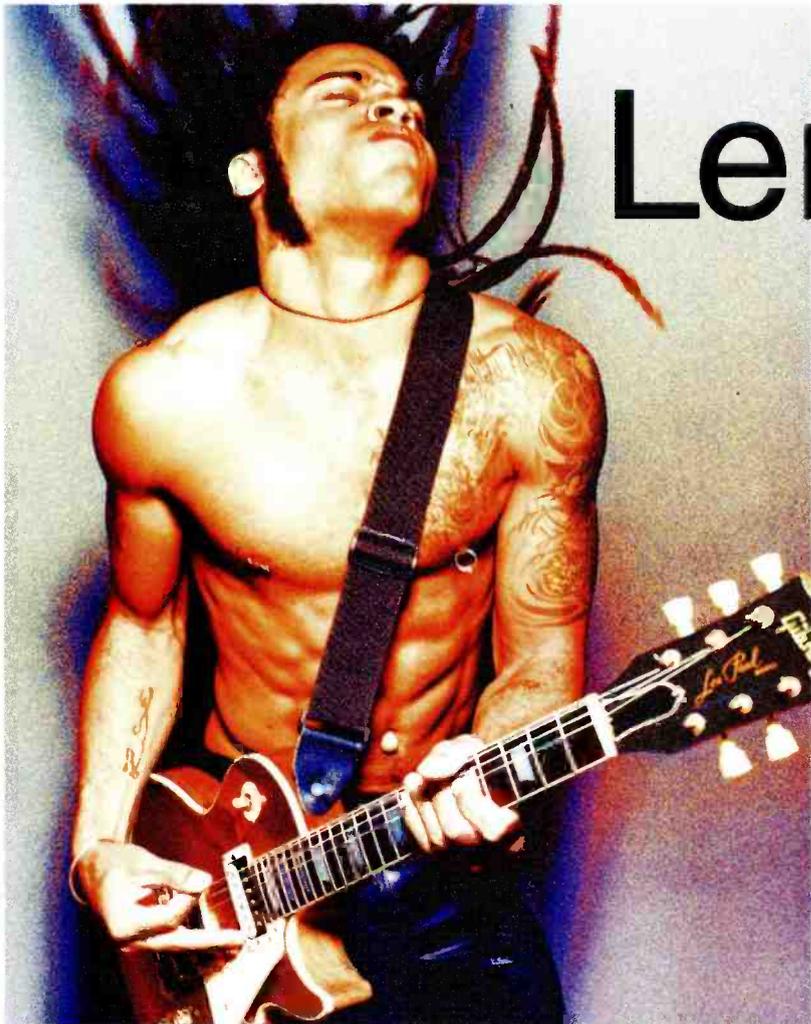


The Boys Are Back

As you're reminded in this week's CHR special, teen females remain vital to the format. Helping to generate strong Time Spent Listening from that segment are Jive's **Backstreet Boys**, Arista's **Five**, and RCA's **'N Sync**, whose "Tearin' Up My Heart" climbs to No. 6 on this week's R&R CHR/Pop chart.



No, this isn't the Manhattan phone book you're holding, but it *is* R&R's biggest-ever issue! Our second-annual CHR special spans 84 pages and is a *must-read*. It begins on Page 35.



Lenny Kravitz

September

- 12 Vancouver BC
- 13 Seattle WA
- 15 Berkeley CA
- 16 Los Angeles CA
- 18 San Diego CA
- 19 Phoenix AZ
- 20 Las Vegas NV
- 23 Dallas TX
- 25 Austin TX
- 26 New Orleans LA
- 27 Houston TX
- 29 Oxford MS

on tour

October

- 3 Milwaukee WI
- 4 Chicago IL
- 6 Indianapolis IN
- 7 Columbus OH
- 9 Detroit MI
- 10 Bloomington IN
- 11 Cleveland OH
- 13 Cincinnati OH
- 14 Pittsburgh PA
- 17 Lewiston ME
- 20 Toronto ONT
- 22 Philadelphia PA
- 24 New York NY
- 25 Washington DC
- 26 Boston MA

Representation:
Craig Fruin and
Howard Kaufman
HK Management

"Thinking Of You"

Story Developing At
Top 40 & Urban



Performing on MTV
Video Music Awards
September 10th

U.S. Tour Starts 9/13

Pop

New! KLLC/San Francisco
WPTE/ Norfolk
WXXM/Philadelphia
WHZZ KLAZ WCIR
WRQK & many more

Urban

WYLD KJNS
KDKO WPLZ
WTMP WIZS
WBLX KPRS
and many more

"Fly Away"

Taking off at Modern Rock:
+200 spin increase
R&R 35-28
BDS 35-27*
New adds include:
Y100, KDGE, WMAD, WRXR

Continued success at Rock Radio:
+100 spin increase
R&R Active Rock 22-19
BDS Active Rock 22-18*
New Adds Include:
KUFO, WYSP, KLOL, KISW, WHJY

On over 180 rock and alternative stations combined!

A proven hit with major callout stories at:
WBCN, Live 105, KKND, WZTA #1, KBPI,
K10Z, WJRR, KRXQ, WXTB, KEDJ

"5" album sales soar back up to over 10,000 each week.

TRISHA YEARWOOD

YOUR
HEART
WILL
FOLLOW...

"WHERE YOUR ROAD LEADS"
(the duet with Garth Brooks)

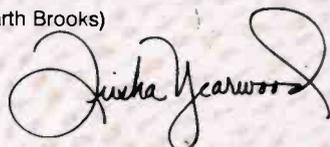
The follow up single to four consecutive number ones.

CMA NOMINATIONS

Female Vocalist Of The Year

Vocal Event Of The Year (with Garth Brooks)

Thank you for your consideration.



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HAS N/T RADIO HAD ITS FILL OF BILL & MONICA?

Okay, you've seen the polls: Americans are sick and tired of the presidential scandal. Maybe so, but there's a substantial segment of the population willing to wait 45 minutes or more to get on N/T radio and discuss the issue. This week, **Al Peterson** took an informal poll of America's leading Talk radio programmers. The responses were predictably ... varied.

Page 28

RADIO AND THE INTERNET

Adults are logging onto the Internet — radio web pages, specifically — in larger numbers than you might have imagined. Stats compiled by **Media Audit** are presented here.

Page 17

TELECOM STRESS BUSTER

Consolidation got you down? You're certainly not alone. One company that provides employee assistance in the media industries calls this phenomenon CIS — Consolidation-Induced Stress. An expert counsels how to deal with it.

Page 16

IN THE NEWS

- **RAB** reports spectacular July revenue gains
- **KTXQ/Dallas** flips to "Jammin' Oldies" format
- **Matthew Ross** becomes GM for WALR & WJZF/Atlanta
- **Dave Ferguson** appointed PD of WLLD/Tampa
- **Bill McElveen** named Bloomington Exec. VP

Page 3

THIS #1 WEEK

CHR/POP

- **AEROSMITH** I Don't Want To Miss A Thing (Columbia)

CHR/RHYTHMIC

- **AALIYAH** Are You That Somebody? (Atlantic)

URBAN

- **BRANDY** I/MASE Top Of The World (Atlantic)

URBAN AC

- **TEMPTATIONS** Stay (Motown)

COUNTRY

- **GEORGE STRAIT** True (MCA)

NAC/SMOOTH JAZZ

- **LEE RITENOUR** Ooh-Yeah (I.E./Nerve)

HOT AC

- **GOO GOO DOLLS** Iris (Warner Sunset/Reprise)

AC

- **CELINE DION** To Love You More (550 Music)

ACTIVE ROCK

- **CREED** What's This Life For (Wind-up)

ROCK

- **DAYS OF THE NEW** The Down Town (Outpost/Geffen)

ALTERNATIVE

- **BARENAKED LADIES** One Week (Reprise)

ADULT ALTERNATIVE

- **CHRIS ISAAK** Please (Reprise)

NEWSSTAND PRICE \$6.50



Chancellor & Capstar Merge In \$4.1 Billion Stock Deal

Transaction forms nation's largest radio group

By JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF

They'd been dancing close together for so long that everyone knew something was up. So it comes as no surprise — yet is still stunning — that Dallas-based **Chancellor Media** last week said it would pay \$4.1 billion in a stock-for-stock deal to merge with Austin-based **Capstar Broadcasting**.

Both groups are funded, in part, by Hicks, Muse, Tate & Furst, a Dallas-based investment firm that has global interests. Together, the two relatively new broadcasting giants become the nation's largest radio group and, when coupled with the company's fast multiplying outdoor and television divisions, make Chancellor the multimedia company that defines big Texas thinking.

The resulting company — which will keep the Chancellor name — will have 463 stations in 105 markets reaching an estimated 65 million weekly listeners. Combined, the group

CAPSTAR/See Page 13

Chancellor Now In Outdoor's Top Five

It buys Whiteco Advertising for \$930 million

Chancellor Media continued to graze in the great outdoors, this week gobbling up **Whiteco Industries** — the nation's largest privately held billboard company — for an impressive \$930 million. The deal makes Chancellor, a pure-radio group until April, one of the top five outdoor companies in the U.S.

The cash deal at 12.4 times Whiteco's projected 1999 cash flow could boost Chancellor's 1999 cash flow by 10 cents per share. The acquisition comes on the heels of Chancellor's Thursday announcement that it will pay \$4.1 billion for Capstar Broadcasting (see story, above). Whiteco, formed in 1935, has

WHITECO/See Page 21

Radio Stocks Sink With Dow, But IPOs Are Ready To Sail

CBS Corp. says the nose dive the stock market took on Aug. 31 will not impact its IPO of 20% of Infinity Broadcasting, the new entity consisting of its radio and outdoor properties that is to be spun off by year's end. And Wall Street analysts agree that it would take a fundamental shift in the economy to hurt the prospects of that and other media public offerings.

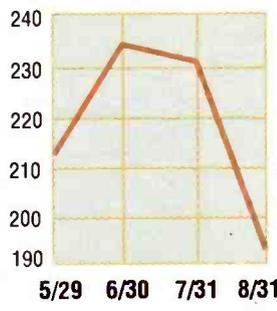
On Monday, the Dow plummeted 512.61 points to 7539.07 (down 6.37%); the S&P 500 fell 69.61 to

957.53; and the technology-heavy Nasdaq exchange suffered its greatest percentage loss ever (8.57%), down 140.43 to 1499.25. As the Nasdaq drop evidenced, tech issues were the most affected: Broadcast.com lost \$6.50 to finish at \$37.88 (down 14.65%), and CD Radio lost \$2.88 to end at \$15.13 (off 15.97%).

Radio stocks were not spared from the bloodshed. The R&R/Bloomberg Index plummeted 16.60 points

STOCKS/See Page 21

Radio Stocks Slide



Source: Bloomberg R&R Radio Index

Back To Infinity And Beyond

CBS to spin off radio/outdoor division & sell 20% stake in IPO; Karmazin to head new entity

By MATT SPANGLER
R&R WASHINGTON BUREAU

It must have seemed like instant Karmazin: While stock markets across the world plummeted on Aug. 27, **CBS Corp.** — and former radio giant **Infinity Broadcasting** — rose from the ashes.

CBS gained \$2.06 that day, closing at \$29.25, and saw its heaviest volume since Oct. 1, 1997 on the news that it was "re-engineering" its media holdings — spinning off its radio and outdoor holdings into a new company called **Infinity Broad-**



Karmazin

casting. This will "unlock the value of our largest and fastest-growing operating segment," said Chairman/CEO Michael Jordan.

The deal separates CBS' most precious assets — radio accounts for about 60% of the company's profits and is worth \$20-\$23 billion — from its money-losing \$3-\$6 billion TV Group (the O&Os, cable, and the ratings-handicapped network) and makes 20% of the new Infinity available to the public. It enables CBS to

CBS/See Page 10



The CHR format is rockin' and rollin'!

CHR radio is riding a great big resurgent wave of popularity it hasn't seen since the beginning of this decade, and that some feared — thanks to fragmentation — would never be experienced again.

So why has the format done so well this year and how can it shore up against future assaults? CHR Editor **Tony Novia**, along with a cast of all-star authors, tackle these and numerous other questions in this, **R&R's** 84-page second-annual special, "CHR: Must Hear Radio!" We hope you enjoy this great learning tool from start to finish. It begins on Page 35, and here are some highlights:

- **Marc Chase** with the annual "State of the Format"
- **Randy Michaels** shares his secret to managing creative people
- **John Fullam** and the CHR "twin towers" he manages in New York
- **Dave Robbins** on "the business of people"
- **Jack Taddeo** of Capstar tells of the resurgence of the corporate PD
- **Don Benson** recalls his rise from Scott Shannon gofer to group exec
- **Clarke Ingram** describes why CHR is a lifestyle for him
- **Randy Kabrich** and **Guy Zapoleon** on callout research

Demos & regions now in R&R Callout America

R&R's Callout America undergoes a data expansion this week. Now included in the weekly feature are individual breakout scores for three demographic cells: 12-17, 18-24, and 25-34. Breakout data for the East, South, Midwest, and West regions will also appear. All songs listed in the weekly Callout America chart will still be ranked by total favorability estimates.

"With the input of radio programmers and label executives almost four years ago, **R&R** launched Callout America to get weekly opinions on pop music from CHR listeners and record buyers," notes **R&R** CHR Editor **Tony Novia**. "Information is power, and this week Callout America will empower the radio and record communities with weekly expanded regional and demographic information in addition to our total overall favorability estimates that have become such an important part of weekly music decisions."

R&R Director/Charts & Formats **Kevin McCabe** explained, "The success of Callout America speaks for itself. We're very appreciative of the support from both industries, and we're fully devoted to maintaining Callout America's accuracy, reliability, and credibility, which our readers

CALLOUT/See Page 13

HOLE

Celebrity Skin

The First Track And Video From The Forthcoming Album CELEBRITY SKIN

Performing on MTV Awards September 10
In Stores September 8



Top 5 Phones

WXRK - New York	Q101 - Chicago	Live 105 - San Francisco
WBCN - Boston	WHFS - Washington	99X - Atlanta
KNDD - Seattle	WXDX - Pittsburgh	Y100 - Philadelphia

And Many More!

R&R Alternative **23** - **11** BREAKER 1890x (+910)
BDS Modern Rock Monitor 24* - 11* 1500x (+597)

R&R Active Rock **46** - **18** BREAKER
BDS Active Rock 37* - 16*

R&R Rock Debut **49**
BDS Mainstream Rock Debut 24*

 **EXCLUSIVE**

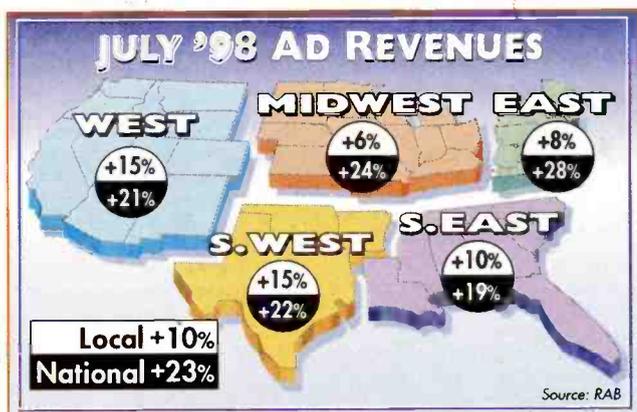
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Ross Rises To GM For AURA/Atlanta

Matthew Ross has ascended to the newly created GM position at Atlanta's Gospel/Urban AC combo WALR-AM & FM and NAC/Smooth Jazz WJZF-FM. The stations are sold by Atlanta Urban Radio Alliance (AURA), a joint venture between Cox subsidiary WSB Inc. (owner of WJZF) and Ring Radio (owner of WALR-FM and operator of WALR-AM via an LMA with Allied Media). Ross will report to a board of directors comprised of two Ring and two Cox executives.

"These three stations really focus on the adult black consumer in Atlanta, perhaps the capital for that demographic in America today," Ross told R&R. "Our goal is to maximize the revenue for complementary stations. The results of

ROSS/See Page 10



National Ad Sales Skyrocket

Although the GM strike was in high gear during July, national ad business was in cruise control, with business climbing 23% when compared to the July of last year, according to RAB numbers. Big double-digit increases were evident in all regions of the country on the spot scene, and even local business was up double digits in the three sunbelt regions. On a year-to-date basis, business is up 10% local, 15% nationally, and 11% overall. RAB President/CEO Gary Fries said the industry is on pace to celebrate another record year.

Rock KTXQ Flips To 'Jammin' Oldies 102'

With the opening blast of Jr. Walker & The All Stars' "Shotgun," KTXQ/Dallas was reborn at 3pm last Monday (8/31) as "Jammin' Oldies 102." Chancellor's decision to change formats ended Q102's 25-year history as a Rock outlet for the Dallas-Ft. Worth metroplex.

Calling the Walker classic "the quintessential anthem of the format," KTXQ VP/GM Pat Fant told R&R the flip came following months of research regarding the station's status in Dallas' Rock marketplace. He

KTXQ/See Page 21

Ferguson Gets Wild As WLLD/Tampa PD

Former WXYV/Baltimore PD Dave Ferguson has been appointed PD at Entercom's new CHR/Rhythmic WLLD (Wild 98.7)/Tampa. Prior to programming in Baltimore, Ferguson programmed KEZB/El Paso, WPGC/Washington, and KSFM/Sacramento.



Ferguson

WLLD & WYUU VP/GM Drew Rashbaum told R&R, "It was important when I brought somebody in that it was someone who I thought would work well within the current structure at the station. Dave has recent experience in the format and is obviously a pro; he feels the format, lives the lifestyle, and has a lot of experience, including working with our consultant, Jerry Clifton. He's also successfully programmed the Rhythmic format in some pretty big markets. Dave is a street-oriented guy — he gets into the street and looks up at the peo-

FERGUSON/See Page 10

NAB's McElveen Becomes Bloomington EVP

WISW-AM, WOMG-FM & WTCB-FM/Columbia, SC President/GM Bill McElveen has been named Exec. VP of the stations' parent company, Bloomington Broadcasting. He reports to company President/CEO Ken Maness.

"I've become more and more involved with corporate responsibilities in the past year," McElveen told R&R. "We have had some restruc-

turing in our senior management team — it bought the company from its previous ownership in the past year. We're very excited about the future and anticipate growing the company at a substantial rate."

McElveen said the company's first priority is to "make sure we are as solidly entrenched in our current markets as possible." Bloomington

McELVEEN/See Page 21

Opening A New Chapter



The Southern California Chapter Of American Women In Radio And Television (AWRT) inducted Fresh Produce Ent. President Patricia Sullivan (bottom row, fourth from left) as its 1998-'99 President, recently. The ceremony, held at the Museum Of Radio And Television in Beverly Hills, CA, also recognized the 14 past and future presidents of the organization. They include (top, l-r) Jeanne De Vivier Brown ('74-'75), Helen Neilsen Allen ('71-'73), Dayna Adams ('94-'95), Barbara Riegle ('82-'83), Donna Cox Wells ('84-'85), Mari Aala Massakas ('89-'90), and Phoebe Beasley ('77-'78); (bottom, l-r) Stacey Kumagai ('99-'00), Nancy Akers ('91-'92), Shirley Jackson ('97-'98), Sullivan, Fran Zone ('86-'87), Cristy Trembly ('96-'97), and Phyllis Lycett ('80-'81).

R&R Observes Labor Day

In observance of the Labor Day holiday, R&R's Los Angeles, Nashville, and Washington, DC offices will be closed Monday, September 7.



Many Happy Returns

Not every job works out. There have been times when radio people who've accepted a new position suddenly changed their minds and headed back to their old gig ... sometimes within a month, as R&R occasionally reported.

To wit: in September 1978, the morning team of Charlie & Harrigan left KCBQ/San Diego for WRKO/Boston. A week in Beantown had them "homesick" and scurrying back to their former jobs.

Or APD Ted Edwards, who left KGB/San Diego at the start of 1986 to become PD of WYYY/Baltimore. Four weeks later, he returned to KGB — as PD.

Perhaps the quickest turnaround belongs to Mike McVay, who in 1979 was named PD of KBZT/San Diego, but after just three days in California, decided to return to WAKY/Louisville as PD.



Ted Edwards (circa 1984)

Sticking With Radio For 25 Years



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Groups Not Indebted For Fines From Former Owners

□ FCC indecency guidelines still on hold

By Matt Spangler
R&R Washington Bureau

So you just bought a radio station. With it came a studio, a transmitter, sales and programming staffs, an attorney, and — hello, what's this? A gift from Uncle Sam, courtesy of the FCC: a "notice of apparent liability" for \$10,000 for violating the agency's code of decency in 1992. Why do I have to pay this? you ask.

The answer is: you don't. Just ask KGB-FM/San Diego, which just received a "forfeiture order" reducing the station's fine for three broadcasts in 1992 deemed indecent by the FCC. Those broadcasts — which included the airing of a song called "Candy Wrapper" ("I whipped out my Whopper and whispered, 'Hey Sweettart, how'd you like to crunch on my Big Hunk for a Million Dollar Bar?'" go some of the lyrics) — took place

when the station was owned by KGB Inc. It was sold in 1997 to current owner Jacor Communications.

When a station is acquired by another entity, Mass Media Bureau Deputy Chief of Policy Bob Ratcliffe told R&R, the licensee who controlled the station when it was issued an indecency notice is still responsible for it. He said the commission makes every effort to resolve pending actions before the transfer or as-

signment is completed.

If the original licensee still has broadcast interests, then it's easier for the FCC to see an indecency action through to completion. In that case, the pending action becomes a liability against other bureau proceedings in which that licensee finds itself. The situation becomes problematic, however, if the "felonious" station being sold is the last broadcast interest of that licensee. "We can continue to chase you for the money if you continue to exist (as another entity), even if you aren't a licensee," said Ratcliffe, but "there's also the issue of

FINES/See Page 8

Children's Broadcasting, Radio Disney Square Off

□ Bitter opening arguments signal ugly month ahead

Close to two years after Children's Broadcasting Corp. and ABC terminated their partnership, the ongoing charges and countercharges are finally headed for what appears to be a month-long trial over trade secrets.

Attorney Tim Cullen, representing the now-defunct Children's Broadcasting Corp., this week told a six-member jury that CBC has been "legally wronged and suffered serious damage" as a result of ABC's actions, according to a report in Tuesday's (9/1) *Minneapolis Star Tribune*. Cullen reiterated CBC's long-held claim that ABC partnered with CBC in November 1995 simply to learn its system and steal valuable programming and networking information so that it could launch "Radio Disney," its own children's entertainment format aimed at listeners 4 to 11 years old.

Not only did ABC deny the allegations, but its lawyer, Paul Klass, told the U.S. District Court in St. Paul on Monday that it was the other way

around: "CBC used ABC" to brag to the financial community that it was partnered with ABC and, by promoting that association, CBC was able to raise \$20 million through a secondary public offering. *Star Tribune* reporter Ann Merrill reported. Up until that point, Klass said, CBC was "dead in the water."

CBC's programming sank to the bottom in January when it was pulled from the network's 30 affiliates and CBC was forced to sell its 13 owned-and-operated stations to help pay its legal costs associated with the suit against ABC. During court arguments Monday, ABC said, contrary to CBC's charges, the network did fulfill its contractual agreement to sell airtime and find affiliates for CBC, but that the lack of rating information about the "Radio Aahs" audience

made it a tough sell. Arbitron does not survey listeners under the age of 12 and, at its launch, CBC acknowledged that its sales campaign would be difficult without those figures.

Aware Of Disney Version

ABC also said that it had considered launching its own children's radio network as far back as 1992 and that CBC was aware that Disney could unveil its own version at any time. While lawyers for both sides have told R&R they expect the arguments and testimony to last most of September, little is expected to be uttered outside the courtroom. Last Friday (8/28), Judge Donald Alsop requested that "both parties not speak to the press to allow the case to be tried in the courtroom and not in the press," ABC VP/Corporate Relations Veronica Pollard told R&R. "And ABC is honoring that request." A spokesman for CBC had a similar response to R&R's request for comment.

— Jeffrey Yorke

Bloomberg

BUSINESS BRIEFS

Western Says Rocky Mountain Ownership Too High

Western Slope Communications says Rocky Mountain Broadcasting and Salisbury Broadcasting Colorado are colluding to dominate the Breckenridge-Vail, Aspen-Glenwood Springs, and Steamboat Springs, CO markets. Between them, Rocky Mountain and Salisbury are attempting to purchase 10 of the 32 stations in the region. Western said in petitioning the FCC to deny the deals that the sales staffs of the two entities have been selling ad time for stations jointly held there since mid-July.

Western also alleged a single "market manager" will be appointed to run KIDN-FM/Hayden, CO, which Rocky Mountain is buying, and KFMU-FM/Oak Creek, CO, which Salisbury is acquiring. Moreover, Western said Anthony and L. Rogers Brandon, who own Rocky Mountain, and Charles Salisbury, principal of Salisbury, are joint investors in another radio outfit called AGM (American General Media)-Nevada — which proves how intertwined their business relationships are, according to Western. Anthony Brandon told R&R that he doesn't believe there's anything illicit about the dealings. The matter is pending before the commission.

AFTRA Drops Challenge Of Metro Election

The American Federation of Television and Radio Artists has dropped its challenge of an election Metro Networks New York's on-air personnel held in July. The union said three employees participating in the vote, which ended in a 20-20 tie, had supervisory responsibilities and were ineligible to take part. By law, no union can sponsor an election among Metro's employees for a year following the election.

FCC Upholds Cox Birmingham LMA

The FCC has denied Heidi Damsky's petition to block a settlement agreement that allows Cox Radio to LMA with a new FM being constructed in the Birmingham market. Damsky — whose application for the CP was rejected because she was deemed financially unqualified (her husband owns a local paper company) — said the deal violates antitrust laws because, according to a story in the *Birmingham News*, the Department of Justice required Cox to divest WENN-FM/Birmingham last year. The commission replied that it "does not accept newspaper articles as a substitute for affidavits" and cited a Cox attorney who testified that Cox shed WENN based on "format considerations." The FCC also rejected Damsky's assertion that the LMA should be denied because Cox would control more than 40% of ad share — and seven stations — in the market.

Missouri Attorney General Seeks To Block Zimmer Deals

Controversy over excessive concentration has erupted in yet another small market, this time over the Zimmer family's attempt to acquire

Continued on Page 8

R&R/Bloomberg Radio Stock Index

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

	Change Since				
	One Year Ago	One Week Ago	8/21/98	One Year Ago	One Week Ago
Radio Index	150.51	216.33	209.81	+23.58%	-3.01%
Dow Industrials	7887.91	8533.65	8051.68	-1.09%	-5.65%
S&P 500	923.54	1081.18	1027.14	+6.43%	-5.00%

NO PROS ALLOWED

Team Cheerios Sports Report

The program celebrates teamwork and excellence, both on and off the field. Teams and students who embody the spirit of teamwork, and achieve superior grades, overcome the odds, or who are an example in their community are profiled.

We cover all sports, boys and girls.

Get the **WORD** On amateur athletics

Team Cheerios Sports Report is an exciting new radio program that spotlight's the nation's top high school and amateur athletes, male and female. There's no other program like it!

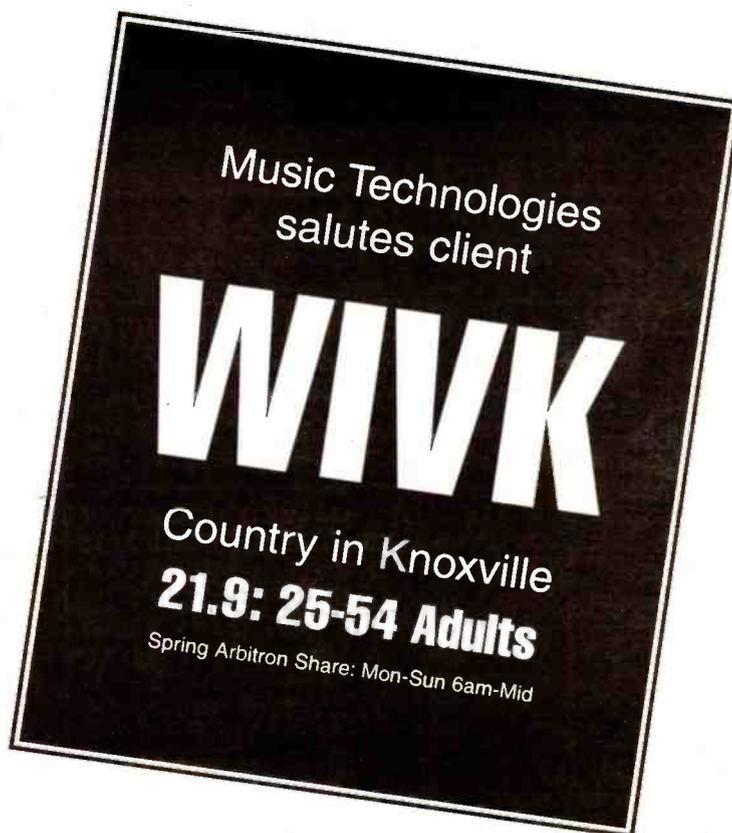
Get the full story.
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- ...because you're not able to get to your listeners in all your Arbitron "Hot ZIPs?"
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Interactive music testing can't solve every problem you may have as a manager, but it can solve all these problems...and deliver clearly better music test results.

Get fully up-to-speed on Interactive music testing. We'll give you helpful information on the pros and cons of auditorium vs. Interactive and answer your questions.



INTERACTIVE: THE MUSIC TESTING THAT REACHES YOUR REAL LISTENERS IN YOUR ENTIRE METRO.

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DEAL OF THE WEEK

• **Capstar Broadcasting Corp.**
\$4.1 billion

1998 DEALS TO DATE

Dollars To Date: \$7,653,003,677
(Last Year: \$9,524,424,728)

Dollars This Week: \$4,159,548,180
(Last Year: \$67,604,355)

Stations Traded This Year: 1485
(Last Year: 1528)

Stations Traded This Week: 384
(Last Year: 20)

TRANSACTIONS AT A GLANCE

- Pioneer Broadcasting Company, Inc. \$33 million
- KWAN-FM/Gualala, CA \$100,000
- KEYT-AM/Santa Barbara, CA \$1,600,180
- WMMW-AM/Meriden, CT \$630,000
- WNBPA-AM/Newburyport, MA \$250,000
- WYOK-FM/Moss Point (Mobile), MS \$1 million
- KXOK-FM/St. Louis, MO \$13.5 million
- KPER-FM/Hobbs, NM \$3000
- WRKL-AM/New City, NY Price not released
- WTL-AM/Mayaguez, PR \$900,000
- WENR-AM/Englewood, TN \$75,000
- WBLC-AM/Lenoir City, TN \$65,000
- WLOD-AM/Loudon, TN \$125,000
- KCDA-FM/Coeur d'Alene, ID (Spokane) & KNJY-FM/Spokane \$6.8 million
- KYXE-AM & KHHK-FM/Yakima, WA \$1.5 million

TRANSACTIONS

Chancellor Becomes The Biggest With Capstar Buy

□ **Morris Acquires Pioneer In \$33 Million Deal**

Deal Of The Week

Capstar Broadcasting Corp.

PRICE: \$4.1 billion
TERMS: Merger; Stock sale and debt assumption. See Page 1 story for full details.

BUYER: Chancellor Media Corp., headed by President/CEO Jeff Marcus. It now owns 463 stations in 105 markets.

SELLER: Capstar Broadcasting Corp., headed by Chairman/CEO Steve Hicks.

- STATIONS:**
- WGNA-AM & FM, WTRY-AM & FM, WPYX-FM & WXLE-FM/Albany-Schenectady-Troy
 - KDBS-AM, KKST-FM, KRRV-FM & KZMZ-FM/Alexandria, LA
 - WEEEX-AM, WKAP-AM & WODE-FM/Allentown-Bethlehem
 - KIMX-AM, KBUY-FM, KMML-FM & KNSY-FM/Amarillo, TX
 - KENI-AM, KYAK-AM, KASH-FM, KBFX-FM, KGOT-FM & KYMG-FM/Anchorage, AK
 - WWSF-FM/Andalusia, AL (Ft. Walton Beach, FL)
 - KVET-AM & FM & KASE-FM/Austin
 - KCQL-AM/Aztec, NM
 - WBIU-AM, WJBO-AM, WYNK-AM & FM, KRVE-FM & WLSS-FM/Baton Rouge
 - WBCK-AM, WRCC-AM, WBXX-FM & WWKN-FM/Battle Creek, MI
 - KLVI-AM, KIOC-FM, KKMV-FM & KYKR-FM/Beaumont-Port Arthur, TX
 - WKNN-FM & WMJY-FM/Biloxi-Gulfport-Pascagoula, MS
 - WERC-AM, WMJJ-FM & WOWC-FM/

- Birmingham
- KKFG-FM/Bloomfield, NM
- KLUB-FM/Bloomington, TX
- WTAW-AM & KTSR-FM/Bryan-College Station, TX
- WEAV-AM, WCPV-FM, WEZF-FM & WXPS-FM/Burlington, VT
- KRNA-FM & KXMX-FM/Cedar Rapids, IA
- WKKT-FM, WLYT-FM & WRFX-FM/Charlotte-Gastonia-Rock Hill
- WKNR-AM/Cleveland
- KTWK-AM, KVOR-AM, KSPZ-FM & KVUU-FM/Colorado Springs, CO
- WVOC-AM, WCOS-AM & FM, WHKZ-FM, WNOK-FM & WSCQ-FM/Columbia, SC
- KUNO-AM, KRYS-AM & FM, KMXR-FM, KNCN-FM & KSAB-FM/Corpus Christi, TX
- KDMI-AM, KGGO-FM & KHKI-FM/Des Moines
- KAFX-FM/Diboll, TX
- WDOV-AM/Dover, DE
- KLAK-FM/Durant, OK
- KIAK-AM & FM, KAKQ-FM & KUAB-FM/Fairbanks, AK
- KDAG-FM & KTRA-FM/Farmington, NM
- KEZA-FM, KJEM-FM, KKIX-FM & KKZQ-FM/Fayetteville, AR
- KCBL-AM, KRDU-AM, KBOS-FM, KJOI-FM & KRZR-FM/Fresno
- KWHN-AM, KTCS-AM & FM, KMAG-FM & KZBB-FM/Ft. Smith, AR
- WRCV-AM, WGRD-FM, WLHT-FM & WQFN-FM/Grand Rapids
- WMFR-AM, WTCK-AM, WHSL-FM & WMAG-FM/Greensboro-Winston Salem-High Point
- WGVL-AM, WMYI-FM, WROQ-FM & WSSL-FM/Greenville-Spartanburg, SC

- WTCY-AM & WNNK-FM/Harrisburg-Lebanon-Carlisle
- WPOP-AM, WHCN-FM, WKSS-FM, WMRQ-FM & WWYZ-FM/Hartford-New Britain
- KHVV-AM, KIKI-AM & FM, KSSK-AM & FM, KKLV-FM & KUCC-FM/Honolulu
- WNDE-AM, WFBQ-FM & WRZX-FM/Indianapolis
- WJDS-AM, WZR-AM, WBKJ-FM, WJDX-FM, WKTF-FM, WMSI-FM & WSTZ-FM/Jackson, MS
- WBWL-AM, WOKV-AM, WAPE-FM, WFYV-FM, WIVY-FM & WKQL-FM/Jacksonville
- KIIZ-FM/Killeen-Temple, TX
- KHAT-AM, KIBZ-FM, KKNB-FM, KTGL-FM & KZKX-FM/Lincoln, NE
- KFYO-AM, KKAM-AM, KCRM-FM, KFMX-FM, KKCL-FM & KZII-FM/Lubbock, TX
- KYKS-FM/Lufkin, TX
- WTSO-AM, WIBA-AM & FM, WMAD-FM, WMLI-FM & WZEE-FM/Madison, WI
- WGIR-AM & FM/Manchester, NH
- WMMB-AM, WMMV-AM, WBVD-FM, WHKR-FM & WLRO-FM/Melbourne-Titusville
- WISN-AM & WLTQ-FM/Milwaukee-Racine
- KFIV-AM, KJSN-FM & KOSO-FM/Modesto, CA
- WMCZ-FM & WZHT-FM/Montgomery
- KSFA-AM & KTBO-FM/Nacogdoches, TX
- WLAC-AM & FM, WJZC-FM, WRVW-FM & WSIX-FM/Nashville
- WPLR-FM & WYBC-FM/New Haven
- KCDQ-FM, KCHX-FM & KMRK-FM/Odessa-Midland, TX
- KOGA-AM & FM & KMCX-FM/Ogallala, NE
- KFAB-AM, KGOR-FM, KTNP-FM & KXKT-FM/Omaha-Council Bluffs
- WMEZ-FM & WXB-FM/Pensacola, FL
- WTMN-AM, WERZ-FM, WHEB-FM, WSRI-FM & WXHT-FM/Portsmouth-Dover-Rochester, NH
- WHJJ-AM, WHJY-FM & WSNE-FM/Providence-Warwick-Pawtucket, RI
- WDCG-FM, WRDU-FM, WRSN-FM & WTRG-FM/Raleigh-Durham, NC
- KEGR-FM, KEWB-FM & KNCQ-FM/Redding, CA
- KCBN-AM, KRNO-FM & KWNZ-FM/Reno, NV
- KALE-AM, KTCR-AM, KEGX-FM & KIOK-FM/Richland-Kennebec-Pasco, WA
- WBZU-FM, WKHK-FM, WKLR-FM & WMBX-FM/Richmond
- WJJS-AM & FM, WROV-AM & FM, WJX-FM, WJLM-FM, WLDJ-FM, WRDJ-FM & WYYD-FM/Roanoke-Lynchburg, Va
- KFMK-FM/Round Rock, TX
- WOSC-FM & WWFG-FM/Salisbury-Ocean City, MD
- WSOK-AM, WCHY-AM & FM, WAEV-FM, WLVH-FM & WYKZ-FM/

- Savannah, GA
- KRMD-AM & FM & KJMM-FM/Shreveport, LA
- WSRV-FM/Smyrna, DE
- KAQQ-AM, KUDY-AM, KEYF-AM & FM, KISC-FM, KKZX-FM & KNFR-FM/Spokane
- WFMB-AM & FM & WCVS-FM/Springfield, IL
- WHMP-AM & FM & WPKX-FM/Springfield, MA
- WSIC-AM & WFMX-FM/Statesville, NC
- KJAX-AM & KVFX-FM/Stockton, CA
- KKYR-AM & FM, KLLI-FM & KYGL-FM/Texarkana, TX-AR
- KCEE-AM, KNST-AM, KRQQ-FM & KWFM-FM/Tucson, AZ
- KISX-FM, KNUF-FM & KTYL-FM/Tyler-Longview, TX
- KEPG-FM & KIXS-FM/Victoria, TX
- KKTK-AM, KWTX-AM & FM, KBRQ-FM, KCKR-FM & WACO-FM/Waco, TX
- KFH-AM, KNSS-AM, KZSN-AM & FM, KEYN-FM, KKRQ-FM, KRBB-FM, KRZZ-FM & KWSJ-FM/Wichita
- WDSO-FM & WSRV-FM/Wilmington, DE
- WNTW-AM, WFTR-AM & FM, WFQX-FM & WUSQ-FM/Winchester, VA
- WTAG-AM & WSRS-FM/Worcester, MA
- KBLU-AM, KTTI-FM & KYJT-FM/Yuma, AZ

Group Deal

Morris Communications' acquisitions

PRICE: \$33 million
TERMS: Asset sale for cash
BUYER: Morris Communications Corp., headed by President Will Morris. It owns 11 other stations. Phone: (706) 823-3333
SELLER: Pioneer Broadcasting Company, Inc., headed by President Margaret Clapp. Phone: (206) 628-3121

KFQD-AM, KHAR-AM, KEAG-FM, KWHL-FM, KMXS-FM & KBRJ-FM/Anchorage, AK

FREQUENCY: 750 kHz; 590 kHz; 97.3 MHz; 106.5 MHz; 103.1 MHz; 104.1 MHz
POWER: 50kw day/50kw night; 5kw day/5kw night; 100kw at 594 feet; 100kw; 27kw; 55kw at 62 feet
FORMAT: N/T; Nostalgia; Oldies; Alternative; Hot AC; Country

KXRO-AM & KDUX-FM/Aberdeen, WA

FREQUENCY: 1320 kHz; 104.7 MHz
POWER: 5kw day/1kw night; 31kw at 361 feet
FORMAT: AC; Rock

KKRT-AM & KKR-FM/Wenatchee, WA

FREQUENCY: 900 kHz; 104.9 MHz
POWER: 1kw day/72 watts day; 6.1kw at 1322 feet

FORMAT: Sports; Country

KWIQ-AM & FM/Moses Lake, WA

FREQUENCY: 1020 kHz; 100.3 MHz
POWER: 2.5kw day/500 watts night; 100kw at 194 feet
FORMAT: Country; Country

KVYF-FM/Wilson Creek, WA

FREQUENCY: 103.3 MHz
POWER: 25kw at 243 feet
FORMAT: Classic Rock

California

KWAN-FM/Gualala

PRICE: \$100,000
TERMS: Asset sale for cash
BUYER: California Radio Partners, headed by general partners Vicky Watts and Thomas Yates. Phone: (707) 964-7277
SELLER: KWAN Broadcasting Co., headed by President Gerhard Hanne-man. Phone: (707) 884-1000
FREQUENCY: 100.5 MHz
POWER: 6kw at 669 feet
FORMAT: Hot AC

KEYT-AM/Santa Barbara

PRICE: \$1,600,180
TERMS: Asset sale for cash
BUYER: Smith Broadcasting Group Inc., headed by President Robert Smith. Phone: (727) 821-7900
SELLER: Engles Enterprises Inc., headed by President Steven Engles. Phone: (805) 966-1755
FREQUENCY: 1250 kHz
POWER: 2.5kw day/1kw night
FORMAT: News/Talk
COMMENT: Formerly KTMS

Connecticut

WMMW-AM/Meriden

PRICE: \$630,000
TERMS: Asset sale for cash
BUYER: Buckley Broadcasting Corp., headed by President Richard Buckley. Buckley owns 16 other stations. Phone: (203) 661-4307
SELLER: AM Radio, Inc., headed by President Anthony Pescatello. Phone: (203) 634-1470
FREQUENCY: 1470 kHz
POWER: 2.5kw
FORMAT: Tropical
BROKER: New England Media

Massachusetts

WNBPA-AM/Newburyport

PRICE: \$250,000
TERMS: Asset sale for \$150,000 cash

Continued on Page 8

FILED

August 1998

Brentlinger Broadcasting, Inc.

has agreed to sell the assets of

KBZR-FM

Arizona City / Phoenix, Arizona

to

Brysan Broadcast Group, LLC

Jerry Ryan, Jim Seemiller & Jay Brentlinger

We represented the seller in this transaction.

