLaughlin
Gen. Mgr: Mike McLaughlin
Street Rep: Mike McLaughlin (播出)
ebba for sb erg been there

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These stations couldn't wait:

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KINK
WRLT
KGSR
WDET
WYEP
KXL
WXLE
WNCS
WMVY
WRNX
KFXJ
KACV
XHRM

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direct management group: steven jensen and martin kirkup
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A new radio station (Hot AC) in Nigeria on the West African Coast, seeks fulltime talent for all day-parts to start May 1, 1998. We offer a great working environment with excellent conditions, including furnished accommodation, medical insurance, transportation and good remuneration. Are you fun living with energetic delivery? Are you quick with telephone and good at production? Can you make our station sparkling? Then rush tapes (including recordings of Good Morning Lagos and Good Morning Nigeria) and salary expectations to: COCO FM, AIM Group, c/o Tatsiana Mounnball, 10465 Eastbourne Ave, Apt. 301, Los Angeles, CA 90024. Only shortlisted applicants will be contacted. EEO.

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Atlantic Star Communications/Neiba continues to grow and we need you! AC (all vari- eties), Oldies, News/Talk, Country programming, on-air and sales, send T&R now for upcoming assignments. Digital automation experience preferred. Spanish biling is helpful for PD candidates. Don’t delay! Send to Bill Hess, Regional VP/Programming, 644 Westport Ave., Norwalk, CT 06851. Atlantic Star is an Equal Opportunity Employer M/F.

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**THE SHAKESPEARE FESTIVAL**
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52. MARKETING: Local Cable Systems. Send resume to: President, Cumberland Cable, Cumberland, MD 21502, EOE (02/28)

**WORLDWIDE**
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52. Radio Stations in Georgia, Norway and the UK. Send resume and salary expectations to: President, Groupe MDR, PO. Box 140, The Hague, The Netherlands.

Thank you for your assistance in my job placement. — P.P., Miami. Thanks again to you and everyone else at National. — D.J., Miami. Thanks for getting me the best job I've ever had. — D.J., IOWA. I couldn't have done it without your help. — M.C., Lincoln, NE. Five years ago I used your service, I now need you again. — M.S., Chicago. National makes live presentations on your behalf to our stations. SINCE 1981. We must be doing something right. ACT NOW!

**WANTED: HOT SPORTS TALK PROGRAM DIRECTOR**
Must have background in exciting, fun radio. Great opportunity in major market. Must "get" entertaining sportscaster of Stone, Ferrall or Don Imus. Talk & Roll sports. Send resume. Radio & Records, 10100 Santa Monica Blvd., #453, 5th Floor, Los Angeles, CA 90067, EOE.

**Closing Notice:**
*She's Too Bad, He's Too Good...* is no more. Call now for a new future. EEOC/AA M/F DH.

**INTERNATIONAL**
COOL FM LAGOS A new radio station (Hot AC) in Nigeria on the West African Coast, seeks fulltime talent for all day-parts to start May 1, 1998. We offer a great working environment with excellent conditions, including furnished accommodation, medical insurance, transportation and good remuneration. Are you fun living with energetic delivery? Are you quick with telephone and good at production? Can you make our station sparkling? Then rush tapes (including recordings of Good Morning Lagos and Good Morning Nigeria) and salary expectations to: COCO FM, AIM Group, c/o Tatsiana Mounnball, 10465 Eastbourne Ave, Apt. 301, Los Angeles, CA 90024. Only shortlisted applicants will be contacted. EEO.

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CREATIVE MUSIC DIRECTOR AND ON-AIR MUSIC HOST

KCRW-FM, the leading National Public Radio station in Southern California, is seeking a gifted music programmer to host station's next 3-hour daily music program, Morning Becomes Eclectic. Format includes eclectic music mix (pop, world, blues, alternative), interviews and regular live performance with cutting-edge as well as name artists and bands. Individual is also required to develop new air talent and provide artistic and promotional leadership. Experience with on-air fund-raising or commercial announcing required. Great opportunity in the music and entertainment capitals of Los Angeles and Santa Monica. Send letter and resume now to: Ruth Seymour, General Manager KCRW-FM, 1900 Pico Blvd., Santa Monica, CA 90405. KCRW is an equal opportunity employer.