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The final proof came with the Spring Arbitron. In the book we saw a healthy increase in cume and AQH. More important, in the month of the Vidpak promotion there was a 51% increase in the 25-54 demo, 12+ increased 39% and 18-34 went up 54%!

In the previous spring we had done the Birthday Contest with a net cost virtually the same as Vidpak. Vidpak dramatically outperformed it. My only regret is that we were not able to start the promotion until midway in the survey period.

As a result of the success of our Spring promotion we are now in the process of self-liquidating a second Vidpak with our clients for a fall campaign. As I see it, if we can market WMZQ to our audience, give our clients a great advertising vehicle to use in conjunction with their radio buys, AND retrieve some of our advertising expenses, it's a winner for everyone.

Tony Quin and his staff at IQ Television did a great job from beginning to end and their commitment to getting it right has been incredible. The ultimate endorsement is return business, and our decision to go with Vidpak again this Fall should demonstrate the confidence I have in this promotion."



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www.radioiq.com



CHARLIE OCHS
General Manager
WMZQ

IQ
TELEVISION
GROUP

4660 Paran Valley
Atlanta, GA 30327
e-mail: iqtv@radioiq.com

404 255-3550

FAX: 404 255-8152

TRANSACTIONS

Continued from Page 8

and a \$100,000 promissory note
BUYER: Radio Newburyport LLC, headed by Managing Member Robert Fuller. Phone: (978) 462-1229
SELLER: Damon Radio Inc. Phone: (978) 462-1450
FREQUENCY: 1450 kHz
POWER: 1kw day/1kw night
FORMAT: AC

Mississippi

WYOK-FM/Moss Point (Mobile)

PRICE: \$1 million
TERMS: Asset sale for cash
BUYER: Robertds Broadcasting, Inc., headed by President Dickie Robertds. It owns one other station, WGOK-AM/Mobile. Phone: (334) 341-0104
SELLER: Jackson County Broadcasting Co., Inc., headed by President C. Wayne Dowdy. Phone: (228) 832-5111
FREQUENCY: 104.9 MHz
POWER: 33kw at 600 feet
FORMAT: Urban AC

Missouri

KXOK-FM/St. Louis

PRICE: \$13.5 million
TERMS: Asset sale for cash
BUYER: Sinclair Broadcast Group, Inc., headed by President/CEO David Smith. It owns 54 other stations, including WRTH-AM, WIL-FM, KIHT-FM, WVRV-FM, and KPNT-FM/St. Louis. Phone: (410) 662-4700
SELLER: Saul Frischling. Phone: (516) 621-1670
FREQUENCY: 97.1 MHz
POWER: 100 kw at 561 feet
FORMAT: Urban AC

New Mexico

KPER-FM/Hobbs

PRICE: \$3000
TERMS: Asset sale for cash
BUYER: Noalmark Broadcasting Corp., headed by President William Nolan Jr. It owns 13 other stations. Phone: (870) 862-0202
SELLER: Arroyo Broadcasting Corp., headed by President William Sanders. Phone: (505) 293-3152
FREQUENCY: 95.7 MHz
POWER: 25kw at 256 feet
FORMAT: Country

New York

WRKL-AM/New City

PRICE: Not disclosed
TERMS: N/A
BUYER: Polnet Comunciations Ltd., headed by President Walter Kotaba. It owns WKTA-AM/Evanston, IL and WNVR-AM/Vernon Hills, IL. Phone: (847) 498-3350
SELLER: Big City Radio Inc., headed by President Michael Kakoyiannis. Phone: (914) 592-1071
FREQUENCY: 910 kHz
POWER: 1kw day/73 watts night
FORMAT: News
BROKER: Frank Boyle Co.

Puerto Rico

WTIL-AM/Mayaguez

PRICE: \$900,000
TERMS: Asset sale for \$450,000 cash and a four-year, \$450,000 promissory note
BUYER: Bestov Broadcasting Inc. of Puerto Rico, headed by President Luis Mejia. Phone: (787) 798-7878
SELLER: Mayaguez Radio Corp., headed by President Gilbert Mamery Riera. Phone: (787) 834-1290
FREQUENCY: 1300 kHz
POWER: 1kw
FORMAT: Spanish Nostalgia
BROKER: J.A. Ribas

Tennessee

WENR-AM/Englewood

PRICE: \$75,000
TERMS: Asset sale for \$40,000 cash and a four-year, \$35,000 promissory note at 7.5% interest
BUYER: Paul Wilson. Phone: (423) 263-5555
SELLER: M&H Broadcasting Corp., headed by President Elizabeth Mull. Phone: (423) 577-4885
FREQUENCY: 1090 kHz
POWER: 1kw
FORMAT: Religious

WBLC-AM/Lenoir City

PRICE: \$65,000
TERMS: Asset sale for \$20,000 cash and a \$45,000 promissory note
BUYER: MetroWest Radio LLC, headed by Chief Manager Susan Horne. Phone: (423) 531-6010
SELLER: Lauderdale-McKeehan

Christian Broadcasting Corp., headed by President Earl Lauderdale. Phone: (423) 986-8021
FREQUENCY: 1360 kHz
POWER: 1kw day/24 watts night
FORMAT: Religious

WLOD-AM/Loudon

PRICE: \$125,000
TERMS: Asset sale for \$35,000 cash and a \$90,000 promissory note
BUYER: MetroWest Radio LLC
SELLER: Loudon Broadcasters Inc., headed by President Doyle Lowe. Phone: (423) 458-9563
FREQUENCY: 1140 kHz
POWER: 1kw
FORMAT: Religious

Washington

KCDA-FM/Coeur d'Alene, ID (Spokane) & KNJY-FM/Spokane

PRICE: \$6.8 million
TERMS: Asset sale for cash
BUYER: American General Media, headed by President Anthony Brandon.
SELLER: Z Rock Communications Inc., headed by President Al Hochstadt.
FREQUENCY: 103.1 MHz; 103.9 MHz
POWER: 2.35kw at 1886 feet; 5.5kw at 298 feet
FORMAT: Country; Rock
BROKER: The Exline Co.

KYXE-AM & KHHK-FM/Yakima

PRICE: \$1.5 million
TERMS: Stock swap as part of merger of Butterfield Broadcasting and Spanish Language Broadcasters
BUYER: Butterfield Broadcasting Corp., headed by General Partner Robert Powers. It owns five other stations. Phone: (509) 457-1000
SELLER: Spanish Language Broadcasters of Washington LP headed by General Partner Robert Powers. Phone: (509) 457-1000
FREQUENCY: 1020 kHz; 96.9 MHz
POWER: 5kw day/500 watts night; 289 watts at 1043 feet
FORMAT: Regional Mexican; Classic Rock

Fines

Continued from Page 4

there's anybody left there to reach." The KGB matter is still pending before the commission.

No Guidance For Indecency

Ratcliffe said that the FCC has yet to produce a set of indecency guidelines for broadcasters, as mandated by a 1994 court settlement with Evergreen Media in the U.S. District Court in Chicago.

He said that the guidelines — which have already been written once by the Mass Media Bureau and the Office of

the General Counsel — must be revised to reflect FCC case law since the last draft was prepared. He added that the case law gives a peek into what the guidelines will look like, saying that the factors the agency considers in determining whether a broadcast is indecent include the context of the message, whether it was delivered repeatedly, whether it has "shock value" (as determined by the Supreme Court in its infamous 1978 *Pacific* case), and whether the message is "delivered in a manner that illuminates its purpose as pandering or titillating as opposed to some reasonably serious undertaking."

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

five stations in the Columbia, MO market: KFAL-AM & KKCA-FM (from Meyer Communications to Zimmer Radio of Mid-Missouri [ZRMMI], owned by Donald, James, Jerome, and John Zimmer) and KLIK-AM, KATI-FM & KTXV-FM (from Brill Media to MVP Radio, owned by David and Thomas Zimmer). The Missouri Attorney General said in comments filed with the FCC last month that the deals would result in the Zimmers controlling more than 85% of ad revenue in Cole County, MO (ZRMMI owns four other stations in the county).

Eller Settles Tobacco Ad Dispute

Clear Channel Communications subsidiary Eller Media and fellow billboard company Outdoor Systems have agreed to provide display space for anti-smoking ads in California for 500 months. The agreement settles a suit the San Francisco-based Center for Environmental Health filed against Eller and Outdoor in March for violating the state ban against advertising tobacco products within 1000 feet of public and private elementary schools. The companies will remove the offending ads and have also conceded to set up a toll-free number for questions from the public about tobacco ad placement. Clear Channel would not comment on the settlement.

FCC Shuts Down Cleveland Pirates

On Aug. 26, the FCC and U.S. Marshals seized the equipment of four pirate stations in Cleveland: "WSLR" (operating at 93.7 MHz), "WSPL" (90.7 MHz), "Radio Ebenezer WMRC" (88.1 MHz), and "WPRC" (91.1 MHz). The U.S. Attorney's Office for the Northern District of Ohio said the pirates were broadcasting at 1300 to 9000 times the legal limit of 250 watts and that WPRC was interfering with the aviation frequency band.

USADR Field Testing Delayed Until November

USA Digital Radio Project Manager Rick Martinson told R&R the company has put off field testing of its IBOC (in-band, on-channel) DAB system until the end of November. He said the company has "discovered things that will improve the performance of" its AM and FM systems and is implementing those modifications right now. The testing —

Continued on Page 31



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— Vance Dillard, Director of Soft AC programming, Jacor Communications, Inc.

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CBS

Continued from Page 1

bring its radio holdings up to par with other radio stocks, said Merrill Lynch's Jessica Reif Cohen, who added that the company's equity tends to correlate with the performance of the "highly visible" TV network.

It's been no secret that CBS Corp. President/COO Mel Karmazin — who will head the new Infinity as Chairman/CEO (the same title he held at the old Infinity) — has been unhappy with CBS' stagnant stock performance. It dropped 25% from early April through its Aug. 26 close of \$27. By retaining an 80% stake in Infinity, CBS is endowed with the capability to pay down debt (Infinity will owe roughly \$750 million from its merger with American Radio Systems, while CBS will keep all other debt, including pension, retiree, and medical obligations) and a \$20 billion acquisition capacity. "The offering should create a company with significant borrowing capacity, as well as an attractive stock, for radio and outdoor acquisition opportunities," said Jordan.

Karmazin is no stranger to this sort of tactic. He "knows a thing or two about building value." First Union Capital Markets analyst Bishop Cheen told R&R, pointing out that Karmazin brought the original Infinity public in 1986, then private again in 1988, then public again in 1991. The equity value of the company when it was first offered to the public was \$100 million; it sold in 1996 to CBS for \$3.8 billion. In the meantime, the Infinity stock price skyrocketed from \$17.50 to \$170 per share.

Wall Street immediately reacted with enthusiasm for last week's move: Donaldson, Lufkin & Jenrette analyst Dennis Leibowitz raised his rating on CBS from "market perform" to "buy," Salomon Smith Barney's Paul Sweeney upgraded the stock from "outperform" to "buy," and Cohen and Lehman Brothers' Timothy Wallace reiterated their "buy" ratings. Standard & Poor's placed CBS on CreditWatch "with positive

implications," meaning it could eventually be issued an investment-grade corporate credit rating, while Moody's said it would review CBS' long-term debt rating of "Ba1" for a possible upgrade.

In addition to its stable of 155 radio stations, which have estimated 1995 revenues of \$1.5 billion, under the Infinity umbrella will be the outdoor advertising firm TDI and CBS' minority equity investment in Westwood One.

CBS said the Infinity IPO will be completed by year's end, and analysts speculated it could raise \$3 billion-\$4 billion. The company said the closing of the offering would not be affected by the stock market plunge on Aug. 31 (see related story, Page 1). The CBS stock could reach \$35-\$44 within a year, according to analysts' estimates, while Infinity could open at \$25-\$50. The new issue will trade on the New York Stock Exchange under Infinity's old ticker symbol of "INF."

Cost Gouging

Wall Street also says CBS will not lose any of the synergies it has developed. It will still be able to sell advertising across multiple platforms, such as the multimillion-dollar deal it inked with Pennzoil last month. "It's the same management," said Cheen. "All you've done is restructured the assets." CBS Radio President Dan Mason will be given a similar post at Infinity, while there will be no changes to station management.

Trouble is brewing at the TV network, however. Simultaneous to the Infinity IPO announcement, CBS said it would take a "restructuring charge" of \$50-\$70 million in the third quarter, focusing on the network and corporate overhead. The Wall Street translation: "a headcount reduction." Some pundits estimated as many as 200 of the 13,000 employees at the net could lose their jobs, most likely in strategic planning and legal positions.

One insider said half of those cuts could come from CBS News. The New York *Daily News* even suggested that Karmazin — infamous for his cost-cutting measures

(one rumor says he insists employees cap tipping at restaurants at 15%) — is considering the merger of the news operation with CNN, saving the company \$150-\$200 million in expenses. Analysts R&R spoke with scoffed at the suggestion, but Prudential Securities' James Marsh told R&R such a deal might make some sense. *Headline News* could replace the *CBS Evening News*, for example. CBS would not comment on the speculation.

CBS will be slashing \$180 million altogether in costs at the company. Programming at the TV net — which has been roundly criticized for being excessive (witness the \$4 billion paid for NFL rights in January) — is expected to take a hit as well. Marsh stressed that the network could be more profitable — in the second quarter of '98, operating profit for the TV segments rose only 4.5%, to \$69 million — if the escalating programming expenditures could be controlled. CBS spokesman Dana McClintock told R&R that the fall lineup of programming, including the return of football, is "strong."

In recent weeks, rumors that Karmazin is looking to shed the TV network have intensified. The latest buzz was that Viacom or USA Networks would pick up the struggling operation. "The reality is that there are a lot of major media companies who, at some point, will be interested in thinking about a merger with CBS," said Booz Allen & Hamilton consultant Michael Wolf.

In a conference call with analysts on Aug. 27, Karmazin vehemently denied that he is looking for a buyer — "which means nothing," one analyst told R&R — and he has even suggested recently that he is interested in buying another TV network to pair with CBS. Analysts agreed, however, that if the right offer came along — \$8 billion for the network alone, said Marcus — Karmazin could eat those words.

Whatever happens, Karmazin assured analysts the network will be profitable by next year. And radio will likely continue to be the golden child of the company.

EXECUTIVE ACTION

WTEM/Washington Welcomes Weiskopf As GSM

Jim Weiskopf has been appointed GSM of Chancellor Media's Sports/Talk WTEM-AM/Washington. He previously served as LSM of crosstown WTOP-AM.

"I'm glad to have Jimmy back in the Chancellor family," said WTEM Sr. VP/GM Cathy Meloy, to whom Weiskopf reports. "He brings a tremendous amount of AM and sports experience, and a wealth of knowledge and management skills from within the marketplace."

Weiskopf has also served as LSM of crosstown WBIG-FM and began his career at WTEM when the station first signed on the air in 1992. WTEM recently relocated from 570 kHz to 980 kHz and features Don Imus in mornings.

Cumulus/Chattanooga Ups Hunnicutt, Adds Hamilton

WUSY-FM/Chattanooga PD Clay Hunnicutt has been elevated to OM for Cumulus' four stations in that market — Country combo WUSY & WXKT-FM, AC WLMX-FM, and CHR/Rhythmic WKXJ-FM. Concurrently, WAFX-FM/Montgomery, AL PD Scott Hamilton has been named PD for WXKT, WLMX & WKXJ; Hunnicutt remains PD for WUSY.

Hunnicutt told R&R, "[Market Manager] Sammy George has been my mentor and has given me a lot of shots over the years. I really appreciate all he has done for me. I look forward to working with the quality professionals at the other stations. Together, we'll all work to make them the best stations they can be."

WUSY is the only station Hunnicutt has ever worked for. He's been drawing a check for eight and a half years, but started as a college intern in 1988. He's held a variety of jobs in production and promotions over the years. He was Asst. PD/Production Director when he was elevated to PD in January '97.

Hamilton has been in Montgomery radio since 1989, previously working in Augusta, GA radio.



Hunnicutt

Ross

Continued from Page 3

marketing them together in outright fashion would have provided us with a better way to attract people to those stations. Our business is up 80% in the last two years. I'm excited about this growing opportunity. Our growth curve for these three great stations has been phenomenal, and I am fortunate to have surrounded myself with great professionals to partner for the future."

Prior to joining AURA, which was established three years ago, Ross served as GSM of WZGC-FM/Atlanta. Prior to that, he served as GSM at WGIV-AM, WBAV-FM & WPEG-FM/Charlotte and as NSM of WLTW-FM/New York.

Ferguson

Continued from Page 3

ple. He's also extremely creative."

"There is a huge hole in Tampa for this format," said Ferguson. "It's probably the most underserved market I know of in the top 20 or so markets. There hasn't been an Urban or Rhythmic station in the market so, I just don't want to go in there and screw it up. They are already doing very well. Drew and Mark Gullet have already done a great job of keeping everything in line and getting things going in a big way."

In other WLLD news, crosstown WQYK sales executive Mathew Rodriguez joins WLLD as Sales Manager.



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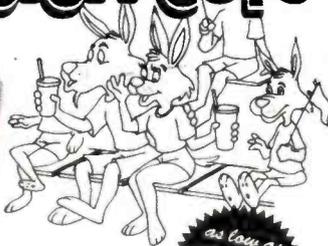
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Capstar

Continued from Page 1

will have 1998 pro forma net revenues of \$2.3 billion and pro forma broadcast cash flow of approximately \$1 billion. The total enterprise will have a combined value of about \$17 billion, according to company estimates, but some analysts suspect that when the final closing numbers are tallied, it will be closer to \$18 billion.

"It has been a long-term professional and personal goal of mine to create the nation's largest radio and broadcasting entity by all measures, and today [Aug. 27] marks the beginning of a new and exciting era for Chancellor Media, its advertisers, employees, and shareholders," said **Tom Hicks**, who will be the new Chancellor Chairman. Chancellor President/CEO Jeff Marcus will keep his position in the combined company, while Hicks' brother and Capstar President/CEO **Steve Hicks** will be Vice Chairman. The merger was approved by the boards of both companies during meetings held earlier in the week in Dallas.

The marriage had long been expected. In an interview last year (**R&R** 10/17/97), Tom Hicks re-

vealed that a Chancellor-Capstar merger would likely "come together in the next year." In May, just weeks after he had taken over control of the company from Scott Ginsburg, Marcus said he'd like to see a merger if the right criteria could be met. That meant the deal had to make sense: It would have to generate revenues for Chancellor and come at a fair price.

Marcus told analysts during a morning conference call following the deal's announcement. "We are very excited about this acquisition. We think it's not only accretive with our after-tax cash flow, but the growth that we can experience going forward is something that we feel will help us write the book on how radio is going to be operated in the new millennium."

How The Deal Is Being Done

Chancellor shareholders will get a share of the new company for each of their shares, while Capstar stockholders will receive 0.480 of a share (\$21.48 per share, based on Chancellor's Wednesday closing price). Chancellor, which will assume \$1.79 billion in Capstar debt and preferred stock, is paying 15.5 times Capstar's projected 1999 cash flow. Hicks, Muse — which owns about 15% of Chancellor and 59% of Capstar — will own about 25% of the new Chancellor. Chancellor shareholders will own 66% of the new company; Capstar shareholders will own 9%.

While the initial stock market response was bumpy for both companies, share prices leveled off in afternoon trading and analysts seemed to like what they were told during a conference call with Chancellor's officials. "We are in an era in media where size does matter," First Union VP/Media Analyst Bishop Cheen told **R&R**. "Hicks, Muse has been very upfront about that. They want to build a large platform media company." He predicted that "you will see Chancellor continue to feed and grow. They will grow up to where the rules allow them."

During his call to analysts, Marcus reminded Wall Street warriors that about half of Capstar's stations are turnarounds, convincing Cheen

that broken toys can be fixed and then made profitable. "Turn them around and you get a big slope to the growth curve," Cheen said. "This is a deal that is supposed to happen."

Chancellor Radio Group President Jimmy de Castro agreed: "The whole entity can grow very quickly. There is a tremendous synergy in tying the two together."

Cheen pointed out that both companies "know a thing or two about growth, integration, and turnarounds. This is not a new NFL expansion team taking the field for the first time. Jeff Marcus knows a thing or two about building companies and expanding. As long as the economy doesn't go into the creek, it is very tough to be bearish about radio."

In an interview with **R&R** following the announcement of the deal, Marcus acknowledged, "There were many times where those of us involved thought it was not going to happen. It was very tough negotiations" in forging the deal. Marcus said the biggest hurdle was — after "meetings, meetings, meetings" — agreeing on and then waiting for Capstar stock to reach the 480 ratio per Chancellor share. He said it reached "missile lock" at the Aug. 26 close of the stock market.

"We are assembling this platform, and there are many steps along the

A Golden Year Celebrated



WTIC/Hartford's Arnold Dean (second from left) was honored recently on his 50th anniversary in broadcasting. The station threw a dinner/fund-raiser at St. Francis Hospital and Medical Center, and the event helped raise funds for The Blizzard Fund for Neonatal Care at the hospital. Joining Dean after the event are (l-r) Blizzard Fund's Jennifer Rizzotti, former Boston Red Sox broadcaster Ken Coleman, and St. Francis President/CEO David D'Eramo, Ph.D.

Taking It To The 'Net

Marcus said he believes the combined group will provide plenty of good listening to Internet users, and he's assigned a task force to look at Chancellor's potential for creating its own Internet broadcast division.

"We are very uniquely positioned to do that. You look at some of these Internet companies, such as Broadcast.com, that are doing something that we have every ability to do and more," Marcus said. "We have far more capability than they do. So we are going to look at that very carefully and come up with a winner. We have something that they don't have: a platform."

While Capstar apparently has some stations carried on Broadcast.com, Marcus says he's not worried about them and doesn't believe any of them "are locked into" long-term contracts. "How about this: AMFM.com?"

The deal is expected to close in April '99, but could be delayed to mid-summer. Chancellor spokesman Stuart Lewak told **R&R** that "some divestitures could be in the offing" and that the Department of Justice is expected to review the deal "with a fine-toothed comb."

Callout

Continued from Page 1

and users of the data have come to rely on."

R&R's Callout America for CHR/Pop was launched in February '95 and received instant recognition from programmers and label executives. Leading consultants and programmers in the format contributed to its design and execution. Callout America's weekly sample size is consistently 400 females aged 12-34 who qualify for the survey by responding favorably to a pop music montage. Calls are placed into 30 markets between No. 1 (New York) and No. 39 (New Orleans) that have a CHR/Pop station.

The newly expanded Callout America data appears on page 118 of this week's **R&R**.

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Radio

• **DAVID DEXTER** has been appointed GM of Root Communications' WAKT, WDRK, WMXP & WRBA/Panama City and WMXZ & WWAV/Ft. Walton Beach, FL. Dexter most recently served as VP/GM of WPTW/Dayton and WCLR & WZLR/Dayton.



Schwam

• **SAMANTHA SCHWAM** has been promoted from VP to Sr.VP/Finance at Atlantic Records.

PROS ON THE LOOSE

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Sept. 8: Dallas Maverick A.C. Green, Houston Comet Cynthia Cooper, Miami Heat Brent Barry, and Utah Starzz Tammi Reiss.
—(212) 833-7320

• **WESTWOOD ONE** kicks off the 1998 NFL season with the following schedule. All times are ET:

Sept. 6: Washington Redskins @ NY Giants, 12:45pm; NY Jets @ SF 49ers, 4pm; and Oakland Raiders @ KC Chiefs, 8pm.

Sept. 7: New England Patriots @ Denver Broncos, 8pm.

WW1 also presents a one-hour special, *Shania Twain In Concert*, available Oct. 5.

Lastly, the network announces its *Celebrity Connection* guest lineup for the upcoming week:

Sept. 4: Peter Bergman

Sept. 8: Dr. Ruth Westheimer

Sept. 9: Monty Python's Terry Jones

— (212) 641-2052 or 2057

Records

• **DAVID BARBIS** is tapped Assoc. Director/Rock Promotion and AN-



Barbis



Lewis

DREW LEWIS is named Sr. VP/Business Affairs at Island Records. Barbis arrives from his previous post of Regional Promo Dir. at A&M Assoc. Labels, while Lewis rises from VP/Business Affairs at Island.

National Radio

• **PREMIERE RADIO NETWORKS** has acquired *The Motorman With "Motorman" Leon Kaplan* from Millennium Broadcasting. The L.A.-based show began syndication last year and is a call-in advice program focusing on cars, planes, motorcycles, or "anything motorized."
— (818) 461-5404

• **MJI BROADCASTING** announces Reba McEntire as the guest for the Sept. 21 edition of its 90-minute live, monthly call-in program, *Starline*. The show is delivered via satellite the last Friday of every month at 10pm, ET.
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• **SW NETWORKS** unveils the following basketball stars promoting a new literacy program and kids' book:

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MONICA The First Night
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JOHN MELLENCAMP Your Life Is Now
SHANIA TWAIN From This Moment On

Lite AC

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SHANIA TWAIN From This Moment On

Hot AC

SHERYL CROW My Favorite Mistake
THIRD EYE BLIND Jumper

Digital Soft AC

Mike Bettelli
SHANIA TWAIN From This Moment On

Delilah

SHANIA TWAIN From This Moment On

Alternative

Teresa Cook
HOLE Celebrity Skin
MARILYN MANSON The Dope Show
SOUL COUGHING Circles

Urban

Josh Hosler
JON B. I Do (Whatcha Say Boo)
BIZZY BONE Thugz Cry
DIVINE Lately
LAURYN HILL Doo Wop (That Thing)

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EVERYTHING Hooch

Rock Alternative

Doug Clifton
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HOOTIE & THE BLOWFISH I Will Wait
CHRIS ISAAK Please
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Soft Hits

Rick Brady
GARTH BROOKS To Make You Feel My Love

Rock Classics

Rich Bryan
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Yvonne Day
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Changes

AC: Scott Childers rises from swings to middays at WNND/Chicago ... WTFM/Johnson City afternoon driver **Steve Mann** segues to mornings, where he teams with an host **Jodi Lee** ... WMGX/Portland, ME appoints **Ethan Minton** APD/MD/afternoons ... Lou Wilson takes nights at Hot AC WQMZ/Charlottesville, VA.

Adult Alternative: Morning co-host **Mike Stone** exits at KAEP/Spokane, and newcomer **Kevin Holmes** takes his place ... **Alex Valentine** becomes MD at KKZN/Dallas ... KTHX/Reno, NV's new MD is **Harry Reynolds**.

Alternative: KTEG/Albuquerque MD **Julie Hoyt** exits ... WKRO/Day-

tona Beach morning sidekick **Napolean** exits ... At WRXR/Augusta, GA, **Derek Madden** is new APD/MD, as former MD **Kim Varin** exits, and **Michelle**

Continued on Page 31

CHRONICLE

MARRIAGES

WBAM/Montgomery, AL MD **Trish Carpenter** to Pat Barton, August 21

BIRTHS

Mercury/PolyGram recording artist **Lionel Richie**, wife Diane, daughter Sofia, August 24

CONDOLENCES

Quad Cities Radio Creative Services Associate **Frank Thomas**, 23, August 21

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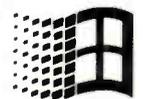
'98	'97	'96	'95	'94	'93	'92	'91	'90	'89	'88	'87	'86	'85	'84	'83	'82	'81	'80
78.7	73.2	80.8	81.4	Real World	Matchbox 20													
82.7	77.1	82.8	79.1	Uninvited	Alanis Morisette													
74.2	85.0	89.7	78.7	I Will Buy You A...	Everclear													
53.3	67.5	83.6	78.3	100%	Edie McCain													
78.3	71.2	72.0	78.1	Kind & Generous	Natalie Merchant													
8.8	0.0	0.0	77.5	Zest Soft Riot	Cherry Poppin' Daddies													
72.5	68.9	69.7	77.7	Ray Of Light	Madonna													
77.3	69.1	67.7	76.7	Whistler	Dead Jam													
75.8	68.8	51.5	74.5	Tom	Natalie Imbruglia													
74.2	75.0	75.8	74.5	Heres	Wallflowers													
64.5	65.8	68.6	74.5	You're Still The One	Shania Twain													
78.7	73.9	70.7	72.8	Sex And Candy														
68.9	72.1	89.7	72.4	Forgiveness														
74.2	78.0	51.5	72.3	Can't Get Enough														
74.0	72.6	72.7	72.1	Sam														
56.1	71.3	67.7	71.6	One Week														
72.0	65.1	68.7	70.8	How's It Gonna Be														
62.3	69.5	68.9	78.7	I Wanna Remember You														
75.8	65.0	63.6	70.2	Hip														
75.8	70.8	66.7	70.2	Your Secret Love														
64.6	67.5	78.7	78.6	If I Could Change														

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Coping With The Stress Of Consolidation

Relaxation techniques that really work

By Linda Madonna

During the past couple of years, the pages of R&R and other trade publications have been filled with stories of radio industry consolidation, mergers, and downsizing. While the business ramifications of these deals are examined quite thoroughly, one aspect that receives little if any recognition is the human factor; namely, the stress that employees often experience while in the midst of this upheaval.

At Corporate Family Network, we have seen so many cases of this that we have given it a name: Consolidation-Induced Stress, or CIS for short. To an employee suffering from CIS, the impact can be quite severe. A partial list of symptoms includes: tension and hostility in the workplace as workers vie to stand out in the eyes of their superiors; strain on personal relationships, particularly in those where problems already exist; insomnia; loss of appetite or compulsive eating; exacerbation of existing ailments such as heart disease; increased use of drugs — prescription or otherwise; increased alcohol consumption; general irritability; headaches; inability to concentrate; general emotional instability; pain in the neck or lower back ... the list could go on to fill this page.

The point is, no one wants to suffer from stress. This leads to the question of how to effectively manage it and, better still, avoid it altogether. Fortunately, there are some proven stress-management techniques that work — even in an environment as stressful as an impending radio company consolidation. Here are some examples:

Relaxation

This is an obvious stress-reducer, but for most people it does not come

Linda Madonna is director of Corporate Family Network, a New York-based independent Employee Assistance Program provider specializing in the media and advertising industries.

Fortunately, there are some proven stress-management techniques that work — even in an environment as stressful as an impending radio company consolidation.

easily or naturally. One special technique that can be learned is "Progressive Relaxation." This involves tensing each of the muscle groups individually and sequentially, holding the tension for about five seconds, and then releasing it slowly. Start with the head, then work down to the neck, shoulders, arms and hands, chest and lungs, back, stomach, hips, legs, and, finally, the feet.

Another popular relaxation technique is "Countdown Relaxation." Count down from 10 to zero while becoming progressively more relaxed. Silently say each number on the exhale. After reaching zero, count from one to three to return to a relaxed, fully alert state.

Some people have had great relaxation success with "Autogenic Imagery." In this technique, the individual forms a clear, detailed image of a

Continued on Page 31

Seven Tips To Slash Your Telephone Bill

By Dick Kazan

Shaking his head in disbelief, a banker told Alexander Graham Bell to take "that toy" out of his office. That toy was the telephone.

In the years since, we've come to rely upon this little device, with our skepticism now centered on the cost of using it. We're bombarded with claims of discounts, but if you really want to save money, here are seven tips that will deliver right to your bottom line:

1 Regularly put your phone service out to bid. Rates are dropping, with the best deals usually offered to new customers or those who are ready to switch. Let AT&T, Sprint, and the other service providers compete for your business, and your savings will abound.

This competition should also include your calling-card plan, as well as any other ancillary services that you use. Most people are unaware that there are often hidden per-call or other service charges added that, over time, can amount to a great deal of money.

2 Request collective discounts for cellular/digital phones and pagers. If you use a combination of this equipment, why not put it all out to bid and get a volume discount?

3 Check your bill each month. Even with the best of intentions, billing errors routinely arise, and this tip alone could save you a lot of money. Also, when your employees know you're checking, they'll be more circumspect in making long-distance calls. In fact, it's also a good idea to assign specific numbers to individuals and to have the length of a call displayed so that the caller knows how long he or she has been on the line. Lastly, you may discover that you're being billed for services that you don't use or no longer desire.

Recently, by checking our phone bill, my wife saw cellular phone charges that she didn't recognize. After speaking with our service provider, they concluded that someone had intercepted her number and was making calls at our expense. They credited those charges, gave her a new number, and told her that this form of theft is very common, but not often quickly discovered.

4 Watch out for "slamming." While checking your bill, you may learn that you've changed long-distance carriers without your concurrence, and this could lead to much higher long-distance charges for you. This notorious practice is called "slamming."

To avoid this, Bruce Thatcher, President of TelCon As-

sociates of Overland Park, KS (*Bottom Line/Business*, September, 1998), advises that you ask your current provider for a Primary Interexchange Carrier (PIC) Freeze. This will prevent any change in carriers without your written permission.

5 Reduce local "information" calls. In Southern California, Pacific Bell is attempting to get regulatory approval to raise their rate to \$1.10 per call after the first three calls! Whatever the expense is in your area, these charges could readily mount and cost you hundreds of dollars each month.

If that seems hard to believe, last year a small Los Angeles-area school district sharply restricted the use of "information" after its one-month cost for this service exceeded \$300, most of which was for local numbers repeatedly dialed by their employees.

My suggestion is to widely distribute local telephone directories within your organization and commonly display frequently called numbers. The last thing you need is for your employees to rack up \$100 in monthly information charges repeatedly getting the number for the same pizza parlor.

6 Look out for hotel billing charges. Many hotels add a cost override when long-distance calls are placed through their phone service providers, some of whom in turn charge premium rates. Ask your employees to use their billing or credit cards instead of the 8-1-(area code)-(phone number) so readily available from hotel chains.

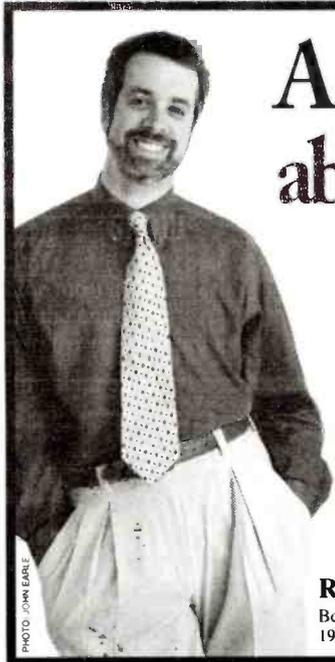
7 Cancel "wire maintenance" charges. This is an optional charge to maintain the connection between your office telephone jack and the telephone pole near your building. Unless you live in an area with extreme weather conditions, it's an unnecessary cost. Even though this charge is typically only \$1.25 per line, per month, over time this can add up to a lot of money. But it can get worse.

Bruce Thatcher says his customer was being billed for 120 phone lines with wire maintenance. "It turns out the phone company made a typing error and added an extra '0' to the 12 lines our client actually had. We recovered \$40,000 in past overcharges due to the mistake."

You're under pressure like never before to increase profits and run a highly efficient operation. Implement these seven tips and, with time, you'll save thousands of dollars in telephone expenses, money that goes right to your bottom line and could make a big difference in how successful you become.

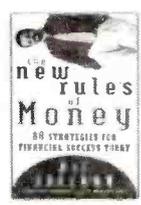


Dick Kazan is a successful entrepreneur who founded one of the largest computer leasing corporations in the United States. He created and hosts *The Road To Success*, the first radio talk show to offer on-air business consulting to business owners and employees. E-mail your comments or questions to him at rkazan@ix.netcom.com.

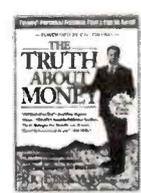


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— is #1 in its time slot with a 7.0 share for Adults 35+. Ric's show now also airs on WLS in Chicago.

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CBS Evening News

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Saturday Mornings 10am-11:45 EST **NEWSTALK WMAL am630**

*Source: Average of W198/FA97/SU97/SP97 ARB, AQH

Radio Listeners Also Big Internet Users

About 5% of the adult population visit local radio station websites, according to a local market media website study conducted by the Media Audit. The markets with the highest response to radio websites tended to be in the tier below the top 10 markets. San Francisco was the only top 10 market on the list of most popular website markets.

Strongest Website Markets		Softest Website Markets	
Orlando	9.3%*	Syracuse	1.8%
San Francisco	8.7%	Wilmington, DE	1.4%
Atlanta	8.4%	Johnson City-Kingsport, TN	1.4%
San Diego	7.1%	Alexandria, LA	1.2%
Indianapolis	7.1%	Eugene, OR	1.2%
Seattle	6.5%	Asheville, NC	1.1%
Minneapolis	6.5%	Ft. Myers	0.9%
San Jose	6.5%	Boise, ID	0.7%

*Percent of all adults who visited a local radio web site

The survey also indicates that heavy radio listeners are more loyal to radio websites than heavy users of other media are to their websites.

- 49.1% of heavy radio listeners use a radio station website
 - 24.6% of heavy newspaper readers use a newspaper site
 - 19.1% of heavy TV users visit a television website
- *Someone who listens to the radio more than three hours per day

The markets with the heaviest radio website usage do not necessarily correlate with markets that draw a lot of Internet usage in general. Here is a list of markets with the percentage of all adults who spend more than eight hours online or on the Internet.

Washington	18.0%
San Jose	17.2%
Orlando	14.2%
Raleigh	13.9%
Austin	13.7%
San Francisco	13.7%
Atlanta	13.5%
Hartford	12.8%
Colorado Springs	11.9%
Denver	11.9%

Salespeople On The Move

- Denise Putlock is appointed Dir./Mktg. for Jersey RADIO Network, a nontraditional revenue sales division of Nassau Broadcasting Partners. She previously served as Mktg. and Sales Dir. for Future Perfect Inc., a pediatric chiropractic product developer.
- Regine Carney-Copeland joins Katz Media Group as Eastern Regional Manager of Urban Dimensions. She will be responsible for new-business development and sales for the eastern region and manage the New York staff. She most recently was an AE at ABC Radio Networks for the Tom Joyner Morning Show.

These numbers reflect the widespread and growing use of computers and the Internet. The Media Audit determined that nearly 60% of adults have a computer at home and about half of them used that computer to access an online service or the Internet in the past month (a somewhat smaller percentage, 23% of all adults, logged on while at work). When

asked if they had logged on within the past week, 31% responded in the affirmative, and they spent 6 hours and 14 minutes connected. Computers and the Internet still tend to be a man's world: 40% of men compared to 25% of women logged onto the Internet or an online service in the past week, and the men were online an hour longer than the women were.

Here's the breakout by demographic cells:

Adult	% who logged on	Minutes online/week
18-24	37.1%	367
25-34	38.9%	407
35-44	36.6%	376
45-54	37.1%	360
55-64	22.5%	334
65-74	9.3%	319
75+	4.2%	313

RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

Harmony House: 'Bach' On Top

SITUATION: Harmony House is a well-established music store that is celebrating its 50th anniversary this year (it is somewhat of a local chain in the Michigan area). Having used radio, newspaper, direct mail, and cable television in its advertising program, the store considers its competitors to be major national chains such as Border's Books and other mail record outlets and chain stores.

OBJECTIVE: The specific objective of this campaign was to let consumers know about the grand opening of an all-classical music store. It needed to target classical-music listeners and knew from past advertising how well radio targets a specific market.

CAMPAIGN: WQRS-FM created a month-long campaign with Harmony House to promote the grand opening. Phrases such as "Going for baroque" were built in to be creative, and listeners were told to repeat that phrase at a specific Harmony House location for their chance to win a free T-shirt.

RESULTS: Classical station WQRS-FM brought 1500 listeners into Harmony House within two days, enough to exhaust all T-shirt supplies. The company ordered another rush shipment of 1500 T-shirts, and in three more days those were gone as well. The Harmony House classical store sold more product than any of the other stores in the group, and is today one of the most profitable stores in the chain.

RAB TOOLBOX

More marketing information and resources from the RAB

MEDIA TARGETING 2000

Ninety-three percent of consumers who purchased a CD or cassette in the last three months listen to radio each week. Nearly two fifths (39%) earn more than \$50,000 annually, and 72% own their homes.

RAB CATEGORY FILES

"There will be a fundamental change in the way music is created and distributed to the consumer. We'll see more niche artists, because our selection gives them an outlet. You're also going to see a movement over time where the technology will allow new ways of distributing copyrights. [CDnow wants] to be a part of that." (Jason Olim, President/CEO/co-founder of the online music store CDnow)

INSTANT BACKGROUND COLLECTION — RECORDED MUSIC

Shoppers Prefer Sampling: 45% of active music consumers (at least three album purchases in the last six months) indicate that the store they shop at most often is equipped with a listening device that allows them to preview music (compared to only 30% in 1994). Among those who have sampled music, 95% say it has influenced their buying decision (Soundata Consumer Panel/Research Alert, March 21, 1997).

For more information, call RAB's Member Service HelpLine at (800) 232-3131, or log on to RadioLink at www.rab.com.

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The on-air sound. There's not much a station won't do to improve it. Even if it takes (and costs) someone else's arm and leg to do it.

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they need to improve their billing.

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FRANK MINIACI

Redefining Brand Equity In 'Big D'

■ **KDMX creates a heritage position for 'Mix 102.9' almost overnight**

Okay, it's a ludicrous statement to say that you can brand a station overnight, especially in Dallas-Ft. Worth. The Metroplex is full of market veterans and musical positions that have captured the minds of listeners for decades.

Yet this was the task of KDMX/Dallas PD **Jimmy Steal** and new Marketing/Promotion Director **Loren Condron**. How did they reposition their station while making a daily deposit in the brand equity bank? Get ready for a crash course in "Quick Start 101."

Every market is unique. People will tell you, "Minneapolis is unlike any other market in the country." Or you might hear that San Francisco is so sophisticated, it is like an island in the sea of markets. Well, Dallas-Ft. Worth is no different in that respect. Until the early '90s, Dallas had seen little change in radio personalities and station positions. Most of the changes occurred with television talent (Dallas is famous as a stepping stone to going national) or other industries. Heritage talent like Kraddick and Chapman and call letters like KVIL, KHKS, KKDA, and KSCS made it a very competitive situation for any station trying to come onto the

so I had to come up with things that you could not get by just plunking down money, those one-of-a-kind items and events, whether it was being able to go kayaking along the



BACKSTAGE PASSION — Schmoozing at Liith Fair are (l-r) Mix 102.9's PD Jimmy Steal, Sarah McLachlan, and Mix 102.9 MD Lisa Thomas and Marketing Director Loren Condron.

Channel Islands off the California coast or going to 4X4 school in the hills of Vermont. These type of things catered to the demo. KDMX is the first female-based station I have worked at. Jimmy Steal brought me on to bring a lifestyle/showbiz/rock 'n' roll approach to a female-based demographic." Steal comments that Condron really understands the entertainment aspect of promotions.

Steal is no stranger to Dallas. He spent five years at KEGL prior to programming WKRQ/Cincinnati for five years, which gave him the market knowledge that has enabled the station to make very impressive moves in a relatively short amount of time. Commenting on the right mix of people, he says, "You can always go out and find people who are qualified to execute the position, but what you really want is someone who would continue to do the job if they won the lottery tomorrow. They get turned on by doing great radio, whether it's marketing, programming, imaging — whatever the department may be. If I can't find passion in a person, I don't care how well they get the mechanics. I can find anyone to execute a format, but the passion and competitiveness,

The Right 'Mix' Of People

Condron's background includes a stint at KRZQ/Reno, where he was part of the morning show in addition to being Promotions Director. He was also Promotions Director at KHOP/Modesto-Stockton and, most recently, at KXTE/Las Vegas, prior to joining KDMX in April. Condron mentions, "With Alternative radio, you can be very creative with artist promotions, because of the hipness of the demo. In Las Vegas, all of the casinos were giving away money, trips, and cars,

that's what makes a great radio person."

Sudden Impact

Condron gives reasons why he has been able to put things in motion so quickly. "I used Jimmy as a great resource, with his years of market experience," he explains. "I also watched tons of local TV programming and tried to get to know all the local media and celebs. I also asked a lot of questions wherever I went about perceptions of Mix 102.9 as well as other stations in town. I listened and observed all the other stations in the market, including their websites and what kinds of promotions they were doing. I spent a lot of time with our account execs who have worked at some of the other stations in town. I spent time with our MD, Lisa Thomas, who has been in the market a long time. It is always important to get saturated in the shortest amount of time possible. It is also important to find out what the 'hot buttons' are for Dallas-Ft. Worth, since many national things may be universal, but on a local level it varies from market to market."

Steal thinks being a good marketing director means you have to be a pop-culture junkie. "If you can take something that is happening in the real world that our listeners are living in and filter it through the radio station while taking some kind of ownership of it, that is the defini-

tion of an effective marketing director."

Pay Attention, Dammit!

Steal contends that KDMX has never been more visible over the last 25 years than it is today. "Regardless of what format you are programming or marketing, we are in a culture that is more reactionary than subtle. That shouldn't connote brash — although sometimes it does — but it always has to signify foreground. When you are marketing, you have to *tell* people to pay attention, not *ask* them to. This is a market that scores a lot of points for heritage, and in our current incarnation we have pretty close to zero heritage personality- and music-position-wise. We have evolved the radio station completely over the last year. Everything we put on the radio station has to fit through two filters. If it doesn't help sell our morning show or help sell our music position, it doesn't get on the radio. Everything that gets on the radio station has to clarify what you are."

Noting that the station is a "promotion machine," Condron says, "If we get involved with something, we promote the heck out of it. When we get involved with something, people know about it. It all begins with our morning show of Alan & U-Turn, who get involved with local TV personalities (sometimes sever-

Continued on Page 31

Promo Of The Week



DANCE, BABY, DANCE — With the media frenzy surrounding the "Dancing Baby" made famous by the Fox-TV show Ally McBeal, WKSJ/Greensboro recently held a "Dancing Baby" contest to tie-in with their CMI television campaign. The cutest tyke was awarded \$20K toward its education.

Pro:Motions

- Candace Gonzales is appointed Marketing Dir. at KINK/Portland, OR.
- Jason Stark is the new Promotion Dir. at KUBL/Salt Lake City.
- Lynn Williams joins WOWO-AM, WMEE-FM & WQHK-FM/Fort Wayne, IN as Promotion Dir.

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PERSONALITY	%FAV	%LIKE	%FAV&LIKE
Dr. Gabe Mirkin	14.7	42.1	56.8
Jim Bohannon	8.8	42.1	50.9
Harden, Brant & Parks	5.4	36.0	41.4
Dr. Laura Schlessinger	15.0	25.0	40.0
Dr. Joy Browne	6.8	25.4	32.2
G. Gordon Liddy	2.6	8.9	11.5
Howard Stern	2.4	7.7	10.1
Rush Limbaugh	4.0	6.5	10.6
Oliver North	1.1	5.9	7.0

Ranked by %Favorite & Like
Adults 35-54 Washington, D.C.
Survey Period: February-March / Week of March 3, 1997



SCENE

Guilty Pleasures: Backstreet Boys!



Entertainment Weekly lists the top 10 "Guilty Pleasures" with the Backstreet Boys

berth on Arts Festival (9/4-7), Seattle's 28th annual Bum-PT (www.liveconcerts.com).

Some older friends... And they were like, "I don't listen to that kind of music. But I got 'em tickets to the show just to open their eyes."

Wannabe ... A Mom? Both Posh Spice and Scary Spice are pregnant (by their respective fiancés, of course). The Star also confides that Bruce Willis has the hots for Mariah Carey and is bombarding her with calls begging for a date. Will-

is offering Carey a chance to act in one of his upcoming movies... "I see an opportunity to get air-play that I would never have gotten if it wasn't for this scenario"—George Benson on being commissioned by the late Dodi Fayed's father, Mohamed Al-Fayed, to write a tribute song to his son ("My Father, My Son") (Entertainment Weekly).

House Of Horrors? It seems that David Bowie's wife, Iman, did such a bad job decorating their Beverly Hills apartment, they are having a hard time selling it. Heavy D finally bought it — at half the price — saying he'll need the extra money to redo the decor (National Enquirer).

Open For Interpretation It seems Howard Stern's foray into television has been met with "a DD [bra size]s worth of critical bile." Among the reviews: "The smelly underpants of late-night television," and, "The dregs of the ley to invest in a theme-park casino" (Time).

The Smell Of Desperation Michael Jackson is trying to convince ex-wife Lisa Marie Presley to invest in a theme-park casino. He says, "I want him to be a fighter, and I want my Mom..." (I'm a fighter, and I want my Mom...)

On The Mommy Track Speaking of moms, Lauryn Hill (who has a 1-year-old boy and is expecting another baby in October) is featured in *Time*, with the heading "Songs In The Key Of Lauryn Hill — Rapper, Singer, Maverick."

Sunday, September 20 1996: The Bee Gees, Joni Mitchell, the Jackson Five, Parliament/Buffalo Springfield, the Raspals, and Crosby, Stills & Nash are elected to the Rock & Roll Hall Of Fame.

Friday, September 18 1969: Tiny Tim informs the media of his engagement to Miss Vicki Budinger. The wedding will be broadcast live on *The Tonight Show*.

CYBERSPACE

Hot, new music-related World Wide Web sites, cool cyber-chats, and other points of interest along the information super-highway.

On The Web

• Goth-rock godfathers Bauhaus perform live from New York's Irving Plaza on September 10 at 9:30pm ET/6:30pm PT (www.liveconcerts.com).

• Seattle's 28th annual Bum-PT (www.liveconcerts.com).

• Check out performances from *BoDeans* (8pm ET, 9/4), *Wico* (9:30pm ET, 9/7), *Buck-O-nine* (8pm ET, 9/10), and *Semisonic* (9:20pm ET, 9/10) at www.jamtv.com.

Net News

• Atlantic Records has reached an agreement with the Ultimate Band List to integrate the company's fan site listings (www.ubl.com) with the Atlantic web site (www.allantrac-records.com). The UBL search capability began on Tuesday (9/1).

MUSIC & MOVIES

CURRENT

• **THERE'S SOMETHING ABOUT MARY (Capitol)** Featured Artists: Dandy Warhols, Joe Jackson, Jonathan Richman
Singles: Studio 54/54 All-Stars (Tommy Boy)

• **HOW STELLA GOT HER GROOVE BACK (Ftyme Tyme/MCA)** Singles: Luv Me, Luv Me/Shaggy (J-Date)
Your Home Is My Heart/Boyz II Men
Other Featured Artists: Diana King, Mary J. Blige, K-Ci & JoJo

• **DEAD MAN ON CAMPS (DreamWorks)** Single: The Freaky Things/Lakisha Berr (Hollywood)

• **ARMAGEDDON (Columbia)** Featured Artists: Marilyn Manson, Blur, Creed
Single: I Don't Want to Miss a Thing/Aerosmith

• **SLUMS OF BEVERLY HILLS (RCA)** Other Featured Artists: Jody Watley, Ginuwine
That's Why I Lie/Ray-J
Are You That Somebody?/Aaliyah

• **SMALL SOLDIERS (DreamWorks/Geffen)** Featured Artists: Three Dog Night, Ike & Tina Turner
Singles: War/Bone Thugs-N-Harmony...
Another One Bites.../Queen/Wyclef Jean

• **CLAY PIGEONS (Universal)** Featured Artists: Tonic, Verve Pipe, Sara Evans
Other Featured Artists: Pat Benatar w/Queen Latifah, Pretenders
w/Koolhaan, Cheap Trick
Singles: Got You (Where I Want You)/Flys
Other Featured Artists: Phunk Junkeez, Eva Trout

MONDAY, SEPTEMBER 14

1955/ Little Richard begins recording "Tutti Frutti."
1968/ Pete Townshend announces the who are developing a rock opera entitled *Tommy*.

1984/ At New York's Radio City Music Hall, the first MTV Video Music Awards commence.

1987/ The Guinness Book Of World Records honors Dick Clark for contributing to the longest-airing entertainment show on TV, *American Bandstand*.

1993/ James Ingram and wife Debbie become parents to daughter Ayla. Releases: Nirvana's *Nevermind* LP 1991

WEDNESDAY, SEPTEMBER 16

1977/ T. Rex founder and frontman Marc Bolan, 29, is killed in a London car crash.
1978/ The Grateful Dead perform a concert at the Egyptian Pyramids.
1979/ The Sugar Hill Gang's releases of "Rapper's Delight" exposes rap to the mainstream.

1994/ The Cure win their legal dispute with founding member Lol Tolhurst; he had sued the band for past royalties.

THURSDAY, SEPTEMBER 17

1963/ Earl Klugh 1953, Kenny Jones 1949, B. B. King

1967/ Prior to the Doors' performance of "Light My Fire" on *The Ed Sullivan Show*, Sullivan suggests Jim Morrison modify the song's content. Morrison agrees, yet still sings the original lyrics.

1992/ Holt's first album, *Pretty On The Inside*, is released in the U.S.
Born: Hank Williams Sr. 1923, Fee Waybill (Tubes) 1951, Christie Hynde (Prentenders) 1951

Releases: Johnny Rivers' "Poor Side Of Town" 1966

FRIDAY, SEPTEMBER 18

1969/ Tiny Tim informs the media of his engagement to Miss Vicki Budinger. The wedding will be broadcast live on *The Tonight Show*.

1970/ Jim Hendrix, 27, is found dead in his London apartment.
1978/ Casablanca Records simultaneously releases one solo album for each member of Kiss.
1992/ The premiere of *Singles* provides Pearl Jam, Soundgarden, and Alice in Chains their first feature film appearances.
Born: Frankie Avalon 1939, Dee Dee Ramone 1952

SUNDAY, SEPTEMBER 20

1940/ Lita Ford 1958
Born: the late "Mama" Cass Elliot 1943, Bill Medley (Rhythms Brothers)

1971/ Peter Frampton abandons Humble Pie and launches his solo career.
1973/ Singer/songwriter Jim Croce, 30, dies in a plane crash.

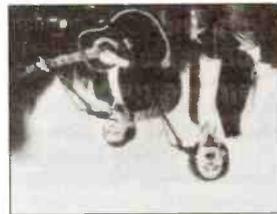
1976/ London's 100 Club "Punk Rock Festival" commences. The event features Siouxsie & The Banshees' debut public performance and the Sex Pistols.

1973/ Former Byrds and Flying Burrito Brothers member Gram Parsons, 26, is found dead of a drug overdose in Joshua Tree, CA.
1975/ The Ramones record a series of demo tapes, which later convince Sire Records to sign them.

SATURDAY, SEPTEMBER 19

1973/ Alan Currie (Thompson Twins) Born: Hannah Currie (Thompson Twins) 1957

Releases: Bruce Springsteen's "Born To Run" and Linda Ronstadt's "Heat Wave" 1975



Simon & Garfunkel — still crazy after all these years.

1981/ Before 400,000 fans in New York's Central Park, Paul Simon and Art Garfunkel perform together for the first time in 11 years.

NET NEWS

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69.7 million households

ADDS

GINUWINE Same Ol' G (Atlantic)
JENNIFER PAIGE Crush (Edel America/Hollywood)

EXCLUSIVE

HOLE Celebrity Skin (GDC/Geffen)
MARILYN MANSON The Dope Show (Nothing/Interscope)

HEAVY

AALIYAH Are You That Somebody? (Atlantic)
AEROSMITH I Wanna Want To Miss A Thing (Columbia)
BACKSTREET BOYS I'll Never Break Your Heart (Jive)
BARENAKED LADIES One Week (Reprise)
BEASTIE BOYS Intergalactic (Grand Royal/Capitol)
BRANDY I'MASE Top Of The World (Atlantic)
BRIAN SETZER ORCHESTRA Jump Jive... (Interscope)
DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)
LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)
JANET Go Deep (Virgin)
JO I/JAY-Z Money... (So So Def/Columbia)
MONICA The First Night (Arista)
WILL SMITH Just The Two Of Us (Columbia)
USHER My Way (LaFace/Arista)

STRESS

SHERYL CROW My Favorite Mistake (A&M)
DMX I/FAITH EVANS How's It Goin' Down? (Def Jam/Mercury)
EAGLE-EYE CHERRY Save Tonight (Work)
EVE 6 Inside Out (RCA)
HARVEY DANGER Flaggpole Sitta (Slash/London/Island)
HOOTIE & THE BLOWFISH I Will Wait (Atlantic)
NATALIE IMBRUGLIA Wishing I Was There (RCA)
JD & MARIAH CAREY Sweetheart (So So Def/Columbia)
KORN Got The Life (Immortal/Epic)
MONSTER MAGNET Space Lord (A&M)
MYA/SILK THE SHOCKER Movin' On (University/Interscope)
PRAS MICHEL... Ghetto Supastar... (Interscope)
SMASHING PUMPKINS Perfect (Virgin)
SNDDP DDDG Still A G Thang (No Limit/Priority)

BREAKTHROUGH

PEARL JAM Do The Evolution (Epic)

ACTIVE

TATYANA ALI Daydreamin' (MJJ/Work)
ALL SAINTS Never Ever (London/Island)
MELANIE B. IMISSY ELLIOTT I Want You Back (EastWest/EEG)
CREED What's This Life For (Wind-up)
DRU HILL VREDDMAN How Deep... (Def Jam/RAL/Mercury/Island)
EVERCLEAR Father Of Mine (Capitol)
EVERYTHING HOCH (Blackbird/Star)
FATBOY SLIM The Rockateller... (Skins/Astralwerks/Caroline)
FIVE When The Lights Go Out (Arista)
GARBAGE I Think I'm Paranoid (Almo Sounds/Interscope)
GINUWINE Same Ol' G (Atlantic)
MASE I/PUFF DADDY Lookin' At Me (Bad Boy/Arista)
NEXT I Still Love You (Arista)
NICOLE Make It Hot (EastWest/EEG)
'N SYNC Tearin' Up My Heart (RCA)
JENNIFER PAIGE Crush (Edel America/Hollywood)
RAMMSTEIN Du Hast (Slash/London/Island)
R. KELLY Half On A Baby (Tandash/Jive)
A TRIBE CALLED QUEST Find A Way (Jive)
ROB ZOMBIE Dragula (Geffen)

Video airplay from Sept. 7-13



50.8 million households
Isaak/Tierney

ADDS

KIRK FRANKLIN Lean On Me (Gospo Centric)
MADONNA The Power Of Good-Bye (Maverick/WB)
JOHN MELLENCAMP Your Life Is Now (Columbia)

XL

AEROSMITH I Don't Want To Miss A Thing (Columbia)
BARENAKED LADIES One Week (Reprise)
GOD GOD DOLLS Iris (Warner Sunset/Reprise)
NATALIE IMBRUGLIA Tom (RCA)
MATCHBOX 20 Real World (Lava/Antarctic)

NEW

SHERYL CROW My Favorite Mistake (A&M)
HOOTIE & THE BLOWFISH I Will Wait (Atlantic)
MADONNA The Power Of Good-Bye (Maverick/WB)
JOHN MELLENCAMP Your Life Is Now (Columbia)
SMASHING PUMPKINS Perfect (Virgin)

LARGE

BRIAN SETZER ORCHESTRA Jump Jive... (Interscope)
MARIAH CAREY Whenever You Call (Columbia)
FASTBALL The Way (Hollywood)
NATALIE IMBRUGLIA Wishing I Was There (RCA)
MADONNA Ray Of Light (Maverick/WB)
EDWIN MCCAIN I'll Be (Atlantic)
SEMISONIC Closing Time (MCA)
SHANIA TWAIN You're Still The One (Mercury)

MEDIUM

EAGLE-EYE CHERRY Save Tonight (Work)
JANET Go Deep (Virgin)
SARAH MCLACHLAN Adia (Arista)

CUSTOM

TORI AMOS Jackie's Strength (Atlantic)
ANGGUN Snow On The Sahara (Epic)
JDN B. They Don't Know (Yab Yum/550 Music)
BABYFACE You Were There (Epic)
BRANDY & MONICA The Boy Is Mine (Atlantic)
CHERRY POPPIN' DADDIES Brown Deby Jump (Mojo/Universal)
CULTURE CLUB I Just Want To Be Loved (Virgin)
CULTURE CLUB Miss Me Blind (Virgin)
DES'REE Life (550 Music)
CELINE DION To Love You More (550 Music)
EVERYTHING HOCH (Blackbird/Sire)
FASTBALL Fire Escape (Hollywood)
KIRK FRANKLIN Lean On Me (Gospo Centric)
DAVID GARZA Discoball World (Lava/Antarctic)
HARVEY DANGER Flaggpole Sitta (Slash/London/Island)
LENNY KRAVITZ Thinking Of You (Virgin)
MAXWELL Luxury, Cococore (Columbia)
BRIAN MCKNIGHT The Only One For Me (Mercury)
NEW POWER GENERATION The One (New Power Soul)
HEATHER NOVA London Rain (Nothing...) (Big Cat/Work)
JENNIFER PAIGE Crush (Edel America/Hollywood)
PM DAWN I Had No Right (Gee Street/V2)
RICHIE SAMBORA In It For Love (Mercury)
SQUIRREL NUT ZIPPERS Suits Are Picking Up... (Mammoth)
ROD STEWART Rocks (Warner Bros.)
TEMPTATIONS Stay (Motown)
LUTHER VANDROSS Nights In Harlem (LV/Virgin)
BRIAN WILSON Your Imagination (Giant/WB)

Video airplay from Sept. 7-13



Video Playlist

AALIYAH Are You That Somebody? (Atlantic)
MONICA The First Night (Arista)
BRANDY I'MASE Top Of The World (Atlantic)
NICOLE Make It Hot (EastWest/EEG)
MYA/SILK THE SHOCKER Movin' On (University/Interscope)
TATYANA ALI Daydreamin' (MJJ/Work)
MASE I/PUFF DADDY Lookin' At Me (Bad Boy/Arista)
GINUWINE Same Ol' G (Atlantic)
JERMAINE DUPRI I/JAY-Z Money Ain't... (So So Def/Columbia)
K-CI & JUDD Don't Rush (Take Love Slowly) (MCA)
Video playlist for week ending Sept. 4

Rap City Top 10

XZIBIT What You See (Loud)
MEMPHIS BLEEK WUR-Z It's Alright (Roc-A-Fella/Def Jam/Mercury)
JERMAINE DUPRI I/JAY-Z Money Ain't... (So So Def/Columbia)
GANG STARR Militta (Noo Trybe)
KURUPT We Can Freak It (Antra/A&M)
DEF SQUAD Countdown (Def Jam/Mercury)
SILK THE SHOCKER It Ain't My Fault (No Limit/Priority)
DMX I/FAITH EVANS How's It...? (Def Jam/Mercury)
NOREAGA N.O.R.E. (Penalty/Tommy Boy)
CAM'RON I'MASE Horse And Carriage (Entertainment/Epic)
Video playlist for week ending Sept. 4

TELEVISION

TOP TEN SHOWS AUGUST 24-30

Total Audience
(98 million households)

- 60 Minutes
- Seinfeld
- Dateline NBC (Monday)
- Frasier (Thursday, 9:30pm)
- Friends
- Frasier (Thursday, 8:30pm)
- Primetime Live
- ER
- Movie (Sunday)
(Under Siege 2)
- Dateline NBC (Tuesday)

Adults 25-54

- Seinfeld
- Frasier (Thursday, 9:30pm)
- Dateline NBC (Monday)
- Movie (Sunday)
(Under Siege 2)
- ER
- Frasier (Thursday, 8:30pm)
- Friends
- Guinness World Records
- Primetime Live
- Whose Line Is It Anyway?

Source: Nielsen Media Research

COMING NEXT WEEK

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

Tube Tops

Backstreet Boys, Beastie Boys, Brandy & Monica, Hole, Madonna, Marilyn Manson, Master P, and the Dave Matthews Band are slated to perform live from L.A.'s Universal Amphitheatre when MTV presents *The 1998 Video Music Awards* (Thursday, 9/10, 8pm).

Friday, 9/4

Eve 6, *Late Show With David Letterman* (CBS, check local listings).

Saturday, 9/5

John Prine and Todd Snider perform on PBS' *Austin City Limits* (check local listings).

Sunday, 9/6

Ray Charles, Celine Dion, Gloria Estefan, Billy Joel, Sarah McLachlan, and the Spice Girls are slated to appear on the *Jerry Lewis MDA Labor Day Telethon* (check local listings for time and channel).

Jon Bon Jovi is one of the "breakout stars of 1998" on a special edition of *Siskel & Ebert* (check local listings for time and channel).

Monday, 9/7

Amari, Cam'ron, 4Cast, Next, Tony Rich, and Sunz Of Man are slated to perform when BET debuts the *SoundStage* concert series (check local listings).

Tuesday, 9/8

Jo Dee Messina and the Lynns, *Prime Time Country* (TNN, 8pm ET/6pm PT).
Willie Nelson, *David Letterman*.

Wednesday, 9/9

Billy Dean and former Bread frontman David Gates, *Prime Time Country*.
Nick Cave, *David Letterman*.

Thursday, 9/10

Trace Adkins and George Jones, *Prime Time Country*.

FILMS

WEEKEND BOX OFFICE AUGUST 28-30

- | | |
|---|---------|
| 1 <i>Blade</i>
(New Line) | \$10.92 |
| 2 <i>There's Something About Mary</i> (Fox) | \$8.37 |
| 3 <i>Saving Private Ryan</i> (DreamWorks) | \$8.09 |
| 4 <i>54</i> (Miramax)* | \$6.61 |
| 5 <i>Why Do Fools Fall In Love</i> (WB)* | \$3.94 |
| 6 <i>Ever After</i>
(Fox) | \$3.77 |
| 7 <i>How Stella Got Her Groove Back</i> (Fox) | \$3.64 |
| 8 <i>Snake Eyes</i>
(Paramount) | \$3.57 |
| 9 <i>The Parent Trap</i>
(Buena Vista) | \$2.93 |
| 10 <i>Dance With Me</i>
(Sony) | \$2.88 |

All figures in millions.
* First week in release

Source: ACNielsen EDI

COMING ATTRACTIONS:

Opening in an exclusive engagement this week is *Phoenix*, starring Ray Liotta and Anjelica Huston. The film's Will soundtrack sports songs by *Morphine* ("11 O'Clock"), *Spain* ("Untitled #1"), and *Hitting Birth* ("AMA"). Rounding out the ST is Graeme Revell's score.

VIDEO

NEW THIS WEEK

• *Homegrown* (Columbia TriStar)

Recording artist Jon Bon Jovi co-stars with Billy Bob Thornton in this feature film whose Will soundtrack contains *Apollo Four Forty's* "Electro Glide In Blue," *Cowboy Junkies's* "Hold On To Me," *Artificial*



Joy Club's "Sick And Beautiful," *Green Apple Quick Step's* "Stars," *The Toytes's* "Smoke Two Joints," *Sebadoh's* "I Smell A Rat," *Lucky Me's* "Burn," *Death In Vegas's* "GBH," *Elaine Summers's* "Gone To Stay," *Home Grown's* "We Are Dumb," the *Heptones's* "Book Of Rules," *Chaser's* "Great Escape," and *Buck-O-Nine's* version of Musical Youth's "Pass The Dutchie."

• *The Real Blonde* (Paramount)

Apollo Four Forty also contribute a song, "Vanishing Point," to this feature film's Milan soundtrack. Cuts by *Space* ("Neighbourhood"), *Hooverphonic* ("Inhaler"), *Kool Moe Dee* ("No Respect"), *Yello* ("Jungle Bill"), *Fluke* ("Reefender"), *The Fireballs* ("Vaquerro"), *Joey Altruda & His Cocktail Crew* ("A Martini For Mancini"), and others complete the CD.



21 million households
Peter Cohen,
VP/Programming

National Top 20

- K-CI & JUDD Don't Rush (Take Love Slowly) (MCA)
MYA/SILK THE SHOCKER Movin' On (University/Interscope)
MELANIE B. IMISSY ELLIOTT I Want... (EastWest/EEG)
FIVE When The Lights Go Out (Arista)
AALIYAH Are You That Somebody? (Atlantic)
AARON HALL All The Places I... (MCA)
SNOOP DOGG Still A G Thang (No Limit/Priority)
BIG PUNISHER I/JOE Still Not A Player (Loud)
MONICA The First Night (Arista)
BOYZ II MEN Don't Just Fine (Motown)
SILK THE SHOCKER It Ain't My Fault (No Limit/Priority)
JESSE POWELL I Wasn't With It (Silas/MCA)
BLACK EYED PEAS Joints And Jams (Interscope)
MASE I/PUFF DADDY Lookin' At Me (Bad Boy/Arista)
KIRK FRANKLIN Lean On Me (Interscope)
MASTER P/SILK... Goodbye To... (No Limit/Priority)
KID ROCK Welcome To The Party (Lava/Antarctic)
ACE OF BASE Cruel Summer (Arista)
SPARKLE Time To Move On (Rock Land/Interscope)
BACKSTREET BOYS I'll Never Break Your Heart (Jive)
Most requested frozen from the week ending August 21.



Pos.	Artist	Avg. Gross (in 000s)
1	OZZFEST '98	\$802.5
2	ERIC CLAPTON	\$717.8
3	METALLICA	\$691.0
4	JANET JACKSON	\$678.1
5	LILITH FAIR	\$677.8
6	DAVE MATTHEWS BAND	\$661.3
7	PAGE/PLANT	\$531.7
8	SPICE GIRLS	\$528.6
9	PEARL JAM	\$525.0
10	"FURTHER FESTIVAL"	\$497.5
11	ROD STEWART	\$472.7
12	SHANIA TWAIN	\$436.6
13	PHISH	\$434.7
14	HANSON	\$396.9
15	YANNI	\$355.5

Among this week's new tours:

- ARCHERS OF LOAF
- BARENAKED LADIES
- GARY U.S. BONDS
- MEPECHE MODE
- MUDHONEY
- LIZ PHAIR
- LIONEL RICHIE
- SON VOLT
- WIDESPREAD PANIC
- ROB ZOMBIE

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

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New This Week At: 89X

M **M**
MUSIC TELEVISION **M** **M**
BUZZWORTHY 3rd Most Played
w/ 27 Spins

OVER 100,000 ALBUMS SCANNED

Produced by Dave Wyndorf & Matt Hyde
Mixed by Randy Staub, Matt Hyde & John Travis
Management: Andy Gould & Jodie Wilson for A&M
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Buffalo Tom

EARLY AT:
Q101 WENZ
KNDD WEDG WOXY



The first single
from the new album
SMITTEN

NEW THIS WEEK:

KZNZ WBRU
WEQX KLZR
WBTZ WKRL
KHTY

Produced by David Bianco and Buffalo Tom
Personal Management: Tom Johnson/TJM



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STREET TALK®

Jacor's South-Of-The-Border Magic!

Jacor Communications, by way of its Citicasters subsidiary, has assumed the programming, marketing and sales rights of 100kw Alternative XHRM — licensed to Baja California, Mexico — from Binational Communications, which currently leases those rights from station owner Radio Moderna. (Just as in the U.S., Mexican regulations prohibit foreigners from owning their stations, so Jacor is only assuming the operating rights — as it does with another of its Mexican-owned stations, XTRA-AM & FM.)