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Free Opportunities listings should be
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For further information, contact:
Stuart Malamud, R&R
EXECUTIVE DIRECTOR
40 West 57th St, Suite 1010
New York, NY 10019
(212) 751-6429
(212) 757-4643
(203) 683-9142

MARKETPLACE

RADIO & RECORDS

1010 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

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MARKETPLACE

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Rates are per wave (maximum 30 word per inch
heading). Includes generic broker. If logo, custom
type or larger heading are required, add $2.00
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pear on R&R's web site. (www.ronline.com).

Blind Box: add $30

The R&R Ad Express and your fax number add $12
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ply to Blind Box ads, but a $50 service charge is
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Individual seeking employment may run ads in the
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Deadline
To appear in the forthcoming week's issue, your ad must be received by Thursday
next (PDT), eight days prior to issue date. Ads are available to R&R Opportunity
1010 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.
Music Row is home to over 20 record labels, and, for seven consecutive years, MCA/Nashville has had the distinction of being the top country label in the top country town. This dynamic company has a roster that includes award-winning superstars such as Reba McEntire, Vince Gill, and George Strait, along with up-and-coming talent including David Lee Murphy, Chely Wright, and Big House. A resurrected Decca Records was launched three years ago, and it, too, is enjoying success with veteran Mark Chesnutt and several breakthrough artists.

Leading these incredible teams on the road to unprecedented success is consummate music man Bruce Hinton. Having co-founded the first national independent country record promotion company, Hinton proved his confidence and belief in the long-term success of country music early on.

Key to his success: "The philosophy of both myself and Tony Brown is that we really wanted the special artists. When I took over MCA, we sharply reduced the artist roster to about 15 or 16 artists, and we still hold to about the same number today. It is really about great music and artists who can sustain.

How he sees country music changing: "From traditional music being about 60% of a station's playlist, it is now about 30%. Who knows what way the pendulum may swing?"

Is he surprised that country has become so broad-based? "Country is about good music. Radio has to stay on top of the masses. In Country, had the stations splintered into subformats, overall growth would have been a problem. Radio has been smart and understands the balance."

Greatest career triumphs: "When I knew that we were on course for MCA to become No. 1. We had been in the middle of the pack and were so busy getting to the top that we never had time to stop and breathe. You work your tail off and are too busy to know it!"

On staying No. 1: "It is much harder staying there than getting there. Nothing less than working harder is the real answer. We are constantly evolving and constantly asking the question, 'What if?' At MCA, we are a culture of no bad ideas. We have to keep the ideas flowing. Bottom line, our success is our people."

Greatest disappointment: "I don't think that way. I don't dwell on them; I move on."

An artist he regrets not signing: "Typically, you are not envious of other artists, because your focus is on who you sign, not what's across the street. We are lucky to have who we have. I do have great admiration for Alabama, because they have kept their career focus, continue to keep their material relevant, and give back to the community."

One thing people would be surprised to learn about him: "I am a total jazz fanatic and, more specifically, a fan of keyboard artists. That music gives me a great amount of pleasure and allows me an opportunity to give my business mind a rest."

Person he most admires: "Abraham Lincoln. Doing what he did at the time he did it and with the country in the condition it was then was more courageous than anything we can relate to today."

Favorite song: "Oscar Peterson's rendition of 'Tenderly,' recorded live at Carnegie Hall in the '50s. Every time I play it, it gives me goose bumps."

Favorite television show: "Although I watch very little, there is one show that I make an appointment to watch: Seinfeld. I got on the bandwagon the first year it came on, and I was hooked. I am also a CNN junkie when I need that news fix."

Favorite format: "Basically Country — and NPR, to hear All Things Considered."

Favorite movie: "To Kill A Mockingbird. It works on so many levels, it is genius!"

Favorite book: "Anything by Elmore Leonard. I love his characters and the dialogue. It is so vivid and real."

Favorite beverage: "Any great cabernet, and I do love California wine. Sterling is a very good, everyday wine."

Stock recommendation: "I have a biased interest in major media companies, Seagram's included. Five and 10 years out, it is hard to imagine that they wouldn't perform well. The world of entertainment takes deep pockets, and I believe these types of stocks are a very good play for long-term investors."

Hobbies: "Vegetating! Working very long hours, I have finally come to see the wisdom of balance in one's life. Spending time with my family and planning real vacations are very important. I do have two things on my wish list: One is to become computer literate, and the other is to learn to speak Spanish."

Thoughts on retirement: "I am as fired up and motivated as ever to keep MCA at the level it enjoys today. There is no retirement in the near future."
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