While Alternative programming remains temporarily on 92.5, an announcement instructs listeners to tune to XTRA-FM (91X). By the time you read this, one of Jacor's recent acquisitions, Rhythmic AC KMCG, will have moved to XHRM's frequency at 92.5. The old "Magic" frequency will debut a new format soon. Will that format be a favorite of Jacor programmer Jaye Albright?

By the way, Jacor has offered XHRM staffers interviews for positions at its other San Diego stations, which at last count numbers 10.

CHOM-FM/Montreal has dropped **Howard Stern's** syndicated morning show. When Stern debuted on the Rock station last September, the resulting firestorm led to the Canadian Broadcast Standards Council to condemn the program for violating its broadcast codes. A source at CILQ-FM/Toronto, Stern's only other Canadian affiliate, tells **ST** the station has no plans to cancel the show.

Chancellor Media Sr. VP **Bill Figenshu**, who oversaw a number of the company's major markets, told **ST** he has "amicably parted ways" from Chancellor. He joined the company a year ago, when it assumed control of the Viacom radio stations, which he headed.

Flash! At press time, **ST** learned that Interscope Alternative maven **Lynn McDonnell** has parted ways with the label in

order to pursue other avenues. She had been with Interscope for eight years.

Chancellor's In The 'Doghouse'

After several months of contract negotiations, Chancellor has inked a new deal with KYLD/San Francisco morning "**Doghouse.**" The two-year deal is rumored to be worth some \$2.5 million and carries a provision that could move them to a larger market next year with a simulcast back to the Bay Area.

Down the coast, Chancellor Urban **KKBT/L.A.** celebrated an all-star week when various celebrities — including comedian **Bill Bellamy**, **Shaquille O'Neal**, and recording artists **DJ Quick**, **Suga Free**, and **AMG** — took over the afternoon drive mike.

Fifteen Detroit radio stations and seven TV stations joined forces to show support for the United Way, which is celebrating its 50th year. The goal of "Torch Drive" is to raise \$70 million over the next 10 weeks.

CMA Names 1998 Award Winners

WUBE/Cincinnati, **WTQR/Winston-Salem**, **KUZZ/Bakersfield**, and **WUSY/Chattanooga** have been named the Country Music Association's Stations of the Year in

Continued on Page 25

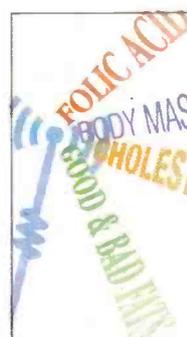
Rumors

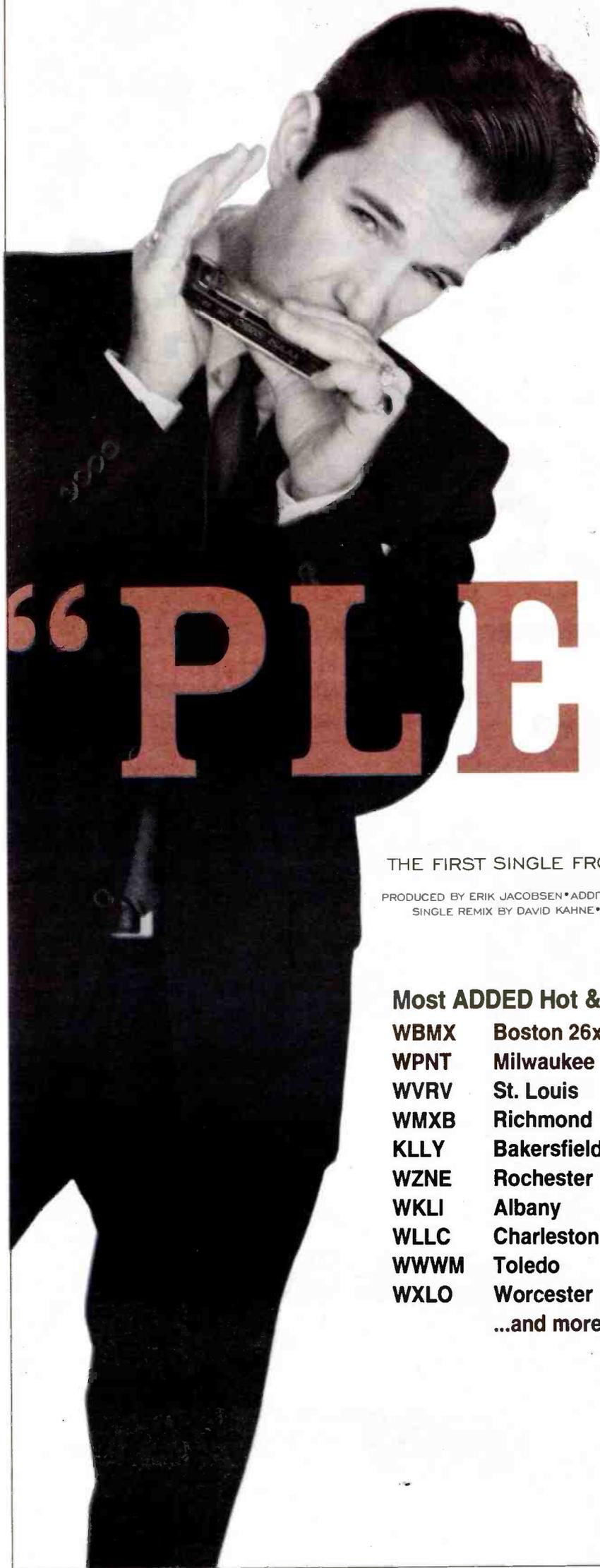
- **WNCI/Columbus PD John Dimick** steps down to pursue other programming opportunities. Is he being pursued by a medium-sized group for a group programming slot? Is **APD/MD Neal Sharpe** about to fill Dimick's shoes?
- Has **Jacor's KKRZ/Portland MD/nighttimer Lara** resigned to join **Bonneville's KZQZ/San Francisco** in an as-yet-unnamed capacity?
- Is former **WWKX/Providence PD Joe Dawson** about to step in as **OM of Root Communications' WDSC-AM, WGTR, WWXM & WWSK/Myrtle Beach**?
- Former **WRCN/Long Island PD Ralph Tortora** returns to radio as **PD of Classic Hits WEFX/Stamford-Norwalk, CT.**

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WPNT	Milwaukee	
WVRV	St. Louis	
WMXB	Richmond	
KLLY	Bakersfield	
WZNE	Rochester	
WKLI	Albany	
WLLC	Charleston	
WWWM	Toledo	
WXLO	Worcester	
	...and more	

1 R&R Adult Alternative

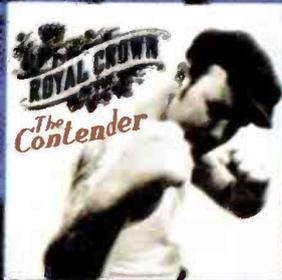
CIDR	Detroit	30x
WRLT	Nashville	28x
KXPK	Denver	28x
WBOS	Boston	24x
KINK	Portland	24x
KGSR	Austin	23x
KFOG	San Francisco	23x
WXRV	Boston	22x
WKOC	Norfolk	22x
KBCO	Denver	22x
WTTS	Indianapolis	20x
WPLT	Detroit	20x
WXRT	Chicago	18x
KNZN	Minneapolis	16x
KMTT	Seattle	16x
KKZN	Dallas	15x
	... and more	

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est. 1989
"Zip Gun Bop (Reloaded)"

-Adds Now
From the new album:
The Contender



I can't
10 mon
Radio-1
signing

SOUL COUGHING

"Circles" #1 Most Added
From forthcoming album:
El Oso



New
Cours
big n

THE GOO GOO DOLLS

"Slide" -Adds 9/15
From the forthcoming album:
Dizzy Up The Girl

On Your Desk Now



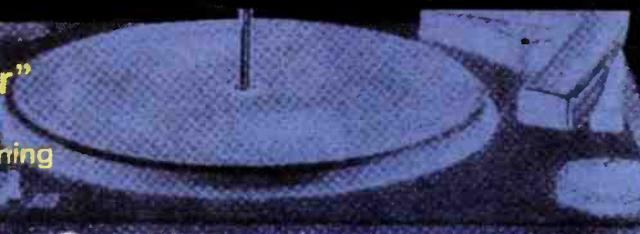
GRANT LEE BUFFALO

"Testimony" -Adds 9/29
From the new album:
Jubilee



R.E.M.

"Daysleeper"
-Adds 10/13
From the forthcoming
album:
Up



WB
www.wbp.com

STREET TALK®

Continued from Page 22

the major-, large-, medium-, and small-market categories, respectively. Personalities of the Year are KMLE/Phoenix's **Ben & Brian** (major), WFMS/Indianapolis' **J.D. Cannon** (large), WYNK/Baton Rouge's **Scott Innes** (medium), and WKXC/Augusta, GA's **Johnson & Johnson** (small). The winners will be honored at the annual CMA Awards, to be televised live on CBS September 23.

KHKS/Dallas morning driver **Kidd Kraddick** is holding open auditions for a "Kiss FM Super Fan" for the 1998 Dallas Cowboys season. Kraddick is seeking someone with the most outrageous display of team spirit who will do just about anything to get themselves noticed on TV. The winner receives a pair of Dallas Cowboys season tickets — but there's a catch: In order to keep the title, they must get on TV during each home game.

Kudos, Congrats, and Kisses

Congrats to **John Mellencamp**, whose debut Columbia single, "Your Life Is Now," grabbed Most Added honors at five of R&R's Back Page formats this week (CHR/Pop, Hot AC, AC, Rock, and Adult Alternative). But that's not all! **Jerry Blair** and the Ruffhouse/Columbia promotion staff shattered the national sales record by a female with **Lauryn Hill's** *Miseducation of Lauryn Hill*.

Also, kudos to **Reprise** and AA promo rep **Alex Coronfly** for achieving the very challenging task of closing out the fragmented Adult Alternative panel with **Chris Isaak's** "Please."



HAIR TODAY! — To celebrate the arrival of Charlie Van Dyke (center, right) at KRTH-L.A., any station staffer with the slightest facial growth (even if it required Marks-A-Lot treatment) was recruited to snap this picture with the legendary jock. Pictured with Van Dyke is co-host, Joni Caryl (next to Van Dyke), and, to his right, VP/GM Pat Duffy.

Rumbles, Pt. 1

- Active Rock **WKRR/Detroit** drops the "K Rock" handle in favor of "97.1 Extreme Radio."
- **WKRC/Cincinnati** PD **Bill Klapproth** joins **WLUP/Chicago** as MD.
- **WGRR/Indianapolis** flips call letters to **WBKS** (Kiss 106.7) and drops the ABC satellite-delivered "Touch" format in favor of "Classic Soul And Jam'n Hits." Tom Joyner remains in mornings.
- There's a new Classic Country station in Atlanta: **WKGE-AM** is on at 1160, a signal (the old **WERD**) that had been dark for about a year.
- **WPOW/Miami** weekender/programming assistant **Ira Honig** adds APD stripes and interim MD duties.
- Classic Country **KCKC-AM/San Bernardino** is now playing currents in addition to Gold.
- With new consultant **Steve Smith** in the house, **KBOS/Fresno's** morning team of **Hal 9000 Abrams & Naomi Spimoni** exits. Look for the station to announce its new morning show and debut the "All New B95" this afternoon.
- Top-rated **WERQ/Baltimore** morning man **Frank Ski** resigns to take as-yet-unannounced job.
- **WPLL/Miami** AM driver **Steve Marshall** exits and is replaced by former crosstown **WLYF** personality **Michael Taylor**.
- **WMIL/Milwaukee** afternoon driver **Ben Walker** segues to mornings at **WHSL/Greensboro-Winston Salem**.
- Former **KYMX/Sacramento** morning guys **Joe & Jack** join crosstown Talker **KSTE-AM** as "Armstrong & Getty."

Hats off to **KQBQ/Fresno** PD **David Caudillo**, who received an Image Award from the Fresno Chapter of the NAACP. Caudillo, 23, is the youngest recipient of the award, which recognizes an outstanding media person in radio or TV.

Flew in from Miami to K-A-B-C?

ST hears longtime **WIOD/Miami** morning fixture **Al Rantel** is about to join **KABC/L.A.** Station insiders also whisper that station management is in negotiations with at least two more potential hosts.

Dr. Laura Schlessinger has had a rough week since a scathing article appeared in the current *Vanity Fair*. The article portrayed Schlessinger as cold, indifferent, and unhappy — for starters. Even her husband and child have chosen to steer clear of the media by vacationing in Lake Arrowhead, CA over the last week. Schlessinger also delayed her trip to Israel, according to the *Orange County Register*, where she was to be presented with the

Continued on Page 26



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s i m p l y p o w e r f u l

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MKT RANK	AudioVAULT LOCATION	STATION RANK
1	New York	1
2	Los Angeles	1
3	Chicago	2
4	San Francisco	1
9	Houston/Galveston	1
11	Miami/Ft. Lauderdale /Hollywood	1
28	San Jose	1
30	Milwaukee/Racine	1
32	Columbus	1
36	Charlotte/Gastonia/Rock Hill	1
38	Orlando	1
43	Las Vegas	1
44	Nashville	1
46	Monmouth/Ocean, NJ	1

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Rumbles, Pt. 2

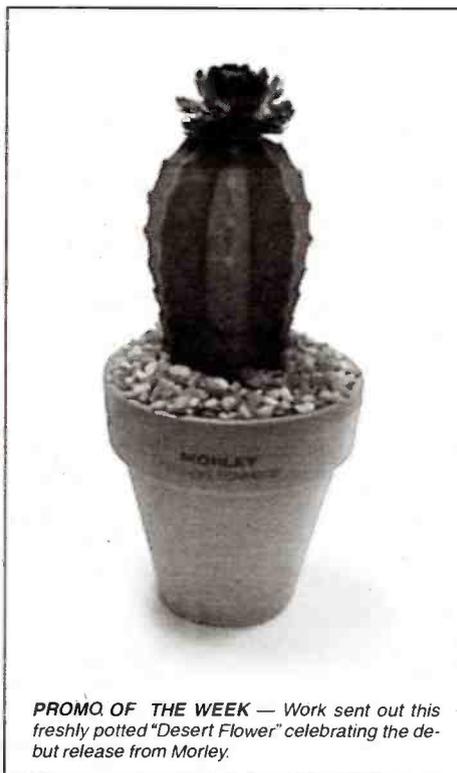
- WWLD/Tallahassee, FL hires **Steve King** as PD/MD and **Buzz Craven** as APD.
- KHTQ/Spokane morning driver **Gary Allen** adds PD duties. Meanwhile, crosstown KZZU middayer **Paul Gray** segues to afternoons and adds MD stripes.
- WWCT/Peoria, IL Promo Dir. **Joe Calgario** rises to PD/middayer; the station also adds **Howard Stern** in mornings. WWCT MD/pm driver **Jamie Markley** heads to WXRX/Rockford, IL to co-host mornings with **Amy Cusimano**.
- KRUF & KVKI/Shreveport, LA PD **Gary Roblson** replaces **Billy Surf** as PD at KQAR/Little Rock.
- WQSM/Fayetteville, NC PD **Dave Stone** segues to WWST/Knoxville as APD/MD/morning driver.
- WRXR/Augusta, GA names **Derek Madden** APD/MD as current MD **Kim Varin** exits.
- WYCL/Pensacola, FL morning show co-host "Hound Dog" adds APD duties. Former morning show co-host **Kat Mitchell** exits for mornings at WKSJ/Mobile.
- WYOY/Jackson, MS APD/MD **Kevin Vaughn** adds PD stripes as **Dick O'Neil** concentrates on his GM duties.
- KZZE/Medford welcomes **Jenifer Wilde** back to the market for MD/middays.
- WZOQ/Lima, OH PD **Ike Sinclair** exits. Sister WAJC, WFGF, WLJM-AM OM **Scott Dugan** adds PD duties at WZOQ.

Continued from Page 25

50th Anniversary Tribute Award by Israel Prime Minister Benjamin Netanyahu for contributions to humanity. She is expected, however, to begin selected appearances next month to promote her new book.

While morning man **Danny Bonaduce** was on vacation last week, WBIX/NY recruited actor **Chevy Chase** for fill-ins.

Did you work at "68, WRKO" between 1967 and 1981? If so, the WRKO Alumni Association is putting together a reunion. You can visit the website at <http://big68.org/wrko> or e-mail **Shel Swartz** at shel@big68.org.



PROMO OF THE WEEK — Work sent out this freshly potted "Desert Flower" celebrating the debut release from Morley.

RADIO & RECORDS



1

- **Kathy Stinehour** recruited as VP/GM of WAXQ/New York.
- **Clear Channel** sets **Peter Ferrara** as Sr. VP/Florida Region **George Sosson** as Sr. VP/East Region, **Stan Webb** Sr. VP/Central Region, and **Jim Smith** Sr. VP/Western Region.
- **Reid Reker** named WCKG/Chicago PD.
- Continuously updated stock page debuts on R&R ONLINE.

5

- **Kevin Carroll** boosted to Sr. VP/Promo at EastWest Records.
- **Ted Utz** appointed WIBF/Philadelphia VP/GM.
- **Bruce Blevins** becomes GM of KMLE/Phoenix.
- **Gary Moss** named PD for WEEP, WDSY & WXR/ Pittsburgh.
- **John Records Landecker** returns to Chicago for mornings at WJMK-FM.

10

- **Polly Anthony** advances to VP/Pop Promo for Epic/Portrait/CBS Associated.
- **Drake-Chenault** VP/Programming **Lee Bayley** becomes KIQQ/L.A. OM.
- **Penny Brazille** becomes VP/GM of WYLD-AM & FM/ New Orleans.
- **Abe Thompson** selected as WBMX/Chicago Station Manager/GSM.
- **Ed Levine** recruited as PD of KLOL/Houston.
- **George Oliva** named KFBK/Sacramento Program Manager.

15

- **Doug Brown** appointed VP/GM of KTVN/Minneapolis.
- **Michael Brandt** joins KROQ/Los Angeles as GM.
- **Dave Martin** boosted to VP/Programming of WCLR/ Chicago.
- **Sean Coakley** tapped as Arista Nat'l Album Promo Dir.
- **Steve Rivers** named WRBQ-AM & FM/Tampa PD.

20

- **Dennis Waters** chosen as PD of WYNY/NY.
- **Dick Bartley** becomes WFYR/Chicago APD.
- Record producer **Richard Perry** forms **Planet Records**, **Elektra/Asylum's** first custom label.
- **Rock KFWD/Dallas** changes calls (but not format) to KTXQ.

Get well wishes for a speedy recovery to legendary Island regional Philadelphia rep **Rich Tamburro**, who suffered a stroke Monday (8/31).

Records

- Music biz vet **Mike Landy** forms the Big Apple-based adult music imprint **Siam Records** and has signed on **Frank Hendricks** as GM, **Paul Schulman** as VP/Sales, and **Michelle Wien** as Ops. Mgr.
- **Relativity** VP/Promotion **Kevin Carroll** adds R&B Artist Development duties.
- **Todd Steinman** becomes VP/Online and New Media at WB.
- **Lisa Gephardt** is named Sony Music Sr. VP/Media Relations.
- **Joe DiMuro** is appointed VP/Product Development at RCA.
- **Ichiban** and **ISR Records** have inked a distribution deal.

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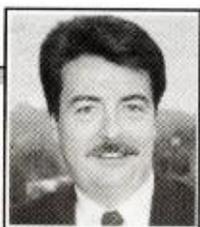
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AL PETERSON

Has Talk Radio Had Enough Of Bill And Monica?

□ A random sampling of News/Talk PDs offer their comments

While public opinion polls would seem to indicate that Americans have had just about enough media coverage of the Clinton/Lewinsky scandal, Talk radio programmers are finding those numbers hard to believe. As they listen to their stations, they hear caller after caller willing to voice their opinions.

While many would suggest the story has lost some of its intensity in recent days, absent any new developments or leaked revelations, it still appears to be constantly lurking just beneath the surface, with callers waiting for any new reason to bring it right back to the forefront.

This week, R&R takes its own "poll" of News/Talk programmers across the country to find out how hot the issue still is at Talk radio. The question we posed was a simple one: Bill and Monica — over the hill, or still No. 1 with a bullet?

Drew Hayes
KABC/Los Angeles

When it comes to polls, putting your ethics to the test in a vacuum is one thing; putting them to the test in your bedroom is quite a bit different. How much do people not care about this story? So much that they will wait on hold for 45 minutes or more to tell the host how much they don't want to talk about it! Talk radio should not fail to note that the major TV networks are spending a lot of time and money on this. Why? Because their

□

This story goes to the meat — the core — of what our stations' audience is all about.

—Jack Swanson

ing, "Enough is enough." But the events of that day caused a fury with listeners, and it has been dominant on the air ever since. As for the polls, to me it's analogous to a car wreck. You pray that nobody is hurt bad, you thank God it's not you or anyone in your family. But, as you slowly pass by, you just have to look, even though you probably would tell someone who asks that you would never look. We're talking about the American presidency here, and that means *everybody* is affected by this story. People may say it's disgusting and embarrassing, but they're still talking about it. And talk's the business we're in.

Jack Swanson
KGO & KSFO/San Francisco

I'd say it's still No. 1 with a bullet, but with a cautionary flag. As a programmer, you have to look at the research (or the polls, in this case), then make the decision to do what you feel is right. If any research could tell you *exactly* the right thing to do, we'd all pay a million bucks for a project that provided that information! This story goes to the meat — the *core* — of what our stations' audience is all about. So it is a major topic for both KGO and KSFO. One other caution I would add: To those who may feel this event will give the format a ratings spike, this is *not* the Gulf War. That event brought a lot of music-radio listeners over to News/Talk because everybody needed information and American boys were in harm's way.

ratings are through the roof! Sure, we're always glad when another subject comes up that is interesting, passionate, or funny that we can talk about. But we always know that at any second one of many other shoes will drop in this story, and it'll be right back at the front of the list. This story is far from over with L.A. Talk radio listeners.

David Bernstein
WOR/New York

Up until the day Clinton testified to the grand jury and spoke to the country, we felt the story was pretty much finished. WOR listeners were very vocal prior to August 17, say-

□

Putting your ethics to the test in a vacuum is one thing; putting them to the test in your bedroom is quite a bit different.

—Drew Hayes

This is not the same thing, and I truly don't believe this will offer Talk stations any real ratings spikes.

Tyler Cox
WBAP/Dallas-Ft. Worth

It has consumed the phone lines here in Dallas. And if you eavesdrop in restaurants, around smokers gathered outside office buildings — just about anywhere you go — it's hard to buy into the idea that the American people don't want to hear about it anymore. That's not to say that it may not die down when there is very little new information, as in recent days. But, generally, Talk radio should take a lesson from music radio and play the hits. And this story is a No. 1 hit with several bullets!

Casey Keating
KVI/Seattle

If we were a music station, I'd describe this story as our biggest record of the year. It'll be on the charts until it has a birthday! And although it has slowed a bit in the past few days, it is still in "power rotation" at KVI. The hosts are fi-

□

This story comes in waves — some big, some small — but it just keeps rolling in.

—Jim Casale

nally getting those B and C records in, too, but it's still getting a lot of exposure! As long as there continues to be fresh information, there is no sign of burn on this story. And there seems to have been no shortage of new information to keep the interest of KVI's listeners high and the phone lines full.

Jim Casale
WWDB/Philadelphia

The initial surge of interest has subsided a bit, but from what I hear on the air, there's a lot of life left in this story. It dies down for a day or two, but then it keeps coming back as new information and revelations come out. It comes in waves — some big, some small — but it just keeps rolling in. People in Philadelphia are still very much talking about this issue.

Greg Mocerri
WSB/Atlanta

This story is absolutely not done in Atlanta. I'm not a polling expert, but I'm sure that some of the results are due to the way questions are phrased. When people say they are happy with the job Clinton's doing but they don't approve of his moral standing, that issue has provided us a wonderful dichotomy to talk about on the radio. Because, apparently, one is not connected to the other, at least so far. But folks in Atlanta are definitely still discussing this issue a lot.

□

Continued on Page 30



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Has Talk Radio Had Enough Of Bill And Monica?

Continued from Page 28

Phil Boyce
WABC/New York

This story is still No. 1 in New York, and I can't imagine telling any host it's not worth talking about based on some poll. WABC's listeners care about it, and they've let us know that. Why do Talk listeners seem to be at odds with all those polls we keep reading? I think it's because Talk listeners are more likely to vote, they tend to be well read and well educated, and they pay

For a Talk station, it's like Christmas, New Year's Eve, and our birthday all rolled into one!
—Robin Bertolucci

close attention to a story like this. Because when you take away the sex and sleaze, it's still what we talk about a lot of the time anyway — "Is Bill Clinton a good president? Is the country going to hell in a handbasket?" — all the usual fodder for Talk radio.

Mary June Rose
WGN/Chicago

It's not over, but it has died down considerably in the past few days. WGN midday host John Williams recently shelved his daily calls from "Mr. President" and announced on his show, "Mr. President, we won't be taking your calls because you're just not funny anymore." Although by the time somebody reads this, there could be new information that makes it our No. 1 topic again, in Chicago it feels as though someone has pressed the pause button. The story hasn't ended, it's just stopped for now. And it's waiting for something to start it again. That has been the nature of this story. Here in Chi-

cago we have Sammy Sosa chasing Roger Maris' home run record — and, frankly, that is more a topic of conversation for locals than Bill and Monica.

Kevin Straley
WBZ/Boston

From our perspective, it is still No. 1 with a bullet. It's the story you hear everywhere, from the locker room at the gym to the coffee shop and everywhere else you go around Boston. This story is what people are talking about. They may be either disgusted or laughing, but they are still talking. And with all of the twists and turns — from a Talk radio perspective — just when we figure it can't get better, it does! Why do the polls and reality seem so different? I think people tell pollsters one thing and then do another. We saw a similar situation during the O.J. case. Polls said people were tired of it, but the radio stations and TV programs that owned that story really benefited by sticking with it.

It feels as though someone has pressed the pause button. The story hasn't ended, it's just stopped for now. And it's waiting for something to start it again.
—Mary June Rose

And, frankly, we're not in the polling business ... we're in the ratings business.

Chris Kampmeier
WTKS-FM/Orlando

"TKS does not operate in the traditional Talk environment. We are not the station you turn to "when you need to know." We're the Talk station you turn to "when you need to party." Listeners don't come to us for issue-oriented programming. We're all water cooler/entertainment-focused. Sure, the day of Clinton's speech and the day after, this story was about as "water cooler" as it gets, but since then it's become a minor topic with our audience. New issues or revelations could certainly bring it back, because it is the topic that everybody says they hate to talk about, but then they will — at least for a couple of days.

Doug Roach
KPRC/Houston

In Houston, this story is far from over. In fact, if our hosts want to move on to another subject, they literally have to tell their audience they aren't talking about Bill and Monica this hour, they won't accept any callers on that subject, etc. But KPRC, like any good Talk station, is listener-driven. And this is the subject our audience keeps telling us they most want to discuss. Inter-

people don't want to tell pollsters they're following it. When you ask what they think, they'll tell you it's outrageous and disgusting, then ask you what new details you've heard. If I was an advisor to Bill Clinton, I'd tell him to take no comfort in the polls. Maybe only Talk radio listeners will admit it, but I think most people in this country still care a lot about this story.

John Butler
WMAL/Washington, DC

At this particular point in time, absent any kind of new developments, I think things will be pretty quiet on the Bill and Monica front. Overall, more Talk listeners are interested in this than the general public because they are probably somewhat more politically aware. And, frankly, among WMAL's listeners, I would guess they are about a 180-degree turn from what the polls have been saying. If the polls are two to one "leave the president alone," our listeners are probably closer to two to one in favor of moving the investigation forward or getting him out of office. So while this story is somewhat off the radar screen at this very moment, it is always subject to come right back to the top with any kind of new developments.

Ken Kohl
KFBK & KSTE/Sacramento

Starting the weekend before Clinton's testimony to the grand jury and his speech to the country, we have not had a phone light go off on either of our stations. When the host hangs up a line, the light doesn't even have time to go off before another call comes in. We're in a little bit of a lull right now, but there hasn't been much new to add in the last couple of days. As KFBK afternoon host Tom Sullivan commented, "Nobody likes to hear an old story." But this one's unpredictable, and when there is new stuff to talk about, we'll probably be back to devoting virtually all of every host's show to this topic.

When pollsters ask, people are always reluctant to confess they're interested in something that is as sordid and lurid as this story.
—Cliff Albert

estingly, a lot of the talk on KPRC from our listeners has been about just who is coming up with these polls that say Americans no longer want to talk about this story! That's simply just not the case here in Houston.

Robin Bertolucci
KOA & KHOW/Denver

This story is absolutely still No. 1 in a huge way in Denver. Those who would say that people just don't care are obviously not listening to KOA or KHOW. Our listeners are having a field day with this one. For a Talk station, it's like Christmas, New Year's Eve, and our birthday all rolled into one! I can only guess it's a subject that's lurid enough that

Cliff Albert
KOGO & KSDO/San Diego

This story continues to dominate our airwaves, regardless of what any polls may say. I'm not a shrink, but I think the polls are probably more a reflection of what people want to be vs. what they really are. All of us tend to see a person in the mirror who is a little different, and when pollsters ask these sorts of questions, people are always reluctant to confess they're interested in something that is as sordid and lurid as this story. But make no mistake: This story still holds high interest for Talk radio listeners, and San Diegans are still very much talking about it every day.

THEY'RE SAYING GREAT THINGS!!!



DR. JOY BROWNE

BILL BRATTON OF WFIR, ROANOKE, SAYS "MORE THAN JUST A TALK SHOW, SHE'S BECOME A WAY OF LIFE FOR WFIR'S LISTENERS, A ROANOKE HABIT THAT MAKES HER A NUMBERS MAGNET!"

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WOR

RADIO NETWORK

Marketing

Continued from Page 18

al times a week). The media knows that we are going to promote the heck out of what we are doing and that they will also reap the benefits in a big way. For instance, 'Kaboom Town' — which is a big fireworks festival that KVIL has had for years — came to us to get involved with the event. They really wanted someone to be behind the annual spectacular, and we ended up stealing it from KVIL. It was the biggest year it had in its history, with over 100,000 people attending."

The Emerging 'Mix' Brand

Steal says, "For the first time in this radio station's history, there is

a very quantifiable brand emerging. I've been through this a couple of times before at other radio stations, and this is when it really starts to get exciting. It's very much like the Nike 'swoosh' or brand marketing. We now have a brand that people want to get involved with. They want to know where we will be around town or want to know what the morning show is up to. Every day we make a deposit in our brand bank. The station was previously unidentifiable, even though it achieved a fair amount of success. It didn't elicit any passion. When you squeeze that passion out of the speakers — whether you are talking about event marketing, on-air giveaways, or just compelling factors of your morning show product — that's what separates the top tier from the other players in the market."

When Condon explains how Steal opened the creativity floodgates of Alan Kabel, the rest is academic. "When Jimmy started to program the station, he let Alan be Alan. Before, he was restricted, and it was very difficult for his personality to come through. Jimmy also brought U-Turn down from the helicopter because of the relationship he saw between the two on the air. The rest is magic. Alan and everyone here have great ideas, and it is amazing what happens when you have that level of talent and passion in one location."

Steal gives credit where credit is due and says that if you have a tremendous level of creativity and passion under one roof, you need to stand back and let the magic happen with as few rules as possible so that all of that "talent rises to the top."

Management

Continued from Page 16

pleasant and relaxing place such as the beach or even a backyard hammock on a beautiful spring day. Visualize the sights, sounds, smells, touch, and feel of the place. Breathe deeply and rhythmically for a full minute. Then, slowly count from one to three and return to the "real world" with a new feeling of relaxation.

Finally, many people use the technique of "Desensitization" to manage stress. This technique is based on the principle that it is impossible to be simultaneously tense and relaxed. Basically, this technique results in substituting a relaxed response for a stressful one to a difficult situation. This is not an easy task and requires an ongoing self-training regimen of being tuned in to stressful situations and then consciously substituting a relaxation technique such as Autogenic Imagery, Countdown Relaxation, or Progressive Relaxation in place of the stress stimuli. Eventually this relaxation-for-stress substitution will occur naturally.

Exercise

Another great way to manage stress is to adhere to a regular exercise routine. An ideal regimen is three 20-minute sessions per week of an exercise (e.g., jogging, walking, Stairmaster, aerobics, etc.) that increases the heart rate to 80% of its maximum rate. It is important to consult a physician before beginning any exercise program, but with proper medical clearance, such a routine can literally be a lifesaver in managing stress.

Self-Talk

The ability to manage and handle stress often depends on what we say to ourselves when faced with stress-producing challenges. Here are some examples of positive and negative self-talk:

Positive — "I can handle this if I approach it one step at a time."

Negative — "It's too overwhelming. I can't handle it."

Positive — "I choose to do this."

Negative — "I am being forced to do this."

Positive — "If I do the thing I fear, the fear will lessen."

Negative — "It will always be frightening, and I can never do it."

A simple way of describing effective self-talk is with the phrase "think positively," but sometimes we must train ourselves to look at stressful situations in a methodical, and not an emotional, way.

Music

Music can be a powerful tool in managing stress. It can affect breathing, blood pressure, muscle tension, and brain-wave patterns. We all have our own personal tastes in music, but certain types — particularly classical — seem to have an almost universally soothing impact. Recordings sold specifically as meditative/relaxation tools can also be effective.

While relaxation techniques are great for managing stress, the ideal approach is to look for ways to avoid stress altogether. One way of doing this is to attain a better "work-life" balance. The work-life balance can be broken into four basic quadrants: financial, personal, health, and job.

In the financial realm, the goal should be to live within one's means and to put money away for the proverbial rainy day. Having a sense of financial security — even if it is just a several-month cushion — makes the uncertainty of radio mergers and consolidation much easier to handle.

The personal quadrant involves relationships. Sometimes we have a tendency to take relationships for granted, whether they be with a spouse or friend. This can create tension and

stress within the particular relationship. The obvious solution is to make it a point to devote time to relationships, thus maintaining a happier personal life and the maintenance of a support structure to lean on if uncertainties develop in the workplace.

Health is an area that has its unavoidable pitfalls, but at the same time it is a relatively easy area to work on to create the greatest likelihood possible for a stress-free existence. The aforementioned exercise routine is one example, but so is a daily regimen of eating the right foods. And everything in moderation!

The job quadrant has to do with satisfaction in our work. While there is little that can be done to change the consolidation intentions of an employer, it is certainly within one's power to seek a position that is satisfying, the definition of which is different for different people. For some, satisfaction is found in the pay envelope. For others, it is being around friendly people with whom it is easy to work. Still others need to be challenged intellectually. Whatever your criteria for satisfaction, it is important to find a job that meets your needs, because when you think about it, the workplace is where most of us spend the majority of our waking hours five days a week.

Other ways to avoid stress include avoiding caffeine, sharing feelings instead of holding them inside, getting enough sleep, allowing time just for yourself and for enjoyable activities, having supportive friends and relatives, and resolving conflicts or letting them go.

Mergers and consolidation in the radio industry equate to good health from a business standpoint. By taking proactive steps to head off and deal with Consolidation Induced Stress, the industry's employees can ensure that their own health remains just as vibrant.



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Changes

Continued from Page 14

Mitchell takes midday duties at the station.

CHR: KQAR/Little Rock MD/middayer Lindy Vaughn exits for similar duties at Hot AC WLNK/Charlotte ... At WWLD/Tallahassee, FL, the new PD/MD is Steve King and the APD is Buzz Craven ... WPOW/Miami MD Phil Jones exits ... KKBK/Los Angeles "Street Team" member Corn Dog joins KCAQ/Oxnard, CA for MD/afternoons ... WSSX/Charleston, SC morning show co-host Jordan Hart is now doing middays as Christine Crofs exits ... WEZB/New Orleans PD Rob Wagner adds consulting duties at WFBC/Greenville, SC, where he formerly programmed ... Former WBHT/Wilkes Barre Promo Dir. Toby Knapp is the new afternoon driver at WLAN/Lancaster, PA ... KHTN/Merced, CA news anchor Angie Dubois exits and appoints Alvin Gurrero mix show coordinator ... WABB/Mobile hires Kane for overnights ... WVSR/Charleston, WV is the first affiliate to carry Wisdom Radio's Inner Wisdom empowerment and motivational program. For more information, please call (304) 589-7277.

News/Talk: Former KKAR/Omaha and WIOD/Miami talk host Chris Baker joins KCMO/Kansas City for afternoon

drive duties. He will also host NFL coverage of the Chiefs' pre- and post-game shows on sister station KMBZ.

Rock: KDOT/Reno, NV welcomes Megan Raye to nights.

Records: Jennifer Ballantyne and Erik Stein both rise to Director/Publicity at MCA Records ... Carmine Coppola is promoted to VP/Ops., Planning & Adm. at Sony Music ... Artista Records elevates Thomas Martin from Mgr. to Assoc. Dir./Publicity for the label ... Nancy McCullough becomes Dir./Business Affairs for Capitol Records.

National Radio: Westwood One names Susan Mazo Public Relations Coordinator and Jeff Gazzarri Account Exec./Western Region.

Industry: Christine Driessen has been promoted to Exec. VP/CFO at ESPN, which includes ESPN Radio ... Internet music search engine The Ultimate Band List (UBL) hires Tricia Halloran as Content Editor for UBL.com and Todd Meehan as Record Store Mgr. for the site ... Former Managing Dir. of Pyramid Ent. Michael Schweiger forms Track Central Booking Agency. The new venture will focus on Pop and Dance concert tours plus marketing and sponsorship opportunities for specific musical artists. He can be reached at (212) 921-2100.

Bloomberg

BUSINESS BRIEFS

Continued from Page 8

which will be done at first on experimental stations at 93.5 MHz in Columbia, MD and 1660 kHz in Cincinnati, and then on commercial stations across the country next spring — had been slated to commence this summer. USADR began channel characterization tests on 93.5 last month.

Toricelli Amendment To Allow Translator Origination

An amendment to the Commerce, State, and Justice Appropriations bill proposed by Sen. Robert Toricelli (D-NY) in July would allow stations to originate programming from FM translators in Bergen County, NJ. The proviso comes after an FCC investigation of New Jersey broadcaster Gerard Turro, who the agency says is in violation of its FM translator rules. The commission alleges that the "Jukebox Radio" programming he provides to WJUX-FM/Monticello, NY — which is rebroadcast over a translator in Fort Lee, NJ (in Bergen County) — is designed to serve Bergen County and not Monticello. Turro cannot provide full-service programming originating in Bergen County because of frequency congestion in the nearby New York market. Toricelli said the amendment is necessary "because the radio Bergen County residents get from New York simply does not provide vital local information for the community." The FCC case is pending a ruling by an administrative law judge.

FCC To Begin Move In October

The FCC will begin its relocation to the Portals office complex in Southwest Washington, DC in October. The first offices to go will include the Office of Public Affairs. Chairman Bill Kennard and his fellow commissioners will move across town by December, while the Mass Media Bureau will go by January. The FCC said it will continue to request funding from Congress to reimburse the General Services Administration for the move, and funding for the higher rent at the Portals (\$23 million per year, compared to the \$16 million it paid to lease its current facilities). Chairman Bill Kennard has threatened to lay off employees if Congress doesn't finance the move and rent. GSA spokesman Hap Conners told R&R, "That's jumping the gun and somewhat irresponsible."



STEVE WONSIEWICZ

SOUND DECISIONS

'Overnight Sensations' Years In The Making

How Columbia, Universal work with newly signed independent artists

Columbia Records is in an enviable position in regards to one of the latest additions to its roster, singer/songwriter Shawn Mullins. Not only does the Atlanta-based artist have an explosive single ("Lullaby") taking off at Alternative and Adult Alternative, but he's also built a solid fan base over the years thanks to incessant touring and the independent release of several of his own albums.

Granted, it's way too early to write that Mullins will go platinum. Yet the fact remains that performers like him are case studies in artist development before they even sign a major-label deal for one key reason: They've already done a lot of the hard work by building a loyal fan base, effectively priming the pump for the majors to step in with their marketing and promotion firepower.

Career Head Starts

Artists like Mullins and Cherry Poppin' Daddies had their careers jump-started thanks to support from key major-market radio stations. However, these artists also worked closely with those stations. In the case of Mullins, Alternative WNNX/Atlanta spent a lot of time working with him to organize on-air performances, interviews, radio-sponsored club shows, etc. PD Leslie Fram even played an important advisory role for Mullins.

Shawn Mullins has built his own cottage industry by releasing his own records and touring. He understands what it takes to go out and play for people.

—Will Botwin

Despite the head start these acts have received, the majors still must take great pains when mapping immediate and long-term goals for them — even though they already paid their dues on the road and finally broke the commercial radio barrier. Move an act along too quickly, and it may suffer from the stress of being the center of major media attention, or the original fans might feel betrayed if the act is perceived as "selling out." Acting too slowly, on the other hand, means losing steam when things are really cooking.

To gain a little perspective on how the majors are handling the



Will Botwin



Kim Garner

Shawn Mullins of the world, I spoke with Columbia GM Will Botwin and Universal Records VP/Marketing & Artist Development Kim Garner, who has worked closely with road-tested bands like Cherry Poppin' Daddies, Reel Big Fish, and Sister Hazel.

Life In The Big Leagues

Botwin, a veteran manager who worked with singer-songwriters like Lyle Lovett and John Hiatt, believes an artist like Mullins is ideally suited for life in the big leagues. "He's the perfect guy for this to happen to, because he's so grounded. It's not like he's some fresh-faced teenager who just got off the bus from who knows where. He's built his own cottage industry by releasing his own records and touring. He understands what it takes to go out and play for people, whether it's touring with someone like the Indigo Girls or playing by himself in small coffee shops. He gets it already. It's not like he's an overnight sensation. He's grown as an artist, and he's very prepared for what's about to happen."

Even though "Lullaby" is taking off at radio and the album, *Soul's Core*, has already been released in select markets, one of the first things Columbia did after signing Mullins was beef up the album, which will be rereleased on September 15. Botwin says, "We changed the album cover, remixed a couple of songs, and added a song called 'Shimmer,' which is a wonderful song that was on his last album. The remixing we did wasn't anything major, just a little adjustment here and there to enhance what he had already recorded."

The next step was organizing a touring schedule for the rest of

1998, which was no easy task given the time of year. Botwin notes, "We sat down with Shawn and his manager, and we agreed to do a combination of things — his own club dates, some support dates, and some of the right radio shows."

Even though Columbia is working overtime to get the project going, Botwin understands the label is playing catch-up. "That's because the airplay started before we had our marketing plan in place. We still have a lot of work to do. The initial blush of success at radio has been very gratifying, and we're very confident we can build it from here. We have a record coming out in a couple of weeks, a tour to organize, and a lot of other things to organize in order to build the sales of the album and the career of this artist."

As you would expect, Mullins' experience allows Columbia to operate in a different arena than if it were working with a brand-new act. Botwin observes, "There's no question we would have to start this a little differently. We might not be working this song, for instance. And we would have had to do all the things that Shawn has already done when it comes to touring and building his career at a grass-roots level."

Grass-Roots Support

Universal's Garner agrees with much of what Botwin espouses. "When you look at what bands like Cherry Poppin' Daddies, Reel Big Fish, and Sister Hazel have accomplished and how resourceful they were before they got their major-label deals, that's what really set the stage for them. Major labels can take artists from the independent, grass-roots, developing-the-fan-base mode to the next level.

"Someone like Shawn has been doing it for a long time and doesn't have to take tour support, which is recoupable. He was making money on the road before he had a big radio hit. A lot of bands that get signed to majors get on the radio, but no one's really heard of them because they haven't done the grass-roots marketing and promotion. Yet that's what bands used to do before MTV and VH1. They'd get in a van and tour and tour and tour. As a result, they'd have very loyal fans who remained loyal record after record."

That's an important point — tour support advances — especially since Garner says it takes about three or four visits per market on average for an act to make money tour-

Mid-Year Recorded Music Sales Jump 6.8%

Recorded music unit sales for the first six months of 1998 rose a healthy 6.8% to 502.5 million copies, according to the RIAA, with the value of those shipments increasing 11.9% to \$5.8 billion.

After two years of flat sales, the numbers, says RIAA President/CEO Hilary Rosen, "are testimony to the resiliency of the U.S. music market. There's no great mystery to this. We've had a number of extremely popular releases — particularly soundtracks. CD sales are recharged, many retailers are reporting another quarter of double-digit growth, and shipments to direct and special markets, which took a hit last year, are on the rebound."

Album shipments, the best indicator of the market, were up 8.2% to 440.8 million copies (not including music videos), with the value of those trade deliveries rising 12.7% to \$5509.9 billion. About 45 new titles released in the first half of '98 were certified gold or platinum, a 50% increase over the same period last year.

1998 RIAA Mid-year Statistics

Configuration	Jan.-June 1997		Jan.-June 1998		Percent Change	
	Units	\$ Value	Units	\$ Value	Units	\$ Value
CDs	331.0	4214.8	370.6	4877.5	12.0	15.7
Cassettes	74.9	653.9	68.6	616.4	-8.4	-5.7
Vinyl LP/EPs	1.4	18.2	1.6	16.0	14.3	-12.1
CD Singles	30.6	128.6	34.2	129.0	11.8	0.3
Cassette Singles	21.0	64.0	17.0	61.7	-19.0	-3.6
Vinyl Singles	4.5	21.0	3.0	14.3	-33.3	-31.9
Music Videos	7.3	125.6	7.5	133.6	1.4	3.8
Totals	470.7	5226.1	502.5	5848.5	6.8	11.9

Source: RIAA

A lot of bands that get signed to majors get on the radio, but no one's really heard of them because they haven't done the grass-roots marketing and promotion.

—Kim Garner

"Artists will go into markets where no one has heard of them except for maybe hearing their song on the radio. It's amazing how long it takes people to realize who a band is. Based on just one song, they may not want to see them live. So the bands usually operate at a deficit. But after those shows, they can go back home again and make some good money."

Garner adheres to a not-too-fast philosophy when it comes to working with acts, even though they may have been together for years and released independent albums. "With Cherry Poppin' Daddies, we put the record out around July 1997, but we didn't go to commercial radio until the following January. We put them on the road, had them make an inexpensive independent video for the local video channels, got them on the Warped tour, and handed out cassette samplers there. We started on the West Coast, and when we came back again, people had already heard about the band through the sampler or whatever. By the time we went to radio, we had already scanned 40,000 copies."

The road effectively becomes the great equalizer. It allows artists to hone both their musical craft and business acumen. Garner continues, "The really smart acts are selling merchandise and CDs at their shows. Not only is that money for the acts, but it also allows them to finance what they want to do and to build a connection with their fans."

"I used to work with Rush on the management side before I came to Universal. That band used to do something like 200 shows a year. They'd get in a van and come to America and tour and tour. Those fans today, even though they're older and may not buy every new Rush album, will still attend a show. That's why they can still sell out arenas to this day, because those people remain loyal to the band."

"I went to see Shawn live, and I think a big part of him is his connection with the audience. The more you play, the more people come out and see you, and you eventually become a viable local touring act."

Working with such artists demands a different skill set than handling brand-new acts. Garner continues, "You run into a lot of acts that don't know how to put a band together or are not really sure what their look should be. That's where the majors can really help."

TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues?

Call me at (615) 244-8677 or e-mail: swonz@aol.com

RR LAUNCHING PAD

Ednaswap Brings A Little 'Sun' To Alternative

Ultimately, there's no denying great songwriting. That's been the past, present, and most likely future driver for the Los Angeles-based pop/alternative group Ednaswap.

The latest single from the Island Records quintet, "Back On The Sun" — taken from the album *Wonderland Park* — has found a

are so much fun to play. We just wanted to make a quieter, more organic record."

This time around, Preven and creative partner Cutler took the production helm. "Scottie and I produced this one. It was the first time we didn't use a producer. We literally were making demos at home and decided the demos were

We couldn't let that opportunity get by us."

Island also realizes it has to be extremely patient with the first single for a couple of key reasons. It is going up against some heady competition, with new music from such acts as Hole, Marilyn Manson, and Sheryl Crow. "The key here is to lay the foundation, take our time, and develop it the proper way," Riccitelli says. "We're on a lot of Alternative stations and were among the most added at Hot AC, so we're showing consistent growth. I truly feel the rest will fall in place. With all that's going on with the new releases and the fact that male vocals, for the most part, are dominating Alternative, we're going to have to let the marketplace dictate how we continue to work this record."

One programmer who's now a big fan of "Back On The Sun" is KTEG PD Skip Isley. That wasn't always the case. "I have to admit, I wasn't sure at the beginning. But now, after several weeks on the air, it's feeling like a real record. We only started to feel the tide turn during the last two weeks. I also believe it's a track we can own for a while. Plus, we have a history with the band and played songs from the past album."

One thing that worked to the song's advantage — and why Isley stuck with it — was that the band was due in town for a performance. "We wanted to build some familiarity, so we added the song and stuck with it longer than I may have with other records. But songs like this need a lot of spins. You can't expect them to work after a few weeks in light rotation."

Wonderland Park was released on August 18.



Ednaswap

welcome home at certain Alternative outlets and a growing number of Pop/Alternatives. Key Alternatives reporting the song, as of two weeks ago, include WPLT/Detroit, KEDJ/Phoenix, XTRA/San Diego, WKRL/Syracuse, KTEG/Albuquerque, WEQX/Albany, and WPLA/Jacksonville. Pop/Alts on the song include WKQI/Detroit, WPTE/Norfolk, WWWM/Toledo, and KLAL/Little Rock.

Since forming in 1994, the band has built a loyal following thanks to constant touring with such bands as Local H, Weezer, Better Than Ezra, and No Doubt, and the release of a handful of independent and major-label albums. Yet it was the group's song "Torn," penned by vocalist Anne Preven and guitarist/producer Scott Cutler, that heightened interest in the band. The song was remade by Natalie Imbruglia and became a worldwide smash. Another Ednaswap song, "Sanctuary," was covered by Madonna on her album *Bedtime Stories*.

Wonderland Park showcases a softer, melodic side of the band while simultaneously retaining its edge. As Preven notes, "We wrote the record when we got off the road last year in August, and we had it completed by Christmas. We did it pretty quickly, and the words and music sort of spewed out. We were on the road for such a long period of time, and there's always so much noise when you're doing that. We just wanted to run in the opposite direction. Our last album [*Wacko Magneio*] was very loud, and we're still a pretty loud band; those songs

the record. Island didn't know we were making the album until we played it for them, and they said, "That's the record."

In setting the new single and album up at radio, Island elected to re-release "Torn." As Sr. VP/Promotion Joe Riccitelli recalls, "We kind of worked the song through the back door and got it on some key stations, which helped raise the visibility of the new album. We knew there was no way we were going to be in the same situation as Natalie, but we wanted everyone to know who wrote the song.



HOT STUFF — Hip-hop newcomer Nicole was recently presented a plaque commemorating the gold certification of her debut single, "Make It Hot." Nicole is the first artist to be released on Missy Elliott's new label, Gold Mind, distributed through EastWest Records. The debut album of the same name arrived in stores last week. Pictured here (l-r) are Elektra Sr. VP/Urban Promotion Richard Nash, Violator Management's Mona Scott, Elliott, Violator's Louise West, Nicole, Nicole's manager Debba Wray, and Elektra Sr. Director/Marketing Michelle Murray and Sr. VP/A&R Merlin Bobb.

MUSIC NEWS & VIEWS

Goo Goo Dolls Get Busy With 'Dizzy'

Warner Bros. has selected September 22 as the release date for the Goo Goo Dolls' latest album, *Dizzy Up The Girl*. The first single, "Slide," has already been serviced to radio. The 13-track disc, which includes the multiformat smash "Iris" (also on the *City Of Angels* soundtrack), was produced by former Reprise and current Hollywood Records Sr. VP/A&R Rob Cavallo. The Goo Goo Dolls will also undertake a major tour to support the album. Meantime, look for the band to road test its concert in a few select markets.



Goo Goo Dolls

Capitol Readies Lennon Set

Capitol Records plans to put out a collection of close to 100 unreleased solo recordings by the late John Lennon. The songs, from the four-CD boxed set *The John Lennon Anthology*, will feature both studio and home recordings. Yoko Ono will serve as executive producer of the project. No exact release date had been set at press time.



John Lennon

Tour update: The **Barenaked Ladies** hit the road for a 25-date headlining tour beginning on October 1 in Pittsburgh ... Virgin rocker **Lenny Kravitz** embarks on a tour September 9 in Vancouver in support of his new album, *5*. **Ozomatli** and **Sean Lennon** handle support duties ... London Records rapper **b** has joined Korn's "Family Values" tour, which kicks off on September 22 in Rochester ... Late '70s/early '80s punk bands the **Buzzcocks**, the **Dickies**, the **Fall**, and **Pere Ubu** hit the road on October 14 in Montreal for a four-week stint dubbed the "Inertia Tour." Headliners will vary with each city. The tour will visit nearly every major market.

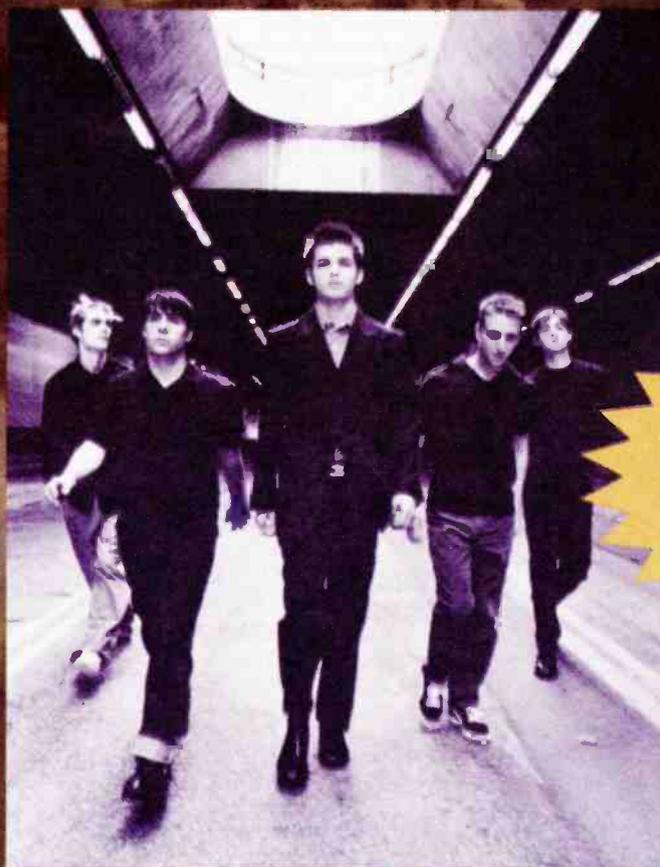
In The Studio

Word from the **Alice In Chains** camp has the band working on new material for its forthcoming boxed set. Nothing's official yet, but four new songs could make the project ... **Coolio** is in the studio working on his next album, slated for release in early 1999. Guest appearances are expected from Scarface, Will Smith, R. Kelly, and Ol' Dirty Bastard ... That old funkmeister himself, **George Clinton**, has reformed the **P-Funk All Stars** and will release the album *Dope Dogs* on September 15 ... Outpost Recordings country-rock act **Whiskeytown** has remixed its indie label release, *Faithless Street*, and added nine new tracks. The disc, originally released by Mood Food Records in January 1996, hits retail on September 29 ... **Chris Issak's** latest, *Speak Of The Devil*, goes to retail on September 22 ... **DC Talk's Supernatural** arrives in stores on September 22 ... Lastly, for all the high rollers out there, the Cipriani Dinner Concert Series is offering guests the opportunity to see artists such as Celine Dion, Whitney Houston, Diana Ross, and Rod Stewart at its new 1000-seat ballroom in New York. The cost of admittance? Between \$100,000-\$150,000 per table of 10. Ten different concerts are planned for the series.

PHANTOM PLANET

"So I Fall Again"

From their debut album **PHANTOM PLANET IS MISSING** in stores now



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Also on the soundtrack **SABRINA, THE TEENAGE WITCH.**

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SABRINA ARTISTS INCLUDE:

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Five

Matthew Sweet

Phantom Planet

Pure Sugar

The Murmurs

Aqua

Britney Spears

Chumbawamba

Cardigans



GEFFEN



CHR: MUST HEAR RADIO!

Chasing The Magic Eight Ball	36
Building The Twin Towers Dynasty	41
Skinning The Cat Six Ways, Jacor Style	46
A View From The Pilot's Seat	53
Pulling All The Stars Together	57
A Business Of People	62
The Hits Just Keep Coming	64
Callout Research: A View From The Top	68
An Inexact Science Explored	70
Searching Out The Hits	74
Critical CHR Music Lists	80
Searching For "Must Hear Radio" On The Internet	82
What Do Listeners Really Think?	86
Revelations Of A Diary Man	88
The Timeless Paul Drew	92
Plugging West Palm Beach's CHR Hole	96
Checking Up On Talent	101
The Secret To Managing Creative People	104
Hits For The New Fall Season	108

Play the hits, and a funny thing happens:

Ratings begin to surge, revenues begin to soar, records begin to sell, and listeners come back in droves. What a concept. For the first time in many years, in Arbitron's national database coded to R&R's format definitions, from spring '97 – spring '98 CHR as a format jumped from a 10.1 nationally to a 10.9.

New CHRs seem to be popping up just about every week. This year alone, the format has been reintroduced in markets such as Sacramento, Milwaukee, West Palm Beach, Birmingham, St. Louis, and Long Island. Broadcast companies of all sizes, including the majors like Chancellor, Jacor, Capstar, and CBS, continue to be champions of the format. For the first time that I can remember, sales departments are finally proud to sell CHR and are re-educating themselves on the strengths and concepts of the format.

On the programming side, a new generation of programmers, armed with

research tools and budgets, are programming with an intense focus on playing the hits, investing in talent, and not getting knocked off course by the newest format of the week or month. Say what you will about consolidation, but it has been great for CHRs by allowing them to finally focus on their specific audience, primarily the 18-34 demo, because chances are their sister station is covering 24-54.

"Must Hear Radio" is all about focus, winning, learning from our mistakes, passion, the ability to adjust to change, and, most importantly, communicating effectively. For this year's special, we've recruited some of the brightest and most powerful people in our business to share their winning philosophies and why they are so committed to CHR. Happy reading, and thank you, radio and records, for your continued support.

Tony Novia
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tnovia@rronline.com



**TONY
NOVIA**

 The annual State of CHR address

Chasing The Magic Eight Ball

by Marc Chase

**CHR:
MUST
HEAR
RADIO!**



For R&R's second CHR special, the first mission was to find someone with superior qualifications to write the annual State Of CHR address. I didn't have to search far for my No. 1 choice, and these are some of the qualifications he brings to the table: He was once told by his junior high teacher — who was on the brink of a breakdown — “That silly shit won't get you anywhere.” He was terminated from his first eight jobs in radio. He had a letter of resignation typed up and was going to turn it in the very same day the PD of WYHY (Y-107)/Nashville quit and crossed the street, but he ended up getting the Y-107 PD job instead of going home jobless.

He moved to WFLZ/Tampa to work on his golf game. After taking Tampa to the top, this PD was looking for a new challenge (his translation: he couldn't see the forest for the trees). His counterpart, Tom Owens, was destined to take a trip up the corporate ladder, so Jacor dumped WEBN/Cincinnati on our mystery man. When duopolies hit, this PD added duties at WOFX and WAQZ. It didn't stop there. Jacor then added Cincinnati properties WLW, WKRC, WSAI, and WVMX to his list of new challenges. Eight stations just wasn't enough, though, so Jacor tricked him into being the low man on the corporate totem pole. This mystery man is none other than Marc Chase, who is now the East Regional VP/Programming for Jacor. (“Translation: Tom Owens' piss boy — sorry, Sean!”)

His cohorts and counterparts at Jacor are Jack Evans, VP/West; B.J. Harris, National Director/CHR; Gene Romano, National Director/Programming and Rock God; Jaye Albright, National Director/Country; Vance Dillard, Director/Soft AC; and what he calls 200+ of the brightest programmers in America. (“Tony, please work in the other guys' names,” Chase requested. “I owe them money, and this will keep the hounds at bay.”) In his own words, here's Chase's honest, brilliant, thought-provoking, and humorous State of CHR address.

As I gaze into my Magic Eight Ball to determine the future of Contemporary Hit Radio, I can only be absolutely 100% certain about one thing: Wearing a silly costume for an R&R photo can make you look like an idiot. I knew that going in, but I actually believe that accepting the fact I am an idiot is the key to success in the new age of radio. I am an idiot. I admit it, and I am not ashamed or embarrassed by the fact. I am proud to be an idiot, and before I am finished, I hope you want to be an idiot, too. Being an idiot, I like to simplify things. So let's look at the future of CHR split two ways: the future of “CH” and the future of “R,” from an idiot's perspective.

CHR is the acronym for Contemporary Hit Radio. A portion of the formula for CHR success can be found by examining the brand name itself.

C Contemporary: current or modern

H Hit: widely liked or appreciated music

R Radio: transmission of programming for the public by radio broadcast

The future of the “CH” is clear to me. It boils down to the basics. Play “current or modern” music that is “widely liked and appreciated,” and life is good. Life is *great* when you can complement the “hits” with entertaining personalities, compelling promotions and on air elements, and breakthrough marketing. The playing the hits part is easier — not *easy*, but *easier* — than the marketing/promotions, on-air elements, and talent management and development, which are more difficult today than ever.

CHR listeners are fickle by nature. They like the hottest

trends and are the first to explore fresh alternatives. Additionally, today's audience is bombarded with more advertising messages and entertainment options than ever. In the past few years, the number of radio stations seemed to grow daily, and formats are becoming more and more fragmented. Top that off with the Internet, six television networks, unprecedented quantities of cable channels, theaters, books, magazines, virtual reality video games, CDs, VHS, DVD, satellite radio, digital radio — the list of entertainment alternatives expands daily.

To stay in the game, CHR must be on top of ours. The margin for error is shrinking; the eye of the needle just got smaller. Now, more than ever, we need to look to the past to predict the future and stop making the same mistakes over

fully fuels today's Classic Rock stations. How long has it been since a mother and a daughter and father and a son could listen to the same music without violence and destruction? (OK, when the son breaks out the Metallica, you can expect a little destruction.) This magical moment in musical time allows CHR stations to bask in the glow of what made the format successful in the beginning: The music has mass-appeal.

You have to admit, it is hard to listen to Sister Hazel's first hit and not hear the influence of the Eagles. Did Steve Miller die and come back as Matchbox 20 or Tonic or the Goo Goo Dolls? Retro rocks. Pick the '90s band that has the Fleetwood Mac *Rumors*-era sound — there is more than one. Now, the last thing I would suggest would be that your

CHR station start playing the Eagles, Steve Miller, and Fleetwood Mac. I am just thrilled we have “current or modern music that is widely liked and appreciated.” These songs form the core sound that allows CHR stations to reach modern ratings highs. We just need to be careful we do not make the same mistakes we made in the early '90s and fall off the deep end, sending our audiences “jiggling” to other formats.

Here is a laugh for you: Two years ago, if I had told you the No. 1 station in several markets would be playing Will Smith AND Shania Twain, you would have told me I was f*cking nuts. Is this brilliant programming or a sign of the apocalypse? Will the plagues follow? Not since the Urban Cowboy era have multiple country artists successfully crossed to the CHR charts. Did Jewel start all this with the twang in “You Were Meant For Me”? Have LeAnn and Shania caused a few PD's ulcers to flare up? I'll bet you missed a few songs your audience would have liked because you did not think the songs fit the sound of your station. I know I did, but hey, I'm an idiot. The next time you need “a secret weapon,” dig out a copy of “When You Say Nothing At All” by Allison Krauss and give it a few spins on the air, run it through callout, then kick yourself in the head for missing a monster. Everyone I know who gave it a chance had it come home.

What amazes me is the fact that programmers create excuses not to play the hits. I have been guilty of what I am accusing you of. I would sit there and add a record I thought fit the sound of my station

even though it screamed STIFF, then turn around and completely ignore a hit because I didn't like the way it sounded. It didn't fit the station. It was too soft, too hard, too rock, not rock enough, too country, too dance, too rap, too granola, not formatically correct, etc. In the upcoming year, try not to be a victim of “paralysis by analysis.” Just play the hits, and your future will be so bright, you'll have to wear ... I'll stop, but don't forget about that personality, promotional, and marketing thing I mentioned earlier. It is kind of important too.

My Magic Eight Ball predicts that the demand for talented personalities who can deliver ratings and revenue will skyrocket. One of the challenges programmers face in the upcoming years is the development of future stars. Where will the next generation of personalities come from? Will the same sources crank out enough supply for the demand? Will we give them the time and space they need to develop and allow them to learn from their mistakes, or will some suit from corporate decide to send them to “NAB Boot Camp” to get their Certified Radio Marketing Consultant plaque. (FYI, I personally have a CRMC certificate, but I stole it from a sales manager named Thom in Tampa.)

Continued on Page 38



Marc Chase

My Magic Eight Ball predicts that the demand for talented personalities who can deliver ratings and revenue will skyrocket.

and over again. The great news is that we are up to the challenge and we've still got our ace in the hole: Radio is still perceived as a free commodity. Have you ever had a listener call you to complain that the new radio in their house or car was too expensive and that they wanted their money back? We dodged that bullet. Just pray some genius in a suit does not come up with a new plan for nontraditional revenue that includes monthly billing to listeners for time spent listening to your station. Always remember, the gun is still loaded, and if we are not careful, we could shoot ourselves.

Here is more good news for the “CH”: For the first time in over a decade (with the exception of country), a great deal of contemporary music is crossing a broad demographic and life group spectrum. Not only are several genres of today's music compatible with each other, they also resonate with the acoustic-based rock sound of the '70s that still success-

3 R&R CHR/Pop
3* Mainstream Monitor
22* Top 40 Adult Monitor
4* Soundscan Singles
(62,000 This Week)

	BDS Spins	Soundscan Rank
New York		
WHTZ	39x	#4
WBLI	62x	#4
LA		
KIIS	58x	#8
Boston		
WXKS	28x	#6
Dallas		
KHKS	72x	#3
Cincinnati		
Q102	39x	#4
Portland		
KKRZ	61x	#2
Atlanta		
WSTR	31x	#5
Minneapolis		
KDWB	25x	#4
Tampa		
WFLZ	57x	#2
St. Louis		
KSLZ	48x	#4
Cleveland		
WZJM	39x	#7
Orlando		
WXXL	62x	#2
Pittsburgh		
WBZZ	23x	#4
San Diego		
KHTS	42x	#8
Miami		
WHYI	54x	#11
Kansas City		
KMXV	51x	#6
Seattle		
KBKS	56x	#6
Philadelphia		
WIOQ	26x	#3



Jennifer Paige

CRUSH

Produced and Arranged by Andy Goldmark for GMARK Music, Inc. and Jimmy Bralower
 Executive Producer: Andy Goldmark

www.americanradiohistory.com



Chasing The Magic Eight Ball

Continued from Page 36

A big part of my role in Jacor is to find and develop programming and on-air talent. You should take time out of every week to listen to air checks and monitors. Do what it takes to find the next superstar. I love to drive and listen to radio across the country. My travels have allowed me to stumble upon a few of the brightest stars in our industry (you know who you are). I use the word *stumble* instead of *discover*, because every one of these people was already doing a great show or programming a great-sounding station — just not for Jacor. Now they are! Recruitment and development will be keys to continued success. I believe the right talent for every job opening we have is already there; I just have not figured out where they are yet. But that's to be expected — I'm an idiot.

Compelling promotions and on-air elements will be more important to CHR in the future. If programmers would ask themselves one question every day before they head home — "What have I done today that will positively impact the sound of my station(s) tomorrow?" — radio stations would always have forward momentum. Set aside time to find out what is hot and what people are talking about, then think about what you can do to get people talking. If you think you already do all that and your most recent promotions consisted of concert tickets, CDs, trips, and bar promotions, you're kidding yourself. If you did not give your listeners a chance to win the largest Powerball jackpot in the history of the world, you missed a tremendous opportunity. Who couldn't use an extra \$250,000,000?

What else have you missed? Have you planned your station's promotional calendar for the balance of 1998? When was the last time you updated your station's promotions? Who is responsible for creating these elements? Think! Plan! Make time to flex the creative muscle — everybody has one, but most people don't take the time to use it, and it atrophies. In this era of broadcasting, it pays to have every muscle in great shape. Stay on the prowl for the next great idea and do not wait until the last minute and pray for something to fall in your lap.

Breakthrough marketing doesn't grow on trees. You can buy the latest prepackaged products off the shelf, and in some cases that may be in your station's best interest. You are better off picking a proven winner off the reel or rack instead of gambling on some goofy creative concept that involves lip-syncing midgets and urinals that winds up wasting time and money plus sending the wrong station message. This does not mean you should be afraid to innovate. Sure, everyone makes mistakes — just don't keep making the same mistakes over and over again. For every great idea, there will be a hundred bad ones. You need to make sure you have a system in place to evaluate what is best for your station and not let anyone's ownership of an idea blur the vision for proper station marketing. It is not easy to create a winner every time. If you don't believe me, call the agen-

CHR 92K

In the year 2000, CHR will be at or near the top end of its "up" cycle (which started about 1995). In the year 2000, I will be at or near the top end of my "up" cycle, with hopes and expectations of playing a bigger role in management ... either that, or living on the street.

ROB WEAVER

POSITION: PD

CALL LETTERS: WKPK

CITY: GAYLORD (NW MICHIGAN)

cy that sold Herb to Burger King. Whether you choose telemarketing, direct mail, television, or outdoor depends on your objectives. However, before you make the first move, you should define your marketing goals and objectives, develop the best plan to accomplish those goals and objectives, and set up an honest evaluation system. Then spend the money. Don't do it just because you have the money in the budget and have to spend it. Make it count.

Now that we have the "CH" out of the way, let's talk about the "R." It's a whole new ballgame for radio. During periods of fundamental change, the experts become obsolete. Face the facts: We are prisoners of our own knowledge. What we know makes us valuable commodities and, at the same time, puts us on the verge of extinction. Review the past. It was not the owners of the local diner who bought the McDonald's franchise. The local pharmacist did not bulldoze the parking lot down the street and put up the Super X Drug chain store. The masterminds behind the railroad industry never anticipated the effect the airline industry would have on mass transit.

At the most recent R&R convention (Insert obligatory suck-up to Jacor's CEO), Randy Michaels said, "If it wasn't for one thing, I feel certain the current owners and operators of radio stations would be out of business today. Forward-thinking entrepreneurs who are not experts in the field would replace us all. That one thing is the fact that we hold a federal license, and not just anyone can start their own radio station." That thought should scare you. We have come close to the edge and didn't even realize it. Today, thinking outside the box is not enough. The challenge is forgetting there ever was a box. The rules are changing right before your eyes. Are you changing with the rules? Do you even know what the new rules are? Even if you do, pretend you are an idiot. Start asking questions. Do not assume you know anything unless your only assumption is that everything you know is no longer correct. Let's not make the same mistakes over and over again; let's make new ones.

In the past, commercial radio stations had only two sets of customers: listeners and advertisers. By design, this created a built-in conflict and presented opportunities for clever, creative people to flourish. The managers and programmers who admitted they were idiots, expanded their perspectives, and worked together to maximize opportunities reaped the biggest benefits. Now, the rush to Wall Street

This magical moment in musical time allows CHR stations to bask in the glow of what made the format successful in the beginning: The music has mass-appeal.

CHR: MUST HEAR RADIO!



has created a third consumer group for most major broadcasters: shareholders. If we want to accommodate this client group and improve the results for the original two clients, we must move ahead quickly. It is paramount that you realize that to make it a win/win/win situation, all three groups must be satisfied with their investments.

Accountability to all of our consumers is crucial. The challenges we face have never been greater; neither has the upside. Is your head spinning? Do you know what effect adding a new consumer group has on you, your job, your family, and your future? If you have not thought about it or spent time planning how you will adapt to the changes that have occurred, check your ticket on "The Clue Train" — it may have left without you. Once again, the paradigm has shifted. Are you afraid yet? If you are wondering why you should be afraid when revenues and cash flows are hitting record levels, it's that damn c-word again — CHANGE.

Radio stations are nothing but a bunch of scrap metal and people with time on their hands. People with time to produce, time to sell, time to produce results, time to sell results, and, oh yeah, that scrap metal is a lot more productive than it's ever been. Current technology allows for product improvement, enhanced time management, the unprecedented cross-utilization of resources, and the potential to take station cash flow and your potential earnings to new heights. In the new environment, this technology, coupled with our willingness to change, will allow us to better serve all three of our client groups and reach goals we never dreamed of.

The "CH" and the "R" have changed and are in a constant state of flux, creating new problems and new opportunities. My Magic Eight Ball's tips for success are: Play the hits; understand the fundamentals; and keep a positive attitude, a thirst for knowledge, a desire to turn roadblocks into hurdles, and a willingness not only to embrace, but to facilitate, change. If you are still analog in your thinking, not digital, and are unwilling to learn from the past, then forget it. You are headed the way of the disc cutter, and soon you will be sitting in a corner somewhere, collecting dust. Learn from the past, then forget everything you know. It's all right to be an idiot. Really. Just don't be stupid.

Arbitron's 10 Rules For Better Ratings

- 1. THE RULE OF ONETHING — "Curly's Law":** Radio stations absolutely cannot be all things to all people. This is branding. What one thing do people associate with your radio station? You've got to own at least one — and not more than one — position in the minds of listeners.
- 2. SAY YOUR NAME:** It doesn't matter how great you are or how many people you have as listeners — if they don't know who to credit, you're dead! Successful politicians can answer this question: What's the single most important thing you can say to your constituents? Answer: your name.
- 3. SAY WHY AND WHEN:** It's true 72% of a station's quarter-hours come from 36% of its listeners (P1s). P1s to successful stations have twice as many listening occasions as P2s. Give your P1s some compelling and exciting reason to listen, then tell them when to listen.
- 4. LOCAL, LOCAL, LOCAL:** A station must be "rooted" in its community. It must mirror the personality of the people it's trying to attract as listeners. In television, most program content is network or syndication. What gives a TV station its personality is its local news, weather, and sports.
- 5. DIARY REVIEWS:** You must know how listeners credit your station. There are stories of "hired guns" analyzing books for stations and leaving quarter-hours on the table by not realizing that some stations should have been credited to their client. They just don't know the market.

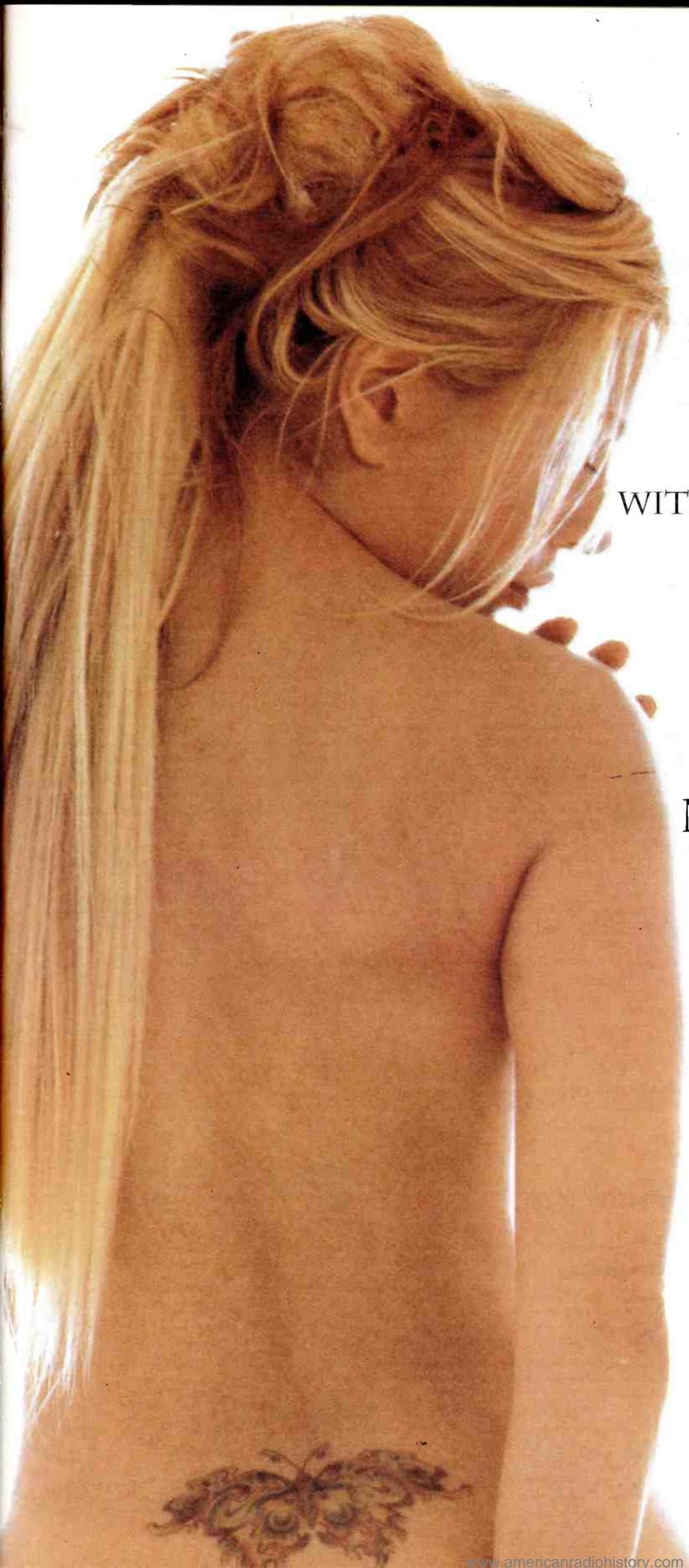
- 6. STUDY YOUR SUCCESS WITH THE SAME ZEAL YOU STUDY YOUR FAILURES:** By reviewing your success critically, you can validate your numbers or identify them as a fluke (although no one sees their own success as a fluke). You'll learn what to expect next time and what's working for you.

- 7. MAKE CERTAIN YOU CAN ACHIEVE CRITICAL MASS WITH YOUR FORMAT:** Stations often have niche formats that don't have enough bodies to make them players. Take the target's total population and compare it to the cume of the lowest player in your market to see if you have a chance.

- 8. THE RULE OF SHRINKAGE:** Cume, if left "unattended," will shrink. Period. A station must promote to sustain and/or "grow" the cume. Station growth will come through cume growth. It's like rollin' a rock up a hill — the minute you stop, that rock's coming right back down.

- 9. THE RULE OF DIMINISHING RETURNS:** Stations must reinvent themselves. The exact same contest staged the exact same way rarely grows in popularity. It usually drops. At first, a state lottery was big with a \$1,000,000 prize; now it has to be over \$50,000,000 to make news.

- 10. WHEN YOU'RE SICK OF HEARING IT, THEY'RE JUST GETTING IT:** What cuts through in Arbitron is a simple repeated message. It has to be simple, because "when you're explaining, you're losing." And a message has to be "burned" into the brain for it to imprint.



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 John Fullam leads two NY CHRs into the future

Building The Twin Towers Dynasty

For everyone in this business, there was a moment some where in our formative years that convinced us that radio was something we wanted to do for a career. The thing that probably did it for Chancellor Media's WHTZ (Z100) and WKTU/New York Sr. VP/GM John Fullam was listening to the radio under the covers after his parents closed his bedroom door every night as a kid growing up on Long Island and Connecticut. He also has fond memories of driving to vacation in the Hamptons, sitting in the front seat between his mom and dad and playing with the radio.

Fullam says those experiences made him "radio obsessed." It wasn't until college, though, that he realized working in radio was actually a profession and that there were positions available other than being on the air. Even though his dad was a very successful retail entrepreneur, Fullam became more and more curious about the business of radio. He quickly identified that in both retail and radio the mission was to understand customers needs, but radio had a leg up, because you actually got paid to have fun.

After college, he worked at a station in Connecticut. He did a little airwork and then started selling. It didn't take him long to confirm that he was in the greatest business in the world. With his knowledge of retail and love for radio, Fullam was destined for stardom at his first major GM stints in Detroit at WKQI and then WNIC, where he got his first experience managing two competitive radio stations. Before it was all over, Fullam's two Detroit stations had turned into a five-station cluster and, while he didn't realize it at the time, his experience and success there laid the groundwork for his future job managing CHR powerhouses WHTZ and WKTU/New York.

When Chancellor chief Jimmy "The Deacon" de Castro dialed his number and asked, "Do you want to head back home to New York?" it was a dream come true for Fullam, a New York native who grew up listening to then-Top 40 WABC and WMCA. On May 23, 1996, a few months after The Deacon flipped the switch on the incredible rebirth of WKTU and the night of the Studio 54 promotion, Fullam and his family flew back to New York. But, even more importantly, May 23 was also Fullam's late mother's birthday. He couldn't help reminiscing about those days of listening to the radio under his sheets and those family trips to the

Hamptons. "She always wanted the kids close to home, and I was one of the ones who had gone away," he says. "When Jimmy said, 'Do you want to come back home?' I looked at the sky, and it was like Mom working her stuff to get me back home."

A year ago this September, de Castro asked Fullam to take on additional responsibilities with Z100, and today the combined weekly come of Chancellor Media's Z100 and sister WKTU/New York is more than the population of Philadelphia! Just prior to Z100's 15th anniversary, Fullam and I spent some time catching up on his two years in New York with Chancellor Media.

R&R: *Even though you were running a large cluster in Detroit, New York is intimidating, as it's the No. 1 market. Do you remember some of the thoughts that went through your mind after you arrived in New York to manage WKTU?*

JF: I was inspired to hear a radio station like WKTU that actually sounded like New York feels. New York is larger than life and has an energy that is absolutely incredible. This radio station really caught the imagination of the city and the industry. So, it was awesome, but at the same time it was an incredible challenge to say, "Now where do you go?" Everything was clicking. We had RuPaul doing mornings, the Studio 54 promotion, Jimmy de Castro and Steve Rivers — people I looked up to. It was unbelievable! Our challenge was to recreate a legendary radio station. It was like walking into Yankee Stadium and saying, "Hey, I get a chance to play center field!" I got chills! It was great! I didn't sleep for a couple of nights, I'll tell you that.

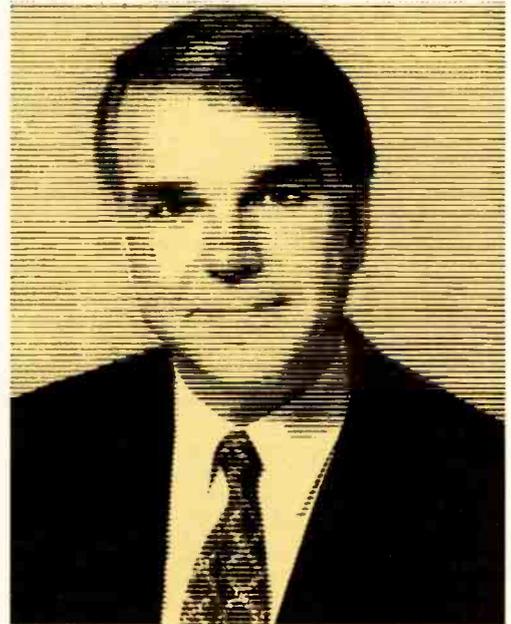
R&R: *Bottom line, the ratings and the revenue took off at WKTU and lasted longer than most industry types expected. From your standpoint, what did you do to prepare for two years down the road when ratings leveled off, but revenue demand was still increasing?*

JF: We talked a lot about that. Every product has a life cycle, and we knew WKTU was going to be no exception, but there are always going to be high expectations to be the absolute best. Everyone is looking at 'KTU, and it is up to us to reinvent and constantly reinvigorate this radio station. I came across a book called *The Winner Within* by Pat Riley. In it, he talks about the five stages of winning: (1) Upstart, (2) Contender, (3) Winner, (4) Champion, (5) Dynasty. In that first year, we said, "Listen, we've gone through these first couple of stages pretty quickly. We knew our competitors would be focusing themselves on our cume, and if we are going to be a champion, we have to be able to take a punch and bounce back." We knew we had to challenge each other in order to continue to raise the bar. We prepared for it by challenging ourselves to build music loyalty and bring new people into the radio station. But the most important thing was to make WKTU different. In radio, as with any product, if you're not different, you don't exist.

R&R: *So, 'KTU's numbers have come back down to earth, but Chancellor isn't decreasing your budgets.*

JF: That is one of the most important things we prepared for. There is a line that we repeat around here: Marketing is not a department; marketing is our business! We created a customer-focused selling organization focused on how to get

CHR: MUST HEAR RADIO!



John Fullam

these customers through a ratings decline. Our mission is to continue to deliver results and move their product for them. We also help to create other solutions for advertisers that provide them with a reason to continue to do business with us despite any ratings decline. Our sales department made WKTU the sixth overall biller in America, and we are going to beat last year's numbers again this year. Under the circumstances, that tells you a lot about the organization — not just the sales department, but the programming department, the marketing department, the airstaff, and the entire team.

RR: *Do you ever sell WKTU and Z100 in combo?*

JF: We have totally separate sales management teams and totally separate sales teams. What we are starting to do is create opportunities with the sales managers and with the national sales managers where we'll go in with a combined 16 share, 18-34, and offer an advertiser who has never been on either station a new business opportunity. So we are starting to sell in combo in certain situations. It's still a learn-as-you-go process. We have created a Music Marketing position for both stations. With 4 1/2 million active music consumers between both radio stations, we are going to record companies as a marketing partner to help them move their product. We are attempting to synergize both stations with retail record stores by offering custom marketing solutions.

RR: *Jimmy de Castro has gone on record saying that he feels it's worth the investment to maintain a GM for each station. In your situation, you run*

two of the highest-profile stations in the country. How did that come to be?

JF: When these two stations were owned by different companies, they were head-to-head competitors for both listeners and advertisers. When Z100 came into the Chancellor family, Jimmy asked me if I could create a strategy



As the company moves forward, we need to stay creative with compensation. My message is, if both these radio stations win, then we create more customers, get more listeners, higher ratings, and increased revenue, and they should also be able to gain from that.

CHR Y2K

In the year 2000, CHR will be peaking. The strength of the format will prompt more stations to flip to some form of CHR. Two or three CHRs in most markets will be battling each other. In the year 2000, I will still not have this format totally figured out, even after 15 years in it. CHR continues to be fresh and exciting and constantly changing.

NAME: DAVE CHRISTOPHER

POSITION: OM/PD

CALL LETTERS: KSLY

CITY: SAN LUIS OBISPO

Continued on Page 42

Building The Twin Towers Dynasty

Continued from Page 41

where both stations could overlap, compete, and grow, but not at each other's expense. We were able to do that in Detroit. The mission in New York was to create an alignment from which ratings would spill down into our sales organizations. We began this process in programming and sales, and now we are working together on some marketing projects, and our program directors are sharing research. In our strategic studies, each PD gets a copy of each station's strategic play-book. Tom Poleman knows what Frankie Blue's target is going to be, and Frankie knows what Z100's "Today's Best Music" strategy is going to be. We want both stations to soar with their strengths. Jimmy asked me to grow both of these properties and create something that has never been done before. We are blessed to have two enlightened PDs who said, "Let's figure out the future; let's not operate the way we used to." I think we are all excited about the potential value of these clusters.

R&R: *WKTU was your baby, and you did a real number on Z100 for a while. When Chancellor purchased the station and you were handed the keys to Z100, what did you do to not make them feel like they were going to be the stepchild?*

JF: The most important thing was setting the tone up front and building trust with the people who were there. It was easier for me, because I had a similar experience in Detroit. One of the first things I did was find out what their needs were. I asked them what was going to make this radio station win. Everybody is in disbelief until you are able to come across with the marketing dollars, the money for music research, the talent contracts, and all of the ideas and resources that are going to help that radio station win. Then, you need to deliver on the prioritized needs. All of the sudden, that level of trust builds when they see that we care about them winning and they get an idea of the company's vision. Each and every month we were able to invest in their success. Beyond Z100's ratings increase, sales are up 70% over 1997. So the Z Team is no stepchild; it's a 900-pound gorilla.

R&R: *You and I both know that sharing the research and teamwork between the stations makes perfect sense and should be great for the bottom line, but in the end Poleman still wants to kick Blue's ass and vice versa. How do you keep that in check?*

JF: That's where the new formula is for the future. We have to learn how we strategically compete and how we collaborate. Today, there are levels of collaboration that have never existed before. This is not Camelot — it is still much more about competition than it is about collaboration — but I will tell you that what started out as 10% collaboration is now up to 30%. These kinds of things are creating opportunities that make our competitors nervous. It is not all about beating the guys across the street. While we want to do that, our goal is to collaborate with marketing, share our strategies, and grow our own operation. At the end of the day, the program directors at both stations and all the employees ask, "What's the benefit for me and my radio station and how does this help me in my operation, because that's what I care about most?" I want them to do that. I want them to be the best, and I want them both to aspire to be No. 1 in New York. In the spring, 18-34 demo, they are tied at No. 2, and no one loves a tie like I do. The secret is finding the levels of collaboration that are going to help both of them improve their operation.

R&R: *What are some of the areas that you still struggle with?*

JF: Since we share a considerable amount of music, we needed to clearly differentiate the 'KTU and Z100 brands. At first we had discussions on why one station was playing a certain song or artist. Fortunately, now we have fewer of those discussions, which I attribute to two of the greatest

PDs, Tom and Frankie, and Music Directors, Z100's Cubby Bryant and 'KTU's Andy Shane. They are dedicated to building the best individual brands, but we also realize that, if managed correctly, the format overlap is a strength and not a weakness. That's why communication and sharing information are the keys to strategic alignment. Brand differentiation is furthered by having two great Production Directors, Z100's Dave Foxx and 'KTU's Bill Schultz, and two incredible Promotion Directors, Z100's Theresa Beyer and 'KTU's Don McLeod, who all touch base with each other regularly.

R&R: *How much time do you spend at each station?*

JF: Time-wise, I probably base myself a little more at 'KTU, but that does not mean that I am not looking at Z100 issues. It's mostly because I am set up a little more at 'KTU physically.

R&R: *Do you lose anything by not having the studios located in the city?*

JF: That was something that I wondered about when I first got here, but look at the ratings and the buzz on these stations. We can reach out our window and almost touch New



STAYING ALIVE — Celebrating 20 years of Saturday Night Fever are (l-r) 'KTU morning drivers Hollywood Hamilton and Goumba Johnny, the Bee Gees, 'KTU PD Frankie Blue and Senior VP/GM John Fullam

York, and we are in the city several days a week. I don't see it as any different than being in the city.

R&R: *If there is such a thing, walk me through a typical week for you.*

JF: I set up my week to spend quality time with the impact people in the organization. It's my job to understand their needs. On an individual basis, I meet with the program directors, sales managers, and marketing directors. I also try to attend a sales and marketing meeting at each station, each week. Most mornings I am at 'KTU, and most afternoons I'm over at Z100. It has been a crazy couple of months, because we are moving Z100 early next year. I also spend a lot of time with the PD, looking at the research. My goal is to develop our staff's strengths, help develop our strategies, and create solutions for our customers at client meetings. I keep our clients informed on what is happening on the front line, let our people know how our customers feel about us, and use all of this to develop cash flow.

R&R: *Do you consider yourself a hands-on manager?*

JF: Yes. However, my role has changed with multistation operations from managing things to leading people. That means I don't spend much time in accounts-receivable meetings or attend every promotion meeting. I am trying to help my department heads grow as managers so they can have an impact on the organization. As much as my role has changed, I feel their role has changed as well. PDs Frankie Blue and Tom Poleman are doing some things that I might have been doing a few years back. When you give away power, you become more powerful. I think that our organization is better for it.

R&R: *What qualities are you looking for when you bring people into your organization today vs. a few years back?*

JF: Great question! Since the business has changed, our roles in radio have changed significantly, and therefore we

**CHR:
MUST
HEAR
RADIO!**

must evolve with the times. In market clusters, we need to change from competitive managers to collaborative leaders, from sellers to marketers, from single-station purpose to common-cluster purpose. We used to operate in a closed information system, and now we need to move to a more open system that creates improved strategies and business opportunities. Marketing warfare needs to be replaced by an abundance mentality and team-building. We want people who are willing to step out and design different models for the future. We want people who love customers like Nordstrom [department store] people do. They must possess a huge passion for our business and a drive to be the best. They also need to be smart marketers.

R&R: *You've been on the leading edge of the learning curve of managing quality, performing multiple properties. What are some of the things you learned along the way in this evolution process?*

JF: When you're talking about creating synergies between the radio stations, you need to speak in terms of individual benefits — what it means to individual people. For example, "What does it mean to me as a PD, and what do I stand to gain as a result of that?" If the company moves ahead, it is about collaboration and compensation. As the company moves forward, we need to stay creative with compensation. My message is, if both these radio stations win,

Continued on Page 44

CHRY2K

In the year 2000, CHR will have to do a better job of marketing! The stations that spend more on marketing will win as long as their programming is good. In the year 2000, I will be programming B-96 and dealing with the same wacko jocks that I'm dealing with now.

NAME: **TODD CAVANAH**

POSITION: PD

CALL LETTERS: WBBM-FM

CITY: CHICAGO

Rhythm-Crossover Airplay:

POWER 106/Los Angeles
 KYLD/San Francisco
 WDRQ/Detroit
 WJMN/Boston
 WPOW/Miami
 Z90/San Diego
 KKRF/Phoenix
 KQKS/Denver
 KBMB/Sacramento
 KSFM/Sacramento
 WWKX/Providence
 KTFM/San Antonio
 WHHH/Indianapolis
 KLUC/Las Vegas
 WBTT/Dayton
 WJBT/Jacksonville
 KOHT/Tucson
 KBOS/Fresno
 And Many MORE!



Sales:

Los Angeles: #4 (3719 units)
 Detroit: #4 (1448 units)
 Fresno: #5 (295 units)
 Denver: #7 (381 units)
 Tucson: #10 (116 units)
 Las Vegas: #10 (181 units)
 Providence: #13 (283 units)
 San Diego: #14 (293 units)
 Sacramento: #15 (296 units)
 Phoenix: #19 (284 units)
 Roanoke: #21 (76 units)
 Albuquerque: #24 (86 units)
 Indianapolis: #26 (156 units)
 Chicago: #26 (772 units)

Video:



Chart #'s:

R&R CHR/Rhythmic:

18 - 13

BDS Rhythmic Top 40:

18 - 15

BDS Crossover:

27 - 21

Top 10 Requests:

POWER 106/Los Angeles
 WDRQ/Detroit
 Z90/San Diego
 KQKS/Denver
 WZJM/Cleveland
 WWKX/Providence
 WHHH/Indianapolis
 KKSS/Albuquerque
 KISV/Bakersfield
 WSNX/Grand Rapids

Top 40 Mainstream:

AIRPLAY NOW!

KIIS/Los Angeles	ADD	KHKS/Dallas	ADD
KHTS/San Diego	ADD	KDWB/Minneapolis	ADD
KPTY/Phoenix	ADD	WXYV/Baltimore	ADD
WZJM/Cleveland	ADD	KKRZ/Portland	ADD
KMXV/Kansas City	ADD	WROX/Norfolk	ADD
WKSS/Hartford	ADD	WDJX/Louisville	ADD
WPXY/Rochester	ADD	WFLY/Albany	ADD
WWHT/Syracuse	ADD	WSNX/Grand Rapids	ADD
WRHT/Greenville	ADD	WLKT/Lexington	ADD
KRUF/Shreveport	ADD	WSKZ/Appleton	ADD
WRTS/Erie	ADD	WSPK/Poughkeepsie	ADD
KFRX/Lincoln	ADD	KISR/Ft. Smith	ADD
KFFM/Yakima	ADD	KQID/Alexandria	ADD

And many MORE!

Even more signs of a Hit record!

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 WRITTEN BY: JACK KNIGHT & SCREWFACE

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Building The Twin Towers Dynasty

Continued from Page 42

then we create more customers and get more listeners, higher ratings, and increased revenue, and they should also be able to gain from that. Behavior that gets recognized and rewarded gets repeated.

R&R: Are you still bullish on CHR as a format?

JF: The format is absolutely vibrant and alive in a real mass-appeal way. I love the fact that it is not niched. Variety is our strength. It is so great to have crossover artists like Shania Twain and Puffy and the incredible diversity this format is offering to listeners and customers today. We have a real commitment to helping build new artists emerging in the format. The fact that we have two radio stations reaching 4 1/2 million people a week should point out the high demand for the format.

R&R: What is the state of selling and making money with the format?

JF: It is much more appealing to media buyers, and there is more of an attraction toward the youth movement than ever before. It is still a 25-54 world, but I see more buys coming up in the 18-34 and 18-49 demos. The younger consumers are much more active when it comes to advertisers like automotive, telephone companies, and fashion, to name a few. Advertisers that used to be focused on 25-54 are much more focused on what the 18-34s are doing so they can create a pipeline for the future. Whether it is Tommy Hilfinger or Toyota, I think they realize that CHR is the leading edge of pop culture. These are highly active consumers, and CHR can help brand some products for advertisers. We've done it very successfully in the past, and we can continue to do so in the future.

R&R: As a format, what do you have to continue to improve?

JF: We need to remember it's all about the fans. We need to pay attention to our listeners and customers and deliver to their expectations, to overdeliver the fun and music and create such an important relationship that we always give them a reason to come back. Included in that is fresh and exciting hit music that fans are passionate about and their favorite CHR is giving them.

Walt Disney said that Disneyland will never be done as long as there is imagination. The same is true with CHR and radio. We need to revitalize and unleash our creative imagination. We need to get better at this marketing imagination, because the wonderful resource of radio is still underutilized.

R&R: As the leader of these two CHR crown jewels, what do you do to stay plugged in?

JF: About five years ago, I realized that I needed to get more educated, so I went back and got my master's in business. I felt my radio experience was good, but I saw many other industries facing the same challenges that have been

going on in our industry. When you think about it, so much of what has happened in the radio industry has also taken place in many Fortune 500 companies all over the world. So I read, try to stay in touch with customers, and I am a big believer in research. I enjoy talking to as many bright people as I can inside and outside our business. We have to get everyone focused on a common purpose and on a mission. That means going out and learning new skills. At the same time, I love mentoring and teaching, I usually end up learning as much as the people I try to help.

R&R: Outside of Chancellor's AM/FM network — which we know added some units because of the nature of the beast — since you have been at the radio stations, have you increased the units on both?

JF: We added a network at both radio stations.

R&R: What about locally?

JF: We look at that on a monthly basis, and from time to time we do add units. But it is not locked and set in stone.

R&R: Being a product-conscious guy, you have to wear both hats. Where do you draw the line on additional units vs. programming's concerns about blowing off listeners?

JF: It is important that both sides have a dialogue and an opportunity for feedback. Fortunately, I am blessed with having corporate people, like Jimmy de Castro and John Madison, who understand short-term and think long-term. We have product managers who understand our corporate goals and that we have to create situations where both radio stations are going to win long-term. As product managers, every week we discuss what is too many spots and what is not too many spots. We have to continue to play the best mix of music and the most music, bar none.

R&R: Is there any set number of what is too many spots in your mind?

JF: No, there is not. But we do get research back as often as we can from our listeners. We track that on a regular basis to make sure we are maximizing revenues and not hurting our product long-term.

R&R: What is the John Fullam mission statement?

JF: Be the best, never settle for less, soar with your strengths, have fun, and care about your people and your customers more than anybody else in the world.

R&R: We've discussed a wide range of topics. What would you like to leave readers with?

It was like walking into Yankee Stadium and saying, "Hey, I get a chance to play center field!" I got chills! It was great! I didn't sleep for a couple of nights, I'll tell you that.

**CHR:
MUST
HEAR
RADIO!**

JF: I never like to give advice to people, because everyone's situation is different. If there is something that I can pass along from my own perspective, it's that, with all this change we are trying to process, it can be a huge opportunity for those people who can thrive on change. It is extremely important that we take time for ourselves and understand what is important in our lives. We shouldn't just focus on the urgent things, but really take time to make sure that our companies and managers help



POWER PLAYERS — John Fullam and Jimmy de Castro

unleash the power of the people in our organization. People are the most important resource that all these radio stations have. Talent wins championships. If you have highly talented people and you give them the resources, the vision, and the opportunity to grow, I think you can conquer the world.

R&R: What is next for John Fullam?

JF: I am the happiest man in radio, because I have the twin towers to keep me happy for as long as Jimmy de Castro and John Madison want me to do that. I've also been blessed with an incredible loving family, one that supports the hours that it takes to make the twin towers a dynasty. The best days, I believe, lie ahead.

DYNASTY

CHRY2K

In the year 2000, CHR will be kickin some serious butt. I honestly think the format will be as strong as ever. In the year 2000, I will over 30 (man, that's scary). Hopefully I will be able to hold onto a great staff like we've put together here at KOAR and we will continue our success. But by 2000, who knows?

NAME: **GARY ROBINSON**
POSITION: PD
CALL LETTERS: KOAR
CITY: LITTLE ROCK, AR

Getting The Most Out Of Research

Start a "laundry list." Prepare a list of what you would like to know. Go over the list several times to find out which issues are really important. Don't include questions just for the sake of digging up "interesting" information. All questions should be relevant to decision-making. After reading each question, ask yourself, "What am I going to do with this information?" If you don't have a strong answer, don't ask that question.

Consider the timing of each study. If you are anticipating tracking research results from one year to the next, the studies should be conducted during the same month each year. Don't compare a study conducted in February to another conducted in October. In addition, make sure that the samples are the same in both studies. For example, if one study involves station cume and the other involves station fans (PIs), they probably cannot be compared. Do not conduct studies during any major holidays or special events such as the Super Bowl.

Sample size. Use only what you need. Don't increase sample size for sake of larger numbers. A sample of 400 produces a maximum error of about 4%. If you can't live with that, then increase the sample size. However, a larger sample size alone does not make a study better, more reliable, or more valid.

Don't limit the sample. Keep the sample broad enough to get a good look at specific demographic cells, but don't limit your potential. The value of a study in

making decisions about a mass audience decreases with the increase in the number of screening variables (age, sex, station, listening, etc.).

Questionnaire length. Keep the maximum length to no more than about 17 minutes.

Types of questions. Don't ask overly complicated questions. Keep your questions simple and easy to understand. Don't expect listeners to know what you're talking about — the respondents must be given enough information with which to make a decision. If you get a majority of "Don't know" responses, you probably have a question that wasn't worded correctly.

Scales. Use the same type of scale throughout the questionnaire. If you start with a 10-point scale, don't go to a 7-point or 5-point and then back to a 10-point. Mixing rating scales will confuse the respondents.

Get help from listeners. If you're not sure what to ask in a questionnaire, conduct a few focus groups and let the respondents help develop the questions. Experiment with the focus group respondents to determine if they understand what you're after in the questions that you plan to ask.

Understand the final product. You must know what the final data tables will look like before the study is conducted. Understanding the final table layout will help in designing the questionnaire as well as getting the most out of the study. If you don't understand what the data will look like, your study will be designed incorrectly or poorly.

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THE SOUNDTRACK OF THE SUMMER

BIG PUNISHER & BEENIE MAN MARY J. BLIGE BOYZ II MEN FEATURING CHANTÉ MOORE

KEVIN FORD FEATURING RUFUS BLAQ K-CI & JOJO DIANA KING LADY SAW FEATURING NADINE SUTHERLAND

ME'SHELL NDEGÉOCELLO MAXI PRIEST SHAGGY FEATURING JANET

SOUL II SOUL FEATURING CARON WHEELER & JAZZIE B STEVIE WONDER & WYCLEF JEAN

ALL NEW SONGS

**STELLA HAS THE GROOVE AT RADIO & RETAIL!
AUDIENCE OVER 30 MILLION
TOP 10 SALES IN OVER 42 MARKETS
4 OUT OF 4 REVIEW IN USA TODAY**

Here's the reaction

Big Punisher & Beenie Man
"Makes Me Sweat"

Power 96, Miami Top 5 phones
#7 Sales

KIKI, Honolulu Top 5 phones
#2 Sales

and more....

SELLING OVER
90,000 PIECES A WEEK...
ALBUM NEARING PLATINUM

Mary J. Blige
"Beautiful"

HOT97 40x

WBSL 25x

WRKS 20x

WYKS 30x

KKBT 25x

WHTA 30x

WERQ 23x

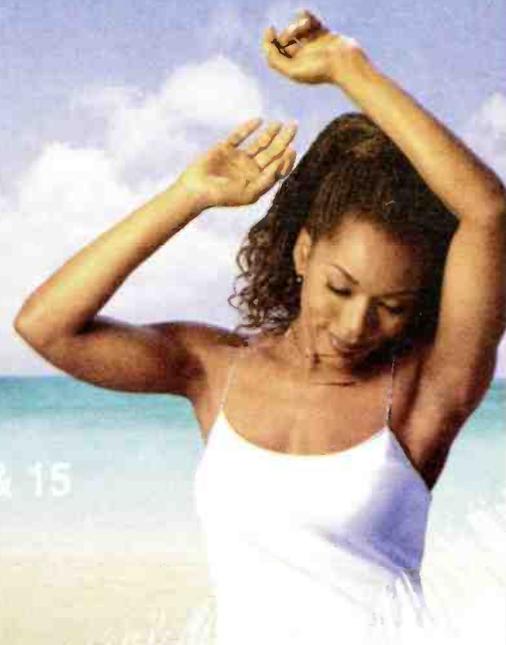
WPHI 28x

and more...

impacting
Urban Radio

September 14 & 15

Stella's other favorite grooves already have 1,700 spins on these great stations:
KIIS, KYLD, KMEL, WFLZ, WSLZ, B96, WZJM, Z90, WPRO, KSFM, WWZZ, WQUE, WKSS, WGCI, KHTS Groove Radio and more...



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**HOWSTELLA
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SOUNDTRACK**

Based On The Best-Selling Novel By Terry McMillan

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Mike Glickenhauss on what it takes to guide six FMs

Skinning The Cat Six Ways, Jacor Style

If there is anything that the post-Telecom age has brought us, it's different ways of trying to get to the same place. It seems as though every company is attempting their own management experiments on how to operate two, three, or more stations.

Chancellor Media has a one GM per station setup (with the exception of a few markets, including New York, where Sr. VP/GM John Fullam, who is interviewed in this special, runs two stations). Jacor, on the other hand, typically has one manager operating multiple properties. Chancellor chief Jimmy de Castro has told me on numerous occasions that he doesn't feel the savings outweigh not having a manager dedicated to each property. Jacor chief Randy Michaels obviously feels a little differently, using veteran managers to oversee, in some situations, six or more properties.

What plan is working best? Which is most efficient and most profitable? Only time will tell. For a look at one way of managing, we turned to San Diego and Mike Glickenhauss, Jacor's co-Market Manager/VP General Manager, FM Stations.

Glickenhauss is originally from New York City, but has lived in San Diego for almost 22 years. He has been involved in the radio industry for the last 18. Glickenhauss oversees Jacor's six San Diego FMs: KGB, KIOZ, KJQY, XTRA-FM, KMCG, and CHR/Pop KHTS (Channel 933). Until it was sold and flipped to Spanish AC recently, he also oversaw longtime CHR KKLQ. Jacor also owns four AM stations (KOGO, KSDO, KPOP, XTRA-AM) in the San Diego market. The company is the nation's second-largest radio company measured by total stations (204), and is ranked fourth by revenues.

Glickenhauss has been with Jacor since they first entered the San Diego market in February of 1996. Prior to that, from 1992-1996, he was Exec. VP/General Manager for the Noble Broadcast Group in Southern California, overseeing XTRA-AM & FM (San Diego/L.A.) and KWNK-AM/L.A. He spent 15 years & with No-

ble, holding numerous positions in sales and sales management.

This State University of New York at Albany graduate has a degree in marketing and communications and has used his prior experience in marketing, sales, and advertising to guide his career and help shape the future of radio management for the new millennium.

R&R: Chancellor is doing a lot of one general manager to one radio station, and Jacor has gone, in your case, with one general overseeing six. What's your take on things?

MG: There's more than one way to skin a cat. Everybody's looking for what works best within their own company and, in general, their own world. In San Diego, for example, Chancellor has two stations and one general manager. There is no one right or wrong answer. It is feasible to do things differently, depending on how you structure — not just at the top, but throughout the various corporate and station levels. For example, it's much more critical for me to have Jack Evans, who oversees the programming for the West, based right here in San Diego. That gives me an additional, very strong programming and product manager right here in the market. In addition, we have Tim Dukes, who oversees programming on our FM stations in addition to being the program director for KIOZ.

Much in the same way, we have a very strong team in sales. It's been even more important for us to have sales managers who are at the highest level of the sales management game. We have a director of sales for each cluster of stations. By cluster, I mean the AM cluster or the FM cluster. We're also trying to hire general sales managers for every station. That's an example, but in each level of the cluster you need stronger, better people than you may have needed before.

R&R: What are some of the differences now vs. operating one or two stations?

MG: When I was the general manager of one, or even two stations, I was very much more involved in a number of the different departments, which I can't be today. That makes it more imperative for me to have great people in each one of those positions and then get out of their way and let them do their job. As the GM of one station, was I looking for any less great people? Obviously not. But today we need to have people who are a little more self-contained and more understanding of what the job is, what their freedoms are, and what they think needs to be done. That's why we have a Market Chief Engineer, or a Market Controller. In the past, we may not have been able to have quite that high level or quality a person. We might not have been willing to pay a little more for the position of Director of Sales, Director of Engineering, or Market Controller. Today, we're willing to pay a little more because of what the job is.

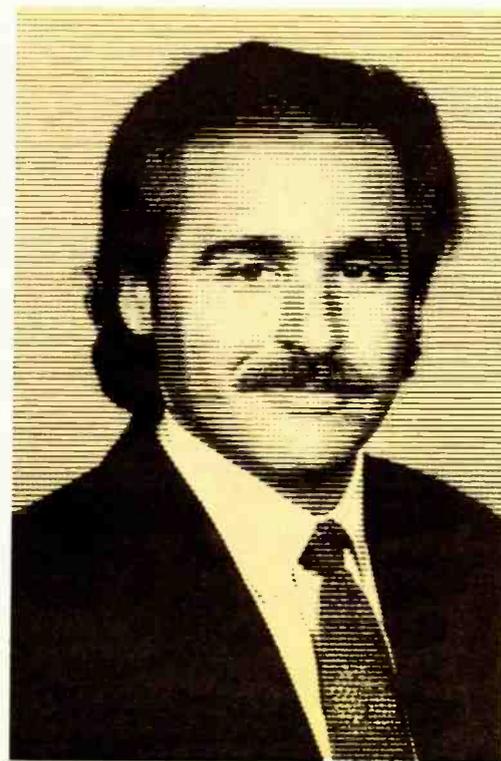
R&R: So, in that sense, you're creating positions that didn't exist before?

MG: Correct.

R&R: What about the positions that have been eliminated, and what are the job descriptions of some of these new jobs?

If you had given me \$65,000, with our radio station cluster, I could have put together a much more powerful schedule that reached many more people more effectively and with more frequency using the same amount of money that bought one spot in the final Seinfeld.

**CHR:
MUST
HEAR
RADIO!**



Mike Glickenhauss

MG: Many people predicted that there would be less people because of consolidation. There are different jobs, but there are really not less people. We actually have more employees today than we did the day we took over. We have more salespeople, because it's imperative to use the synergies of our clusters to go to advertisers that don't use radio, or enough radio. The only way to do that is to have people who are focused on their individual station and the cluster.

Our Director of Sales is not a sales manager for any one station; he's looking for ways to combine our stations and advertisers with opportunities that we couldn't present to them before we had these clusters. Our Marketing Director oversees six FM stations; he's not a promotions director. His responsibility is: "How do we put these three stations together and create an event? How do we put the six stations together and create an opportunity for an advertiser and generate additional revenue?" The playing field has changed.

R&R: Your station penetration in San Diego is amazing. Can you give me some sort of idea what we are looking at here?

It is imperative for me to have great people in each one of those positions and then get out of their way and let them do their job.

MG: In any given week in San Diego, with our eight U.S. licenses

and our time-brokerage agreement with two Mexican-owned stations, when you look at our nonduplicated cume, we reach over half the San Diego population. That's a million and a half every week. Obviously, there are huge opportunities here that you didn't have with one or two stations. Everyone was raving about *Seinfeld*.

MANAGEMENT

**CHR
YZK**

In the year 2000, CHR will probably be more precise and consultant-driven, more vanilla, less fun. Musically, I hope the pop to pop/rock stuff returns, the basic stuff that has carried us all these years. In the year 2000, I will hopefully still be employed and maybe doing my part to interject a little fun back into the format.

NAME: JEFF PADDEN
POSITION: APD/MD
CALL LETTERS: WRRZ
CITY: WILKES BARRE

Continued on Page 48

SHANIA TWAIN

"From This Moment On"

"Shania Twain proved she can deliver pop music. Now she is beginning to prove that she can become a core artist for pop radio."

-Paul Cubby Bryant, Z100

Already Spinning On:

Z100	B97
KRBE	WNKS
KDWB	KZHT
KISS108	WAKS
Y100	WKTI
PRO-FM	KHMX
STR94	& more

New

KBKS
WWMX
WFLZ
KKRZ
WXSS
WVMX
WWDE
WKSE
WABB
WPST
WSTW
WYOY

From The 5x Platinum Album
"Come On Over"

Jon Landau
Management

Produced by
Robert John
"Mutt" Lange



a PolyGram company

www.shania-twain.com

Skinning The Cat Six Ways, Jacor Style

Continued from Page 46

feld's last show and how large the audience was. Well, every week we reach many more people than the final episode of *Seinfeld* reached in San Diego. Everybody thought, "Wow, what a big number." In San Diego, some advertisers were paying \$65,000 for a TV spot on the final *Seinfeld*. If you had given me that \$65,000, with our radio station cluster, I could have put together a much more powerful schedule that reached many more people more effectively and with more frequency using the same amount of money that bought one spot in the final *Seinfeld*. That's the opportunity. Radio used to be the little guy compared to newspaper and TV. That's not the case anymore.

R&R: *KKLQ (Q106) will be gone by the time this interview is printed. We've seen a lot of new CHR success stories since deregulation. I think we have to definitely say Channel 933 is a great example. It has done very well. You went in and put that station on the air even though, at the time, Q106 and Z90 were firmly entrenched in the market. Why did you do it? Was it a belief in CHR?*

MG: It was certainly a belief in CHR as a very viable format. San Diego is a fairly young demographic market. We felt there was some distinct positioning by Z90, and when we put Channel 933 on the air, we saw Q106 was a radio station that was in trouble after 10am, when *Jeff And Jerr* went off the air. Under their prior ownership, we felt it was a very schizophrenic radio station that was still trying to find itself. We felt that there was definitely an opportunity between the two stations. We had a secret weapon: Mark Ramsey from Nova Marketing was involved in the 'KTU launch and was familiar with how the CHR/Rhythmic format was working. We felt that, with the Hispanic market in San Diego, and with how far Z90 was on one side and Q106 was on the other, there was a pretty good opportunity.

There were no other glaring holes in the market. Everybody looks at this market and sees one Country station and thinks that is the opportunity, but that one Country station only has a five or six share (12+). It's not like in other markets, where you might have 15 shares of country divided by three or four stations. San Diego, similar to Los Angeles, is not the biggest Country market, even with just the one station.

So, this was an interesting decision, and the great thing at Jacor is that everyone — including Randy Michaels, Tom Owens, Jack Evans, and Bobby Lawrence — were all involved in helping make this decision. We felt this was the way to go, and the company has a lot of confidence and expertise in the "product side." We possess the ability to execute a good product, and with Todd Shannon and Tim Dukes involved at that stage of the game, we felt very good that this was a good opportunity for us to get into the CHR arena in this marketplace.

R&R: *Now that Q106 has been sold to Hefel and is Spanish AC, KHTS has actually evolved quite a bit. When*

it first came on, it seemed like it was more along the lines of 'KTU — a little more on the adult side, since Z90 was younger. Then it shifted almost directly toward Z90, moved back a little bit, added more dance, and now it has a lot of pop titles. Is this by design as Q goes away?

MG: With any current-based music station, much of your direction is based on the product that's coming out. Especially in CHR, you are definitely a reflection of what's coming out in the marketplace, and the question is: Is it good? If you don't have enough current product, you have to rely on your recurrenents and your library. A radio station evolves the minute you put it on the air. It is never a static thing. We started KHTS off as one thing, and it continued to evolve and become a little more of a mainstream CHR that still leaned rhythmic to reflect the marketplace. If you remember the heyday of Q106, when the station was at its peak ratings, it always leaned a little rhythmic, a little more dance, because that was a reflection of the taste of the San Diego market. So, over time, it has evolved. We've watched what Star's done and, before Q106 went away, we viewed this marketplace as having four hit radio stations: Star, Z90, Q106, and Channel 933. What we found out is that there may not be room for four, and we don't like settling for a couple of shares of listening. In a consolidated world, you could have a second station that sort of covers you as a flanking move, but that was not what we felt we would be satisfied with. We have come to the conclusion that we could evolve our overall cluster more effectively.

R&R: *Explain what was behind the decisions you made once Jacor bought the Nationwide stations. How did you decide what to keep, what to sell, and what to move from one frequency to another?*

MG: We decided the only way we could keep any of the stations that were from Nationwide was to move a couple of them. Radio 101 teaches you "If they can't hear it, they can't listen." So, the signal is a place you start, no matter what your format. If they can't hear you, it doesn't matter what is coming out of the speakers. Nationwide owned KXGL, which is at 94.1, the best FM signal in San Diego. It is the only Class C licensed to San Diego and the only 100,000-watt station licensed to the San Diego market. So, the first thing we said was, "OK, we have a Soft AC that has problems penetrating the downtown office buildings, so let's move KJOY to 94.1." Then we looked at what they were doing with KMGC (Magic), and it was being accepted fairly well. It was moving into the top five among adults 25-54. We looked at our overall cluster and asked, "How do all the pieces work together?"

We don't want to cannibalize ourselves. It doesn't make any sense for me to steal ratings for myself or to take a dollar out of my left pocket and put it into my right pocket — it's the same dollar in the same wallet. When we evaluated this, we felt that one of the areas where we could improve ourselves was in the women 25-54 arena. We wanted to be more effective in reaching that segment of the audience. So, with the reality of having to sell two stations, the first one was an easy choice. It was the 102.9 frequency, which had the least best signal. After examining all of our other stations and looking at where our opportunities were, the move that made the most sense was to divest KKLQ from the portfolio and replace it with Magic 95.7. It was a tough decision, because the heritage Q106 call letters and history in this market were pretty strong, but we tried to reinvent that radio station.

Frankly, we weren't as nearly as successful as we want-

CHR: MUST HEAR RADIO!



San Diego is a fairly young demographic market. We felt there was some distinct positioning by Z90, and when we put Channel 933 on the air, we saw Q106 was a radio station that was in trouble after 10am, when *Jeff And Jerr* went off the air.

ed to be. We invested in it, we put some of our top programming people on the case, and we came to the conclusion that maybe we were cutting the pie a little too small. Maybe we would be better off not having two CHRs that we had to worry about positioning so that they wouldn't cannibalize each other. That's how we really came to the decision and the conclusion. Now we're going to be one CHR, and we'll have a different market competition that we can deal with simply by eliminating one of our own competitors. We were one of our own worst competitors, so it made sense, if we were going to open a little bit of a hole here, that we move our own radio station into taking advantage of that.

R&R: *I want to ask you about *Jeff And Jerr*. Q106 was No. 2 or 3 in billing when they were doing mornings there. With talent at such a premium, how did you let them get away from Jacor?*

MG: We think they are a very good morning show. You have to make a business decision of what the return on your investment is, and we could not mutually come to an agreement that

would work for them and for us. They also had a strong relationship with Bob Bolinger, who was, at the time, GM of KFMB-AM&FM, and we just couldn't agree to agree. We decided how much we felt it was worth to pay them and they didn't feel that was the right number. They also felt it was not the right situation and opportunity for them. We took over Q106 around March 1, and their deal was up April 24. So we had a window that was not the longest to get comfortable and get to know each other. I still talk to those guys and you never know what is going to happen down the road. At the time, it just wasn't going to work out.

R&R: *Do you age with your audience, or should you keep reinventing yourself as a youth-oriented station?*

MG: I think it depends on your market. Each market is different, and you really have to look at it that way. If you are CHR, do you have a Hot AC competitor? You have to look at what your opportunities are in the market. In this day and age, you have to look at it as part of a cluster. We want to make each radio sta-

Continued on Page 50

CHRY2K

In the year 2000, CHR will still be alive and well. More than likely, though, there will be yet another sub-genre of popular music making its presence known. In the year 2000, I will programming successfully — preferably here in my hometown.

NAME: J.J. MORGAN
POSITION: ACTING PD
CALL LETTERS: KQKQ
CITY: OMAHA

Now, we're going to be one CHR, and we'll have a different market competition that we can deal with simply by eliminating one of our own competitors. We were one of our own worst competitors, so it made sense, if we were going to open a little bit of a hole here, that we move our own radio station into taking advantage of that.

MADONNA THE POWER OF GOOD-BYE

No.2 MOST ADDED INCLUDING:

Y100	KIIS	WKTU	WXKS	KKRZ	WXXL
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Skinning The Cat Six Ways, Jacor Style

Continued from Page 48

tion as good as it can be, but we also want to take up as much radio shelf space as we can, so that we are not totally cannibalizing ourselves. It comes down to what is in your market, what the station's makeup is, and where the best opportunity is. You make your decisions at that point. Some people may decide to evolve into an adult CHR-type presentation, and some people might say, "That doesn't make sense to me. I've got these two Hot ACs. One is a little more Pop Alternative, and one is a little more traditional Hot AC, and there's not room for me to get any older." Maybe the spectrum is broad enough where you don't have a Rhythmic and a Pop CHR. You have only one, so you can balance it and cross over a little bit more. Then your

I love the fact that this company is made up of a bunch of radio rats. These are people who live and breathe this business. I've always looked at it the same way. I love this business, I love what we do, I love being part of it. It really makes me feel good that these guys are going out there and busting their butts as hard as I am.

sphere of influence is a little greater. I think those are all the facts that you have to take into account before you make your decision.

R&R: *You have an impressive knowledge of music and programming. Is that something you've worked on?*

MG: I've always been into that. To me, it's part of knowing your product. I came up from the sales side of things, and I've always learned that I'm not a programmer. I don't pick the music, and I don't tell the programmer what to

consolidation, I can listen to KGBE, Rock 105, 91X, Channel 933, and even KJOY, and I never have to leave my own radio stations to get all the music and information I want and need. I think it's really important for any GM to know their products and what makes up their products so they can effectively communicate to the clients, listeners, and their own staff.

R&R: *Has this been a learning experience for you?*

MG: When it comes to the business, it's been probably the most exciting time in my life. I am right in the center of a company that is proactive and on the leading edge of making things happen. It's been very exciting. At Noble, John Lynch gave me lots of opportunities, and I appreciate that and thank him for that. But now, getting a chance to work with people like Randy Michaels, Bob Lawrence, Jack Evans, and all the people at Jacor has been a great experience. I love the fact that this company is made up of a bunch of radio rats. These are people who live and breathe this business. I've always looked at it the same way. I love this business, I love what we do, and I love being part of it. It really makes me feel good that these guys are going out there and busting their butts as hard as I am. When you get to know these guys, you get to realize how intense they are and how much they love and have a tremendous passion for this business. Being exposed to these people who feel the same way as I do is great.

R&R: *What have been some of your biggest challenges?*

MG: One of the biggest changes I've had to adjust to is not being as hands-on as I was with one or two radio stations. I used to sit in on every promotions meeting and attend just about every sales meeting. Now, I simply cannot do that. It has forced me to delegate more and to depend more on key people and give them more room to do their jobs. Anybody who knows me knows how I was, and that has been a big change. There isn't enough time in my day to do that and do what I need to do. For me, it's about looking at a bigger picture, and

I came up from the sales side of things, and I've always learned that I'm not a programmer. I don't pick the music, and I don't tell the programmer what to play — that's why you have good PDs.

CHR: MUST HEAR RADIO!



it's given me the ability to try and take our medium in San Diego to a higher level.

For a while I was overseeing all 10 radio stations in four separate buildings, and that was getting a little nuts. I would have kept doing it, but it was a great move to bring in Kevin McCarthy to oversee the AMs. It was a learning experience to take this big picture and this cluster of radio stations that were competitors until fairly recently and move radio forward in this town. We really can do a lot of good for our advertisers and our community because of this cluster strength, and I take that responsibility very seriously. We have really been able to raise the level and raise the business side of things through lots of trial and error. What we have been able to accomplish in a little more than a year with all of these stations together has been very rewarding.

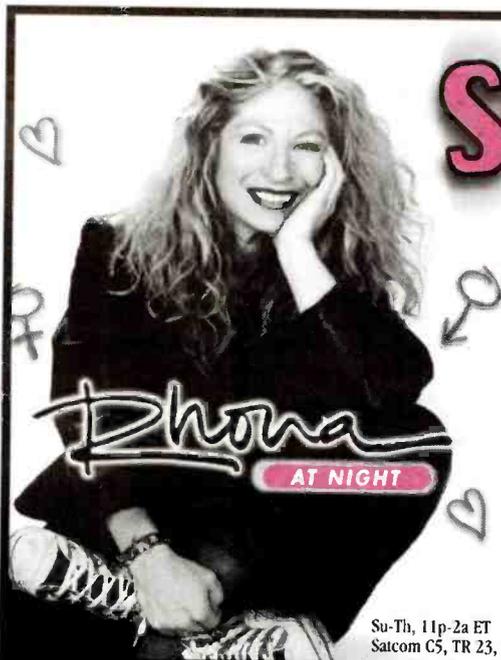
R&R Charts & Music Manager Anthony Acampora contributed to this article.

CHRYZK

In the year 2000, CHR will continue to be the most entertaining of the formats. The trend of rap music becoming acceptable to the masses will accelerate. Hopefully national buyers will recognize this. In the year 2000, I will probably have less hair! I also plan to be pushing double digits 12+ and 18-49.

NAME: M.C. SCRAPPY
POSITION: PD
CALL LETTERS: KYLZ
CITY: ALBUQUERQUE

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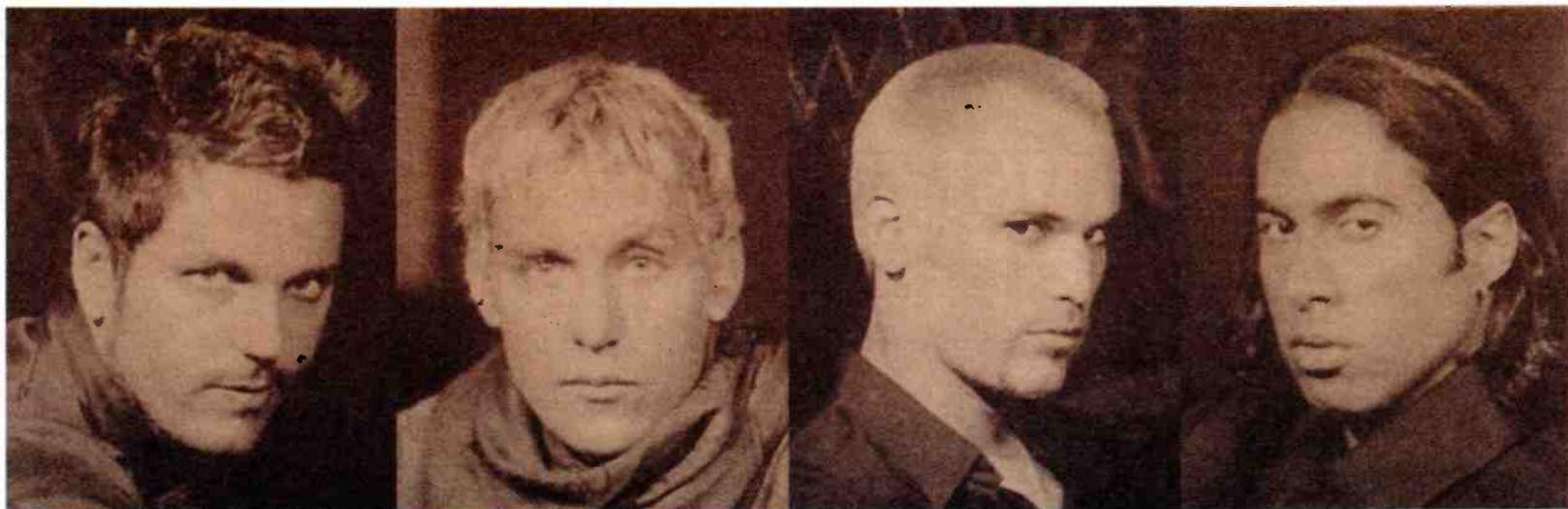
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WKSL/Memphis

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ON:

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WJMN/Boston
KQKS/Denver
KHTZ/San Diego
KGGI/Riverside
KISX/Bakersfield
KOHT/Tucson
WHHH/Indianapolis
KPRR/El Paso
KTFM/San Antonio



Jefferson-Pilot executive explains that "no" now doesn't mean "no" later

A View From The Pilot's Seat

In interview after interview with our format's most successful managers, programmers, and personalities, when I ask someone how they got into the business, in almost 100% of the cases there was a mentor involved or simply someone who gave them a break. Case in point: In 1969, a kid named Don Benson began answering phones at then-Top 40 WMAK/Nashville with a night guy named Super Shan who had just moved to Nashville from Memphis. Super Shan's on-air name for Benson's phone-answering character was Wonder Frog.

At the time, Benson was attending prestigious Vanderbilt University. Soon after, he left the glamour of radio to concentrate on school. But in 1974, Super Shan, who was now WMAK PD and saw something special in Benson, asked him to come back to work part-time doing news and weekends.

As you have probably already guessed by now, Super Shan was legendary WPLJ PD/morning driver Scott Shannon. After Benson's graduation, Shannon took him to WQXI/Atlanta as a programming assistant. In Benson's words, "I was really his gopher. I would do anything he wanted. In fact, the station didn't even know I was coming." Benson's pay was \$200 a week — more money than he had ever known. A highly intelligent, quick learner, Benson wisely utilized Shannon's brilliance to move up through the ranks to Assistant PD and MD before Shannon left in 1975.

Under the new PD, Jack Fitzgerald, Benson continued his rise, getting his APD stripes. In February '77, when Fitzgerald got fired, Benson started WQXI-FM (94Q). He bolted in January of 1980 to work for Western Cities, which was a West-Coast-based seven-station group that later merged with Nationwide. During his tenure at Western Cities, Benson started Top 40 KZZP, which quickly became No. 1.

With an incredible intuition for finding top talent, Benson discovered a guy named Jonathon Brandmeier at KZZP and put him in mornings. In 1981, Benson made the big jump to KIIS/Los Angeles as VP/Operations. He left his mark on KIIS, switching the format from Dance to Top 40, and he once again struck gold by hiring Rick Dees for mornings. He departed in 1982 to return to WQXI-AM & FM as OM and stayed there until 1988,

when he started a consulting firm with Capital Cities as his first client. In 1989, he merged his highly successful business with Burkhardt/Douglas & Associates and became Exec. VP/Operations. In December of 1994, he rejoined Jefferson-Pilot as Corporate VP, Operations/Programming for the radio division, overseeing the operation, programming, and marketing of the company's 17 radio stations.

For the record, this editor used Benson's consulting services while OM at WSTR/Atlanta. Recently, on a short break between the 100,000+ miles he logs every year, Benson called to give his vibe on the business of radio and the state of CHR. Jefferson-Pilot, led by President Clarke

Brown, is constantly on the prowl for new stations and, at the current time, owns two CHRs that are the top-ranked contemporary stations in their respective markets, WSTR (Star 94)/Atlanta and CHR/Rhythmic KQKS/Denver.

R&R: Tell me about this now-famous Maxwell House Hotel story.

DB: Ever since I was a little kid, I've always been infatuated with this business. I used to hang out at WMAK/Nashville. I also used to call them with news tips. No joke, one night I called the jock and told him

that the hotel the station was located in was on fire. The station was located in the famous Maxwell House Hotel, and it was on fire. The nighttimer, Noel Ball, thought the fire was out, and it wasn't. It had restarted, and the whole hotel was burned to the ground. Afterwards, the station was in a trailer for a month or so.

R&R: How much of where you are today do you credit to meeting Scott Shannon?

DB: I believe Scott gave me the break of a lifetime. I was so lucky to have him take me under his wing and to hook my trailer onto him. He is so blessed with an instinct for programming that you try to suck out as much as you can and you never get enough. He's brilliant. He's truly the finest instinctive programmer I've ever met. No one comes close. As far as I go, I was always infatuated with radio. I was a horrible air talent, but I drove people nuts and got lucky.

R&R: Shannon is very selective about the people he works with. What was it about you and him that clicked?

DB: We were opposites. We weren't members of the same lodge in a lot of ways. For some reason, he had faith in me and allowed me to do things. Frankly, he just gave me a chance. I don't know why he did what he did, but I am certainly grateful that he did. I was his kid for a while, and he helped me. He gave me the chance to get my foot in the door.

R&R: Where do you feel you got your talent for hiring top personalities and working with them?

DB: I've just been fortunate. I don't know if I have any particular trait. You just listen for people who are blessed with the ability of being themselves. That's what Scott does. He is so good at understanding the average person and can relate to them so well. The same goes for Dees and Brandmeier. They are natural entertainers in different ways, but both are great at being themselves, putting their own personalities on the radio, and not being bashful about it.

**CHR:
MUST
HEAR
RADIO!**



Don Benson

**Jefferson
Pilot
Communications**

R&R: How did you come across Brandmeier?

DB: A friend had sent a tape of Jonathon when we were looking for a morning person to replace Dave Otto at KZZP/Phoenix. Jonathon was working at Top 40 WOKY/Milwaukee, doing middays. He sounded great — spontaneous and humorous. We flew out and met him in Milwaukee in the middle of the snow and ice to tell him that he had to come to work for us, and he did. He helped to really catapult KZZP to prominence. He related to the city so well. He was funny, genuine, and talked about what other people were talking about.

R&R: And Dees?

DB: Rick was out of work at the time, after he had come to work at KHJ/Los Angeles from Memphis. KHJ had been Top 40, then it switched to Country. He had been there for a short time, doing mornings. It didn't work out when he was on the Country format, so he was out of work at the time. Jay Cook mentioned that he would be a great option for KIIS. We went and met with him at a restaurant out in the Valley, and he eventually came to work for us. He really made us look smart. Jay Cook deserves a lot of credit too.

R&R: Most people don't realize that Jefferson-Pilot is a multibillion-dollar insurance company that also owns TV stations, radio stations, and more. It is widely recognized as a conservative company. With all of the explo-

I think it is still critical to have that fire and that passion to want to get in the door. Don't lose the persistence. Don't accept "no" now. "No" now doesn't mean "no" later.

**CHR
Y2K**

In the year 2000, CHR will continue to offer the very best of all styles of music, with hip-hop artists teaming with rock artists. This may be an area to keep our eyes and ears on. In the year 2000, I will be programming winning radio to the best of my ability.

NAME: **SCOOTER B. STEVENS**
POSITION: PD
CALL LETTERS: KDON
CITY: MONTEREY, CA

Continued on Page 54

A View From The Pilot's Seat

Continued from Page 53

sive growth today, how do you feel about its position in the marketplace?

DB: I think this is such a great company. It's really funny: Look back a year, and a lot of people wanted to work for the companies that were really growing fast, with 100-150 stations. Now it seems like the business has gone through a little bit of metamorphosis. We are finding people who want to go to work for companies that are stable and little bit more personal.

R&R: *Don't you find that rather ironic?*

DB: It really is! I guess it's cyclical. But we have a lot of people who want to come and work here. It's a great company! Jefferson-Pilot has plenty of resources and is much like some other fine companies that are just waiting for the prices to get more reasonable. Then, I think you will see them and us get back in the hunt.

R&R: *Your job title is Corporate VP, Operations/Programming for the radio division, overseeing the operations, programming, and marketing for the company's 17 radio stations. How do you describe what you do to people? What role do you play with the stations?*

DB: It's twofold. I have one role with the stations and one with the company. With the stations, I try to be a resource and help them remove the roadblocks they may face, as well as being a sounding board for them.

R&R: *It's pretty interesting that there are so many resources at every station in the group, but it's been difficult for companies to pull all the information together and share all the ideas on a time-sensitive basis.*

DB: We're still trying to get programmers accustomed to talking to each other. It's tough because they are busy, and some of them are just getting to meet the others for the first time. We are in the early stages of this. We really want to do more of it, because we've got a lot of smart people in the company, and it would be nice to capitalize on that.

R&R: *What role do you play with President Clarke Brown?*

DB: One of my primary roles with the company is to work closely with Clarke on the budgeting process, in terms of the expenditures for programming and marketing in particular. We work together on strategic plans, and I help him evaluate acquisitions. He is insightful and has an intuitive feel for the business that is really exceptional. In addition to him being a great friend and someone who is fun to work with, I think we kind of balance each other out. It is a pleasure to be working with him. I can't think of a finer person to work with.

R&R: *It has to be a great learning experience working with all of the different formats that you do.*

DB: One of the fun things about the job is, the more stations you have, the more opportunities you get to be exposed to different ways of doing things. That can mean different research firms, different music-testing companies, and different marketing providers. You can be doing direct mail or TV production with one firm and something else with another. There is a delicate balance of trying to use the company's quantity of stations to get the best deal when you are negotiating on behalf of more than one. There's also the primary goal, which is to get the best fit and the best provider for that particular situation. In that

process, you get to see a lot of different information, and it's a real eye-opening experience. With all of this information coming in, we try to share information as much as we can within our group. A lot of the decisions to do research and who to do it with are made at the individual station level. We have involvement, but it is still done at the station level, because it is their station to run and their decision to make.

R&R: *What is your definition of a successful CHR?*

DB: It can be so many different things, but I think a good CHR is one that plays the hits for its target audience, which can be different in different places. The winning stations play the best contemporary hits for their target audience and present both the music and the non-music aspects in an entertaining, compelling, and engaging manner. A great CHR is one that is fun, accessible, and, again, entertaining. It's really not that complicated. I think we tend to make it more difficult than it really needs to be.

R&R: *What are some of the key things you learned by consulting and working with a wide range of formats?*

DB: As simplistic as it may sound, there is no "one way" to do anything. You learn that an idea you might have had isn't the only way to do something. It helps to teach that. When you go to see stations, you get a chance to see how they work. You get to see how the good ones work and how some of the other ones that aren't good don't work. My six years of consulting really gave me a chance to experience a lot of ways to do things and ways not to do things. I had a chance to see mistakes that I made and mistakes that other people made. I had a chance to find out what is really smart and how overcomplicated we make this business. Our business can be difficult and take a lot of patience, but it is really about doing fewer things better.

R&R: *Can you provide me with some insight when it comes to marketing?*

DB: Speaking in general terms, many stations want to have billboards, be on TV, and put together a print campaign. When it comes to on-air contesting, they want to put more than one contest on the air at one time. Multiple on-air contests create confusion and, in the end, nothing stands out. If you attempt to simultaneously do billboards, TV, and print, you probably won't have enough money to do all three properly. The key is to try and do fewer things better. Keep it simple and uncomplicated.

R&R: *You do a lot of traveling and listen to a lot of radio. What are you hearing out there?*

DB: I think Top 40 radio is better than it used to be. The format has grown up a lot, and stations have a clearer understanding of what Top 40 is. There is a better unified vision within the stations of what the format should be. A lot of the pressures to make a Top 40 station 25-54-targeted have now gone away. For the most part, most companies and managers understand and are now proud of what Top 40 is. Sales managers no longer try to mask the format's strengths. They brag about the success of the format, and they understand that it appeals to a younger audience. Management also better understands the importance of marketing and that it is not a luxury anymore. They also are finding out that if they are really good at what they are supposed to be, they also have a better chance of succeeding in upper demos. I also think that Top 40 has gotten better at "more patience, less panic." There are better operators out there. They are acting

I believe that Scott Shannon gave me the break of a lifetime. I was so lucky to have him take me under his wing and to hook my trailer onto him. He is so blessed with an instinct for programming that you try to suck out as much as you can and you never get enough.

Be good and understand what you are supposed to be. Don't be afraid of failure. Don't be bashful about taking chances — good calculated risks.

CHR: MUST HEAR RADIO!



more like a business and thinking long-term. The format also has some good music out there right now.

R&R: *When you fly into a marketplace and turn on a radio station, what are the things that immediately tell you whether it's a winner?*

DB: If it sounds like it's entertaining and fun, if it's relating to its audience, if it's playing the right music for its audience, if it has a soul.

R&R: *Give me the Don Benson programming philosophy in three lines or less.*

DB: Be good and understand what you are supposed to be. Don't be afraid of failure. Don't be bashful about taking chances — good, calculated risks.

R&R: *When you started in this business, there was something burning inside you as a youth that ultimately drove you toward getting your first job, and the rest is history. Do our youth today have the same opportunities you did?*

DB: It's tougher for people to get a break, because radio has grown up as a business and is run more like a business. Today, fewer companies own most of the properties. It has to be run with more uniformity, and that means that you can't get someone in the building to work for nothing like we all did when we first started. There are also fewer Top 40 stations than there used to be. So, the number of opportunities are down, which increases the pressure on the people who are in positions like mine. We have to look harder and concentrate more on finding, developing, and giving these people a chance. There aren't as many opportunities for them, so you have to be discretionary and try to pick the best ones that you can, I think about J. R. Ammons in this company. We were able to hire him on a part-time basis for six months because we didn't have a full-time position in the company. You have to find creative ways to do that, and we have to work on giving a little bit back. I wish there were more opportunities, and I hope we don't lose sight of the importance of that in the future. How can I forget it, when I got the break of a lifetime?

R&R: *What events helped shape your career?*

DB: My parents gave me a really nice environment in which to grow up. That helped me so much from a standpoint of being able to deal with people and face things. It made me more at ease in awkward situations. One of the things I really had a bad habit of was feeling that I had to have all of the answers. If there was an issue, I had to have the response that was going to solve

Continued on Page 116

CHRY2K

In the year 2000, CHR will be playing Prince's "1999" frequently, along with what has always worked — good, pop-driven, melodic hits. In the year 2000, I will be playing Prince's "1999" frequently and still waiting for Neil Diamond's overdue comeback.

NAME: PAUL WALKER
POSITION: PD
CALL LETTERS: KGOT
CITY: ANCHORAGE, AK

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R&R CHR/POP 34 - 32

Mainstream Top 40 Monitor 40-35*

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Photo credit: Marina Chavez

“Flagpole Sitta”

New This Week:

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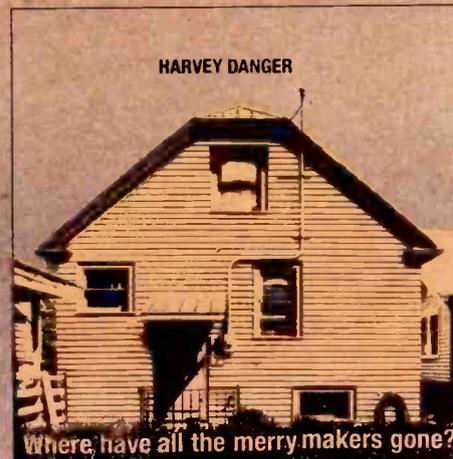
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Capstar programming executive tells tales of working with 328 stations

Pulling All The Stars Together

In times past, going back as far as the RKO era, there were group PDs who oversaw multiple radio stations. In theory, this powerful point person — whether it was Mike Joseph or Paul Drew — was talking to the PDs of the company's individual stations to ensure that the programming and personalities were living up to its high standards. They might go over the week's adds and cover any other business, corporate or otherwise, at hand.

For a good while in the '80s, due primarily to cost-cutting, many of these corporate positions went by the wayside. But just as audience and musical trends in CHR tend to be cyclical, you can see by the many Corporate VPs/Programming interviewed in this special that things seem to have come full circle once again on the management front too. Joining corporate programmers like Chancellor's Steve Rivers, Jefferson-Pilot's Don Benson, and Jacor's B. J. Harris — to name a few — is Capstar's Sr. VP, Jack Taddeo.

In July 1997, Taddeo hooked up with Robert Sillerman's SFX Broadcasting as Sr. VP/Programming, and just one year after the SFX sale, in July 1998, he picked up the same duties for mega-owner Capstar.

Just as each company has a different corporate structure and must make decisions about whether or not to, say, have one GM run multiple properties, the duties of corporate programmers also vary by company. In Taddeo's situation, he reports directly to Capstar upper management and works with the presidents of each division. These divisions include Atlantic Star, Seastar, Southern Star, Gulfstar, Central Star, and Pacific Star.

His primary job is to be the point person between Capstar headquarters in Austin, the presidents of each operating entity, and the programming people, including the VPs/Programming who cover specific areas of the country. The senior position Taddeo holds passes

along the programming tone from corporate headquarters to the rest of the company. For example, if Capstar decided to put together a marketing agreement with the labels, this would be communicated through Taddeo to the troops. Taddeo is also keenly aware that he is there to let this enormous group of 328 (and growing fast) stations know they have a voice and someone they can turn to in order to get things done. The idea is to ensure that Capstar doesn't end up as a company where the programmers and talent feel they're completely disconnected from management.



Jack Taddeo

Taddeo began his professional radio career at the age of 19 as a DJ at suburban Philadelphia WEEZ-AM/Chester, PA. He spent his early years as a transmitter and studio maintenance engineer while also doing a weekend airshift at Country stations WRCP and WSNL/Philadelphia. Over the next few years, he served as a production director and, finally, PD at WSNI. In the early '80s, he was one of the first programmers to pioneer a *hit*-based Soft AC format at a sign-on in Philadelphia (now WPLY). In 1983, he moved to Chicago to program Viacom's WLAK, changing the format from Beautiful Music to Soft AC. In 1984, he flipped Viacom Country station WKHK/New York to the same AC format. That station continues today as Chancellor Media's cash cow, WLTV (Lite 106.7).

In another first, Taddeo was also Director/Programming for Studioline Cable Stereo, the nation's first cable audio company, a project backed by San Francisco Chronicle Co. in 1985-1986. Studioline consisted of eight digital-quality channels of various formats, including a 24-hour "specials" channel. It is considered a precursor to today's digital audio services, which will be available in America by the year 2000.

In 1986, Taddeo returned to Chicago to program WLAK and switched the station to WLIT for Viacom. Following the lead of many other successful programmers who make strong corporate contacts, Taddeo founded a consultancy that performed start-up and turn-around projects for many of the industry's best broadcasters, including Bonneville, Pyramid, SFX, and Viacom. His sign-on projects include WYXR/Philadelphia and KYSR (Star 98.7) Los Angeles. Other client stations included KOIT/San Francisco, KODA/Houston, KYXY/San Diego, WJ.YT/Charlotte, and KURB/Little Rock.

To attempt to get a feel for what it's like to work with 328 radio stations, I caught up with Taddeo less than a month after he'd received his official Sr. VP/Programming stripes from Capstar.

CHR: MUST HEAR RADIO!

Capstar CHRs

With 328 stations in 75 markets, Capstar really flexes its muscle with sheer numbers. Jack Taddeo points out that, as a company, Capstar feels very strongly about CHR. He says they will continue to switch them on where its appropriate. Here's a look at Capstar's 24 — what Taddeo calls — "influential stations and good-sounding CHRs."

WKSS/Hartford, CT
WRVW/Nashville, TN
WDCG/Raleigh, NC
WAPE/Jacksonville, FL
WQEN/Birmingham, AL
KIKI/Honolulu, HI
KRQQ/Tucson, AZ
KBOS/Fresno, CA
WAEB/Allentown, PA
WNNK/Harrisburg, PA
WLSS/Baton Rouge, LA
KKRD/Wichita, KS
WNOK/Columbia, SC
WJJS/Roanoke, VA
KGOT/Anchorage, AK
WZBQ/Tuscaloosa, AL
WZEE/Madison, WI
KWTX/Waco, TX
KIOC/Beaumont, TX
KZBB/Ft. Smith, AR
KZII/Lubbock, TX
KCHX/Midland-Odessa, TX
KTHN/Texarkana, TX
KAFX/Lufkin, TX

R&R: *I know it's early in the game and that you are still trailblazing this new corporate world, but tell me your secret to time management.*

JT: The time management is tough, because a lot of it happens on the fly. At times, honestly, it can be whoever gets my attention. At this point, it's really an organizational job. It's a matter of setting up structure and infrastructure that don't get in the way of the programmers, that help them. Somebody recently asked me if we were going to have programmer conference calls, and my response was, "If we did a Rock call, we'd have 51 people on the phone." You can do that with seven or eight people; you can't do that with 51, let alone 51 radio people, because we'd never get anything done.

You've really got to think about it from a different standpoint. One of the great things about the company is that they're on the cutting edge of technology. Every station is on the wide-area network. We can interact with each other via e-mail. So, if a programmer in one market has a problem or thinks of something, he or she could put that up for the whole group to see, and within a couple of hours there might be 20 or 30 or 50 answers. My job right now is very much one of building the infrastructure so that someone

Continued on Page 58

CHRY2K

In the year 2000, CHR will be the same as it is today — a reflection of whatever the audience wants at the time. Predicting the future wants of the audience is futile. Ride the wave where it is that second. In the year 2000, I will be there with the audience.

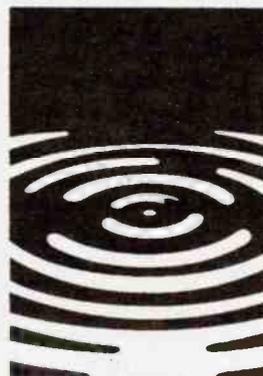
NAME: MICHAEL MARTIN

POSITION: PD

CALL LETTERS: KYLD

CITY: SAN FRANCISCO

CAPSTAR



BROADCASTING CORPORATION

Pulling All The Stars Together

Continued from Page 57

in Jacksonville, Florida can know just as much about an issue as a station in Fresno, California.

R&R: I know you are into production values, especially for CHRs. How many radio stations do you hear today that leave you with the same sort of feeling that, say, WABC/New York did?

JT: Not many in any format with any owner. Unfortunately, I think there are very few out there. I'm happy to say in SFX, and certainly in Capstar, there are several of them that I feel very good about, but I think that just because of the track the business took through the '70s and '80s — where we really went toward high-concept programming — we got away from the actual nuts and bolts of entertainment. We're having to deal with that now. We weaned away a lot of people on high-concept programming and high production values and didn't necessarily concentrate on what the humans on the radio stations were saying.

R&R: There has been so much talk about chain adds. What's the reality of that for Capstar?

JT: I'm glad you brought that up. If you have a great record that everybody's behind, that's great. But it can be a double-edged sword, because if there is a group programmer out there who is 4000 miles-away who doesn't like a record, it can kill an entire project. I would be extremely surprised, though, if any group PD or VP/Programming — with the size of the radio groups we're talking about today — would even have the time to make a phone call and say, "I hate that record." I know there may be a perception that we might go in that direction, but, to be honest with you, everybody I talk to in our group, as well as other groups, just keeps telling me that they have less and less time to deal with those smaller issues. They have to be handled at the local level.

R&R: Is the pay-for-play issue overblown, and what's Capstar's take on it?

JT: I see some companies jumping in a little too quick. Right now we're taking a look at all those issues. You'll notice we haven't made corporate announcements and we haven't taken a position one way or the other. The reality is, we're still feeling our way through, as I think most of the groups are. Even those who have come out and said they have a campaign have really used it only in one or two markets on a trial basis. Everybody is just putting their toe in the water at this point.

R&R: So what are some of your early thoughts?

JT: There's a difference between coming out and saying to a label, "From this point forward, we won't back-sell a record unless you commit to x amount of advertising dollars," and saying, "Look, we understand your need to sell product. We know that's the business you're in, and we're in the business of exposing the product. Here's a marketing campaign we've come up with. What do you think about this? Is it worth it to you to try a program where we tie you into our website and our direct mail campaign?" This type of a call to action campaign is a win-win for both par-

ties. It makes perfect sense with product that we feel we would be playing on the radio station anyway.

R&R: Will this be the message you will send to corporate?

Somebody recently asked me if we were going to have programmer conference calls, and my response was, "If we did a Rock call, we'd have 51 people on the phone." You can do that with seven or eight people; you can't do that with 51, let alone 51 radio people, because we'd never get anything done.

JT: Yes, I have, and that's really the place we're at right now. We're in discussions with different companies right now and sort of networking among the group. We're talking to everybody we can get a hold of, including some label people we know and trust. Our goal is to sort of check out the room and gather as much information as possible. What keeps coming back to me is, it doesn't make a whole lot of sense for a record label to take a thousand dollars and put it into "promotional campaigns" and direct it at a specific radio station. They ultimately will turn around and tell you that doesn't get them enough. Instead, what I think you'll see is major broadcast companies trying to devise over-all marketing campaigns. There is promotional money and there's marketing money, and those are two different budgets. In radio, we're used to asking for promotion money. Market-

ing budgets are really where the big dollars are.

R&R: What kind of feeling is it to be trailblazing?

JT: It's great, and the best thing is, while we may be big, our company is all about people. John Cullen, Steve Hicks, and Jeff Armstrong really want everybody to know what's going on, and I'm having a great time pulling all this together.

R&R: How do you physically keep track of 328 radio stations?

JT: If you think of it as markets, it's a lot easier. When you are talking about roughly 75 markets, that's a lot easier to keep in your head than 328 radio stations. The reality is, you have clusters in a lot of those markets. Once you know the market, everything else comes to mind pretty easily. A good part of what I'm doing right now is to try to get in touch with everybody, market by market. I have a pretty good memory. Once I know who is where, it comes back to me pretty quickly. I don't want you in any way, shape, or form to think that I'm doing it all myself. We have other VPs of Programming who work for me. I'll get a call from Buddy Scott, who will say heads up on something, or, "Here's what's going on in one of our markets." That's the point where I'm going to know what's going on. It isn't because I picked up the phone and called every station beginning on Monday morning. I couldn't possibly do that.

R&R: I know you're a pretty humble guy, but, in the grand scheme of things, your position makes you one of the most powerful people in the business, from the programming side.

JT: I appreciate you saying that, but oddly enough I don't feel that way. My job is to make sure that we keep good people in the company, and that's why I tell you it's not the good ol' corporate PD job of the past. My job is to make sure that the programmers in all the other markets know that we appreciate what they're doing. I hate to say it's an admiration society, but, to be honest with you, I'm scared to death that someday someone will slip out from under us because we were not paying attention. That's why I need to make sure our people know that we think they are doing a great job. It's a tough job trying to set aside the time to call into markets when numbers are coming out to congratulate people, but it is very important.

The other side of it is, we need to attract good people. That comes from what they see the company doing.

R&R: Okay, I set you up. You talk about attracting good people, and at the same time you get rid of our training



grounds of nights, late-nights, overnights, and weekends and replace them with Virtual Radio to save a few bucks. Aren't you talking out of both sides of your mouth?

JT: It's the cruel part of business, and this has not changed since I got into it 22 years ago. The best people will remain in the business, and the people who can't cut it over time end up out of the business. Yes, it's true there may be markets where there are people who are making a living wage for the size market they are in and are happy doing that. But reality is, when people reach a certain level, they either move forward or they fall out of the business. Very few of them stay in forever, because if you can't make a living wage long-term, then you're not going to be in business.

What we're doing in terms of the technology and how it affects people is that we've said, "Hey, we can hire the best people and give them a great wage and a nice place to live." While they may not currently have the abilities to get a job in Chicago, New York, or L.A., they may be able to do a couple of our stations from one of the Star system studio complexes. Here they are making a much better wage than they would be if they were still waiting in that long line, trying to get out of market 280.

So, I think it accelerates good people up the food chain. It's true that the strong will survive, but that's true in any business. What we've done is to say, "Look, there's a bet-

I can tell you there is no radio station in the chain with a highly rated, talented personality that should fear anything.

ter way to bring better programming to some of these smaller markets." I think it's making everybody, including people like me, work smarter. I hate the idea that there's anybody who wants to be in radio who feels that they can't be based on where technology is going. For

the record, we're not the only people using it. I may not like that idea personally, but it's great for the people who have the talent, but were forced to wait five or six years because their luck didn't kick in. Those are the people we are searching out. Those are the people we want to move up the line faster, because we do have jobs for them.

Continued on Page 60

CHRY2K

In the year 2000, CHR will have chain-wide morning talent. There will be more CHR stations, as it's one of the few mass-appeal formats left. In the year 2000, I will hopefully still be an OM for a market cluster of stations with my company.

NAME: **KEITH MITCHELL**
 POSITION: **OM**
 CALL LETTERS: **WJMX-FM**
 CITY: **FLORENCE, SC**

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the debut from one of the world's newest treasures.

anggun

(pronounced ang-gōon)

"snow on the sahara"

the first single and title track from her debut album.

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Great Callout & Phones

KDMX KLLC WWMX KAMX
KMXB KPLZ KRBE KHMx

"Top 10 Phones and callout is showing promise"
- KDMX/Dallas

"Huge Phones! In Power Rotation."
- KAMX/Austin

"This artist is really becoming a HUGE success for us!"
- KMXB/Las Vegas

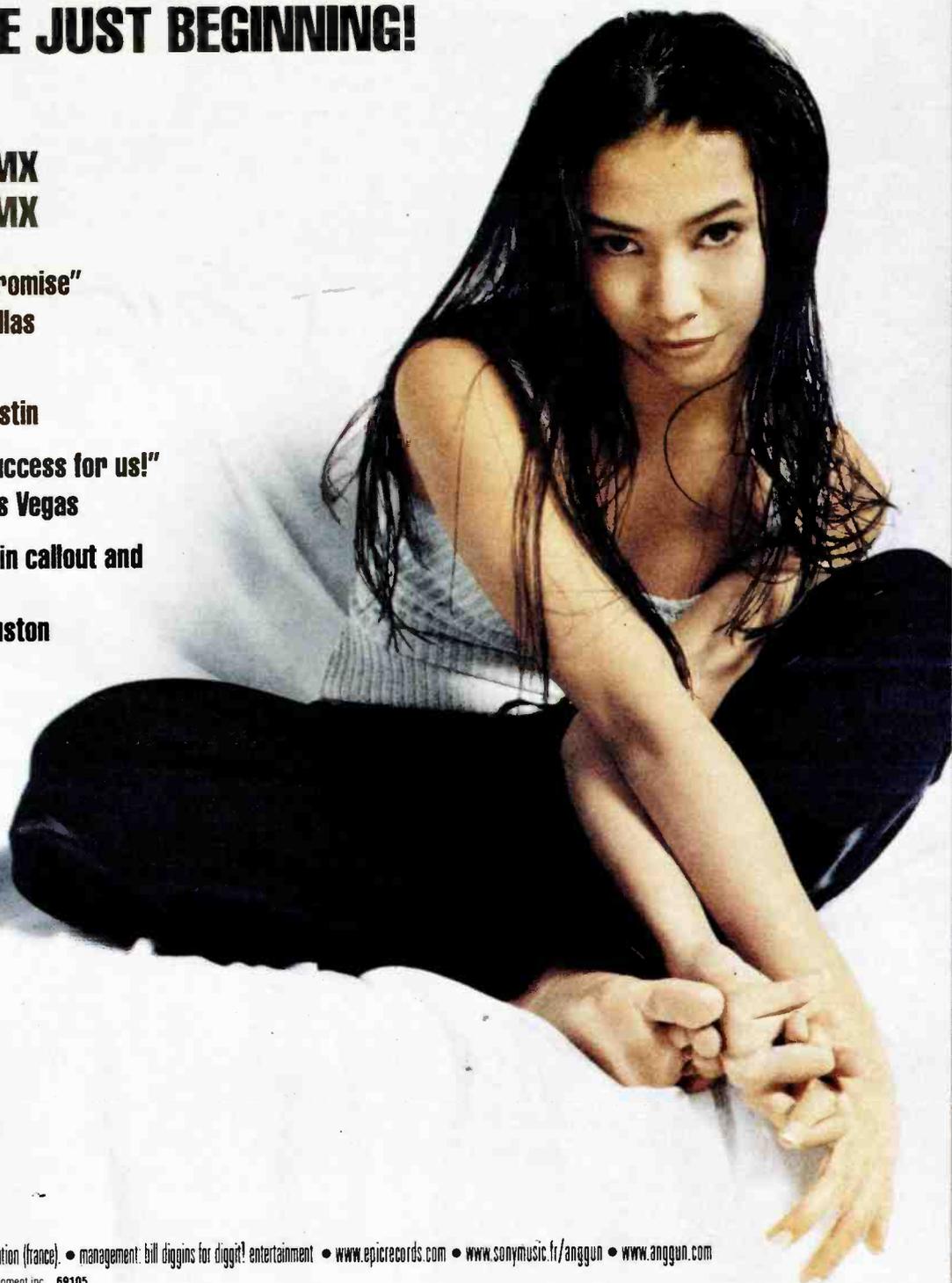
"This record is showing great potential in callout and we are true believers of Anggun."
- KRBE/Houston

23* Modern AC Monitor

25* Top 40 Monitor

Major Market Airplay Includes:

WWMX	KRBE	WZPL	WBMX
WNCI	KKRZ	WNKS	WSHE
KBBT	KPLZ	KZZP	KHMx
KDMX	KAMX	WTMx	KOZN
WNVZ	WPRO	Q95	



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Pulling All The Stars Together

Continued from Page 58

R&R: Is this just a small-market thing, and how many more dayparts is this technology going to gobble up?

JT: I don't really know the answer to that. I can tell you there is no radio station in the chain with a highly rated, talented personality that should fear anything. The reality is there are certain dayparts on certain formats that you could take or leave. We've always done this. Tons of stations ran automation through the '60s and '70s. We've always had automated stations.

R&R: But they didn't last, and they didn't work.

JT: What we're doing is different than automation back then. We are sending specific programming for that specific market that is usually programmed by a local program director. It's just the talent that may not be in the market at that time. We're really improving what those radio stations sound like. I think that's a positive, because it's going to improve the product we can give to listeners.

R&R: Any truth to the rumors that Capstar could go on a major cost-cutting spree and totally automate many stations in all dayparts?

JT: No, no, no. I don't know where anybody picked up something like that. That's not going to happen.

R&R: What should I be able bring to the table if I want to work with Capstar?

JT: We look for people who are honest and who are team players. We want people who can work with those around them and are self-starters. That's the difference. The days of people sitting around keying a mike, reading the paper, and taking a paycheck, if they are not already extinct, will be soon. I look for people who have a good grasp of what the world is about right now. They have to be creative, trustworthy, and be able to get the job done.

This is not a static situation, especially with regards to the Star system. When it first started, there were some operational problems, which any new system will have. But someone along the way picked up the phone and said, "Hey, how about if we try it this way?" They made it better.

With our vast network of people, I really want people who would like to network with others in the group. We'll make it comfortable for you, but can you help us

help the other people in the group? Will you help us train the people in the 100 markets below you? That's what I'm trying to do.

R&R: What is corporate's mandate to you?

JT: The mandate is to protect and grow the programming assets of the company, to keep good people and strong assets, and to help stations' ratings and revenues grow. My job is also to find the diamonds in the rough and help identify some of the things that may not be so obvious to the group, to pull them out and enhance them.

R&R: What are the company's and your feelings on CHR as a format?

JT: As a company, we feel very strongly about CHR. We have some big stations, and that doesn't necessarily mean market size. They are influential stations and good-sounding CHRs. There will be more. We continue to switch them on where it's appropriate.

Personally, I love the format. It's one of the formats I grew up with and enjoy the most. I've been fortunate to be in great markets and hear great CHR stations.

R&R: What's your take on the hot-button issue of spot loads?

JT: It's what the market can bear. If we go too far with it, society and the listeners will push us back. If we go too far and satellite CD radio is available, people may decide to listen to that all day long. If ratings decrease because of spot loads, then we will have to deal with the fallout of that. The way everybody seems to be approaching it right now is to proceed with caution. The reality is, there really is no golden number.

R&R: There's not a number that makes you feel uncomfortable?

JT: Not really. It varies with the format. We have stations that carry 16 units an hour, and we have stations that carry 10. It depends on the competitive situation, and it depends on what works for the format. Depending on the type of morning show, you may or may not be able to run more units. It has to fit with the flow of the show. If you can't, then you will have to make it up someplace else. That's part of the beauty of having clusters of radio stations in a market. One or two can carry a higher load because it's appropriate. I realize the programmers' sensitivity to this issue, but you have to remember, it's what the listeners think that counts. There is not this golden rule that a lot of programmers have

With over 300 stations, there is still one phone line that comes into my office.

**CHR:
MUST
HEAR
RADIO!**



in their heads that 10 or 12 are the most units you can have. Nobody decided that except the programmers.

R&R: When this goes to print, you will have been in your new position for a little over a month. For many in your company, this may be their first contact with you. What would you like to say to them?

JT: I would like to say this: For everyone in the business, it isn't as bad as some people think from a programming and talent standpoint. It honestly isn't.

To our employees, just know that we are here for you. While we may be working corporate jobs, we are still programmers. We started as jocks in Chester, PA. We worked our way up pulling wires at transmitter sites and cleaning floors. We bring with us the very same things you brought to get into this business. As I work my way through the company, I want everyone to know that I am very interested in what they have to say. With over 300 stations, there is still one phone line that comes into my office. I want people to be proactive, and many have been. Call me, e-mail me. That's exactly what I want them to feel they can do.

CHRY2K

In the year 2000, CHR will probably still be ignoring teens and active listeners in favor of chasing upper demos with stiffs. In the year 2000, I will be taking advantage of competitors chasing upper demos.

NAME: **JAMIE HYATT**
POSITION: PD
CALL LETTERS: KXME
CITY: HONOLULU

CORPORATE

Some people in the business realize that it takes more than just hit records to make great radio stations.

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★ Highlighting our format's most important asset

A Business Of People

by Dave Robbins

Would you like to win? Win in your career or your life? There's only one true path to success, and it's lined with people. People are your most important asset for victory.

You're probably saying, "Huh?" The truth is, you can get anything you want in life as long as you help enough other people get what they want. Looking back over a great career in this business that I truly love, I notice one important thing: I have never won by myself. That may sound very strange, but it's a fact. Sure, everyone has continued victories and singular accomplishments that they can point to, but other people are the biggest single contributor to any one person's success. I can look around and see pivotal battles that have been won because of key people at the critical moment. I'd like to talk with you today about the people around you right now and how important they are to you, your life, and your career, even though you may think they're "bad," "worthless," or "negative."

The Power Of Empowering

In a previous R&R article, we talked about You Inc., the realization that *you* are a business. Since you are a business and you are in control of you, the one biggest element contributing to your success is the energy and passions (ions being passed) around you. When you empower those around you to live their passion, the result is pure success magic that cannot be researched. The reason why those around you are "bad" is because you have judged them to be so. But the truth is that they are bringing something critical to the table that you have simply not recognized yet. Dig a bit deeper, and you'll find what drives them. Then you can slot them into the team in the exact place they need to be for them, and for you.

Leaders Are Accessible

Years ago as a jock, when I was spending hours and lots of long-distance money to talk to what I considered to be influential PDs in medium markets all around the country, I couldn't get a return call. Then I happened to say, "What the heck," and picked up the phone, dialing what I thought was the greatest station of all, WLS in Chicago. I'll never forget the receptionist. Friendly, helpful, acting like she cared who I was, even though I was calling from my job as a jock in a market of 4000 population. She put me through, and the PD picked up the call. I was so nervous, I could barely speak, but he made me feel at ease, like he knew what I was going through. Had I not made that call that afternoon, my ca-

reer might have taken a very different turn.

On that day, I learned a lot about leadership. Greatness doesn't cost anything. It's free. It's picking up a call, it's helping someone accomplish what they want and need in life, it's being a support system for others. You see, I learned a very important lesson that day. The lesson was the opposite of what I was beginning to think: The heavier the PD, the tougher he/she is to reach. It was exactly the opposite: The greater the leader, the more accessible they are!

Protecting The Front Lines

One hundred and thirty-six years ago, during the Civil War, Union General Ulysses S. Grant developed and sharpened the "bottom up" theory of management. It wasn't called that then, and it wasn't "cool" to do it. Grant knew what he needed to win the war: Less top-



Dave Robbins

down thinking and more thinking from the front lines. He constantly rode up and down the lines, asking what the troops needed to push forward. They always told him, and they were always right. His job was to take care of the front lines and get them what they needed to do the job.

Those closest to the fighting always know what it takes to secure the next objective. If you're working with a company that dictates strategy from the top of the organization without regard for the people on the front lines or what they have to say, You Inc. may want to think twice about that company. There is no such thing as "standardization." Every battle is different and requires a multitude of differing strategic moves. The greatness of a leader is determined by their ability to hear what is needed at the front in order to move the unit forward, then to rush the troops the supplies they need while having team members focus on their strengths. Never ask a fish to climb a tree.

Learning To Listen

Since you are a paid "problem solver" working for You Inc., it makes sense that you want to have as many great people around you as possible on the front lines. You are pushed to greatness by those around you. If you want to become a great leader, become a great listener. Listen to people. Listen to your staff. Then help them

**CHR:
MUST
HEAR
RADIO!**



Dave Robbins, moderator of "CHR's Perennial Players" at R&R Convention '98, is 20-year radio vet. He most recently spent 10 years with Nationwide Communications, serving as GM at WNCI-FM, WCOL-FM & WFII-AM/Columbus. Jacor agreed to buy Nationwide last October. On Wednesday, July 2, R&R Today reported that Robbins would return to CBS as VP/GM for Active Rock WAZU, Country WHOK, and Classic Rock WLWQ/Columbus.

Robbins worked for CBS between 1981-1987 as PD of KHTR-FM/St. Louis and Asst. PD of WBBM-FM/Chicago. The radio vet has also been group PD for KDMX/Dallas, KHMV/Houston, KZZP/Phoenix, WOMX/Orlando, and KLUC/Las Vegas.

to be great. I love to coach 6-year-olds in the game of baseball. I've been doing it a few years, and I run into former players from time to time who are so thankful for the lessons they learned early on.

Be a coach. Lift people up. Listen. Learn something from everyone. Your career depends upon it. I believe in what our company, Nationwide Communications, was founded upon: Our true assets go home every night, and everything else is secondary. Because without your greatest assets, you cannot win the heated battles. Treat people right.

Appreciate To Be Appreciated

Dr. John DeMartini says, "What you appreciate, appreciates you. What you depreciate, depreciates you." Those are powerful words. So, if you'd like to be disliked and mistreated, just start disliking and mistreating those on your staff and those around you. What you send out in this world comes back. If you are unfair to your staff, you'll soon be disliked and mistreated. If you are fair and a coach for their success, you will be successful beyond your dreams. It's a guarantee.

Please e-mail me your thoughts. I can be reached at DaveRobbins@worldnet.att.net, and I'd love to learn something from you if you'll take the time to teach me.

R&R '97 CHR Salary Survey

Position	Markets 1-30	Markets 31-100
General Manager	\$231,356	\$122,133
General Sales Manager	164,098	67,000
Program Director	110,271	64,516
Promotion Director	45,715	23,417
News Director	\$56,176	\$26,734
Research Director	55,79	—
Production Director	45,337	30,927
MD/APD	44,978	19,325
Programming Asst.	21,652	28,950
Morning Producer	38,332	20,600
Morning Drive	\$228,076	\$71,002
Midday Talent	54,032	30,369
Afternoon Talent	77,343	32,176
Evening Talent	42,514	25,018
Late-Night Talent	25,804	18,884
News Reporter	29,189	—
Sports Dir./Announcer	—	—

**CHR
Y2K**

In the year 2000, CHR will out-cume network television because of streaming signals via the Internet. In the year 2000, I will be downloading daily music research from my website listeners' comments and scores.

NAME: **MICHAEL LUCZAK**
POSITION: OM
CALL LETTERS: WGTZ
CITY: DAYTON

G-FUNK THE NEW MILLENNIUM

MULTI PLATINUM ARTIST WARREN G PRESENTS THE FIRST RELEASE FROM HIS NEW LABEL

Reel Tight

"(DO YOU) WANNA RIDE"

Produced by: Corey "Co-T" Tatum

POP RADIO: SEE YOU IN OCTOBER!

Urban AC: ADDS THIS WEEK

Urban: ADDS 9/14, 15

Crossover: ADDS 9/28, 29

From the forthcoming album:

BACK TO THE REAL

Album In Stores November 10

EXECUTIVE PRODUCER: WARREN G



A Regency
Enterprises Company

A passionate look at the past 20 years of CHR/Top 40

The Hits Just Keep Coming!

By Clarke Ingram

There are few people I know who love CHR/Top 40 more than WPXY-FM (98PXY)/Rochester Operations Manager Clarke Ingram. Spend just a few minutes with him on the phone or in person, and you can feel, see, and hear the intense knowledge and passion he has for what he does. While we may all agree that the word "passion" is overused in our business, if you are searching for the real definition, keep reading.

This well-respected veteran programmer is celebrating his 20th year in the business, and to give you just a taste of what he's all about, Ingram takes us on a ride, highlighting some of his more memorable moments of the past 20 years. He has also painstakingly assembled his very own version of the history of Top 40. Happy 20th, Clarke, and many more!

The Formative Years

People sometimes ask me how I got into radio. The truth is, I can't recall a time when I was off the radio.

When I was 7 years old, my dad bought me a small F wireless microphone intended to broadcast across the room, or perhaps the house. An electronically minded friend of mine named Arnold Cooper souped up the gadget, we attached a long bamboo pole with a long wire to my house, and soon we were transmitting three or four blocks. Before long, we were broadcasting on a regular nightly schedule. I don't think I've ever been off the air since.

Unlike most people, I remember the first day I turned on the radio as a Top 40 listener. The date was New Year's Eve, 1968. I was 11 years old, and Todd Chase on KQV in my hometown of Pittsburgh was counting down "The Top 114 Souvenir Songs" of the year.

My mom had just gotten me a new tape recorder as a Christmas present, so I taped part of the KQV countdown, beginning a long habit of taping radio stations. (By the way, I still have that tape!)

The Top 40 radio dial opened for me that night. Before

long, I would discover the 50,000-watt clear-channel signals of WABC, WLS, and WCFL. I would tune in WFIL and WIBG while vacationing on the New Jersey shore and hear Jackson Armstrong screaming at night on 13Q in Pittsburgh.

Hearing these great radio stations is what made me want to be in Top 40 radio, first as the man behind the mike, then as the man behind the scenes who pulls all the pieces together to make the radio station sound compelling. Radio has always been a labor of love for me. I honestly can't remember ever wanting to do anything else.

Excitement And Anticipation

What makes Top 40, or CHR, so special? Aside from the fun and excitement of its presentation, for me it's all about current popular music and what's happening now. As a teenager, I remember the excitement of hearing new releases from Creedence Clearwater Revival and Tommy James And The Shondells. Today, I feel that same excitement when

songs by promising new artists like Fastball, Natalie Imbruglia, and Eden cross my desk, and I enjoy being able to share them with my audience.

Listening to CHR is both a mood and a lifestyle choice, and I've always believed this format is for culturally mainstream, "regular" people. Despite those who attempt to reinvent the format from time to time, there really is nothing complicated about CHR: Play the hits, have fun, give away neat stuff, and say the call letters a lot. CHR is elegant in its simplicity, and that's one of the reasons it works so well.

Moreover, CHR is able to do things no other format can. When a Rochester listener hears a radio station segue from Matchbox 20 to Robyn to Shania Twain, it *must* be 98 PXY. Not only is CHR the ultimate mass-appeal format, but the wide variety of musical types actually helps to define the radio station.

I've tried very hard to keep that wide-eyed 11-year-old KQV fan with me across the years. As a lifelong Top 40 listener, I know I feel the pulse of the audience better if I relate to him. Not that I program to 11-year-olds, but I want to capture that sense of excitement and anticipation about CHR and what's going to happen next as it captures the moment.

The Power Of Radio

There is one moment from my tenure at KZZP in Phoenix that I will never forget: On Halloween, we were broadcasting live from our haunted house, and traffic was backed up for miles. On a lark, I grabbed the mike, went on the air, and said (in view of the oncoming traffic), "If you're listening to KZZP, *honk your horns!*" And everyone did, or so it seemed. The world stood still for me a moment that night, as I was given a rare glimpse into the immediacy and power of radio.

There was a similar experience later at KRQ in Tucson, as we were about to hold our first listener appreciation concert at a local waterpark. We printed 7000 tickets, but the demand was higher than expected, so we printed more. It still wasn't enough. Eventually, we resorted to handing out business cards and told listeners to present them at the door. By the night of the show, we ex-

**CHR:
MUST
HEAR
RADIO!**



Clarke Ingram

pected about 10,000 people. Then my afternoon-drive guy told listeners they could get in if they wrote that day's "Phrase That Pays" on a piece of paper and brought it to the front gate! After that, there was sheer chaos. I checked on attendance, but they had stopped counting at 12,000. We must have had more than 15,000 people that night, all crowded into a Tucson waterpark to see a handful of track acts that weren't exactly meant to set the world on fire!

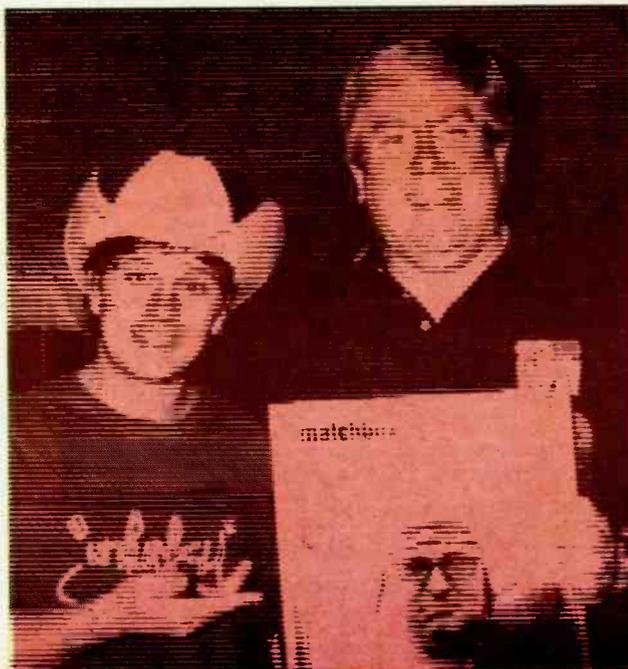
These things always serve to remind me that we are entrusted with a rare gift: the power to persuade people, to move them, to touch them, and to bring smiles or tears to their faces as we see fit. I have always tried to respect this gift and to use it carefully and wisely.

Sharing The Wealth

As I reflect back on my 20 years in radio, a few words of thanks are in order. I cherish being honored by the radio industry on multiple occasions, both as an award nominee and as winner of three, which hang in my office. I am also thankful to the listeners who have responded to my radio stations, making one of them (KRQ) the highest-rated CHR station in the nation.

To the record companies that have provided so much outstanding music to entertain the mass audience since the advent of this format some 40 years ago, I must tip my tum-

Continued on Page 67



INTHE REAL WORLD—Clarke Ingram vibes with Rob Thomas of the Atlantic group, Matchbox 20.

CHRY2K

In the year 2000, CHR will play Prince's "1999" for the very last time ever. In the year 2000, I will become penniless, as my bank closes, and be free at last from e-mail.

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POSITION: GM
CALL LETTERS: KHTE
CITY: LITTLE ROCK

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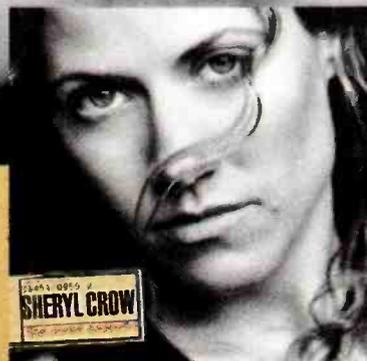
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THE GLOBE SESSIONS featuring the single "My Favorite Mistake"

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In stores September 29

The Hits Just Keep Coming!

Continued from Page 64

tables. Despite our sometimes adversarial relationship, we need each other. Without the music, there is no format.

To the many program directors and air personalities — too numerous to mention — who inspired me in my youth and still inspire me today with their great radio stations past and present, I am truly grateful.

To the general managers who have graciously put their radio stations into my hands — Kevin Mashek, Clancy Woods, Tex Meyer, Nancy Tulli, Bill Schoening, Jack Palvino, Ken Spitzer, Bob Morgan, Terry Owen, and the

late Mickey Franko — thank you for your faith in me.

To the people who have worked with me and for me, I hope I have done right by you. I remember a young Kevin Weatherly running the board on Saturday nights in Phoenix, and an even younger Michelle Santosuosso joining KZZP from the nightclub where she was spinning records. More recently, J. J. Rice has headed to Syracuse for what will surely be the first in a long line of programming successes for him. I wish him well.

In a similar way, I know I would not be here today if not for the great program directors who believed in me and generously taught me what they knew so that I, in turn,

CHR: MUST HEAR RADIO!



could teach others: Kevin Metheny, Bobby Christian, Cary Pall, Steve Kingston, Guy Zapoleon, Buddy Scott, and Steve Rivers.

Finally, I give glory to the Lord Jesus Christ for my life and my career. Having become a born-again Chris-

Continued on Page 116

The History Of Top 40 Radio

By Clarke Ingram

1948

In the period immediately after World War II, the 45rpm record and the 33-1/3rpm long-playing record (LP) are introduced. These new inventions replace old, scratchy 78rpm discs and allow radio stations to play more high-fidelity pre-recorded music.

1949

With the rising popularity of television, listenership to network programs on radio begins to fall rapidly. Radio is soon declared "dead" by many industry observers. While over 40 million households have radios, less than one million people listen regularly.

1950

The earliest network programs featuring hosted, pre-recorded music are heard on NBC. A new phrase comes into use: disc jockey, or DJ. The first all-DJ format debuts at KLAC in Los Angeles. It is soon No. 1 in the market.

1951

Cleveland disc jockey Alan Freed begins playing "R&B" or "race" music on his nighttime show at WJWV. Known as "The Moondog," Freed soon dominates the ratings and is credited with originating the musical use of the phrase "rock and roll."

1952

In Omaha, Todd Storz notices that patrons are playing the same songs over and over on the jukebox. Thinking this might be a radio format idea, he does the same on local station KOWH. Within a few months, it has a 60% share of the listening audience.

1953

Gordon McLendon invents his own format at KLIF in Dallas. His disc jockeys must play 40 different records during their airshift, thus the "Top 40." McLendon is credited with inventing modern jingles and the "wild and crazy" promotions radio still does today.

1955

"Rock Around The Clock" by Bill Haley And The Comets becomes No. 1 on the *Billboard* Hot 100 singles chart. This is the beginning of the rock and roll era. Many rock and roll sounds by black artists are covered in sanitized versions by white artists.

1956

Elvis Presley bursts onto the scene. With his unique style of music — blending R&B and country — his controversial gyrations, and his undeniable sex appeal and star quality, he becomes a voice of the younger generation and a major influence on popular music.

1958

KFWB in Los Angeles signs on with a Top 40 format. It soars to the top of the ratings and quickly becomes a format standard-bearer, imitated in many other markets.

1959

Many disc jockeys and program directors face congressional hearings on "payola," the practice of accepting money for airplay. While this is not yet illegal, the hearings will end the careers of Alan Freed and others and begin a conservative period in Top 40 music characterized by "squeaky clean" teen idols like Fabian and Pat Boone.

1960

ABC switches two of its 50,000-watt AM flagship stations, WABC in New York City and WLS in Chicago, to Top 40. With its other stations, including KQV in Pittsburgh and WXYZ in Detroit, ABC is a major player in the format throughout the AM Top 40 era.

1964

The Beatles lead the "British Invasion" and change the face of music forever. Motown music rises to the forefront, led

by the Supremes, Four Tops, and Temptations. WABC becomes the most-listened-to radio station in America, with a weekly audience of more than six million people. This is the Golden Age of Top 40 radio on the AM dial.

1965

Bill Drake debuts "Boss Radio" at KHJ in Los Angeles, which quickly climbs to the top of the ratings. Consisting of short jingles and quick DJ talkovers, Drake's approach is imitated everywhere and is still the basic format model for Top 40 today.

1966

Two important, influential, and legendary AM Top 40 stations sign on during this year: KFRC in San Francisco and WFIL in Philadelphia.

1967

"The Summer of Love" ushers in the psychedelic era in music. Listeners tired of pop music and fast-talking DJs on AM radio begin to switch to progressive "album" rock on FM stations like KMPX in San Francisco, leading to a schism among younger listeners.

1971

Buzz Bennett creates the "Q" format, a Top 40 approach much wilder than Bill Drake's. With screaming DJs, big-money contests, and an irreverent attitude, Bennett beats his former mentor Drake in many markets and helps to introduce Top 40 to the FM band.

1974

"Rock The Boat" by the Hues Corporation, considered by many the first disco record, dances its way to the top of the charts. Disco rises sharply in popularity over the next few years. Some Top 40 stations largely abandon their formats for disco.

1977

WTIC-FM in Hartford, CT debuts a new, high-energy Top 40 format that is the brainchild of consultant Mike Joseph. This will evolve into an approach called "Hot Hits," which will prove to be the format's savior in a few years.

1978

WKTU-FM in New York City signs on with an all-Disco format. It quickly soars to the top of the ratings, trouncing legendary WABC and signaling the end of the dominance of Top 40 (and music in general) on the AM dial.

1980

The beginning of a rock-oriented period at Top 40, with "corporate rock" by artists like Journey, Styx, Foreigner, REO Speedwagon, and Genesis dominating playlists; a more conversational "less talk" approach by DJs; and very little dance music.

1981

Mike Joseph debuts "Hot Hits" at WCAU-FM in Philadelphia, followed shortly thereafter by WBBM-FM in Chicago. A fast-paced, energetic format with a large cume audience, it sends both stations to the top of the ratings and again changes the face of Top 40.

1983

MTV ushers in a new era of Top 40 music. Scott Shannon signs on WHTZ-FM (Z100) in New York City, which goes from "worst to first" in 72 days and becomes the format's new role model. Many new Top 40 FM stations debut in the next few years.

1988

Top 40 reaches its peak of influence and popularity for the decade, marked by the renewed influence of dance music, teenage sound-alikes (Tiffany, Debbie Gibson), and the advent of rap music, which proves damaging to the format's adult listenership.

1989

A successful heritage Top 40 station, WBJW (BJ-105) in Orlando, FL, changes to WOMX (Mix 105.1). Their format is "Hot AC," or Top 40 without the teens. While not the first station of its kind, this idea will be copied many times over the next few years.

1990

The economy falters. Highly leveraged companies sell their radio stations. Some Top 40 stations switch to Country, others become more adult. Current music declines, and the Top 40 stations that remain play a confusing mix of Vanilla Ice and Bette Midler.

1992

Influenced by MTV, which still caters to teenagers, Alternative or Modern Rock stations rise in popularity with younger listeners. Top 40 stations such as Z100 in New York City and WNNX (99-X) in Atlanta all but abandon their heritage to pursue this musical direction.

1994

Top 40 is declared "dead" by a major radio programming consultant, but Woodstock '94 instead proves to mark the zenith of the Alternative movement. "Another Night" by Real McCoy, a dance song on the Arista label, is a hit against the odds at Top 40 radio and begins to swing the pendulum in the other direction.

1995

As Alternative music becomes more mainstream, a new format evolves: Modern AC. Essentially Hot AC with a pop/rock base and no rhythm, it is first heard on stations like KYSR (Star 98.7) in Los Angeles and KFMB-FM in San Diego.

1996

WKTU, which had signed off 10 years earlier, returns to the New York City airwaves with a Dance format. It rockets to the top in 120 days and decimates Z100, which swings back from its Alternative-leaning direction to compete as a true Top 40 station.

1997

Top 40 is back in full force, not as a teenage format, but with a strong base of 18-34 adults. Music by pop artists like Hanson, Savage Garden, and Spice Girls dominates the airwaves. Many Top 40 stations experience significant ratings increases.

1998

Top 40 is alive and well!

Author's Note: While intended to be factual, this history of Top 40 radio must, by its very nature, be somewhat subjective. This is my interpretation of the key events that shaped the format; your opinion may differ. Not every important event is listed. This is a thumbnail sketch and not intended to be exhaustive. Sources often disagree on the details and dates of these events, a few of which may even be apocryphal. And, finally, it is impossible to include the name of every person important to the development of the format. If you are aware of any documentable, factual changes that should be made to this history, I welcome your input. Thanks, and the hits just keep coming!

For the past four years, Clarke Ingram has been the Operations Manager and Program Director of WXPY-FM (98 PXY)/Rochester, New York. He has also served as Operations Manager of KZZP-AM & FM/Phoenix and Program Director of WBZZ-FM (B-94)/Pittsburgh. He is probably best remembered for his achievement as Program Director of KRQQ-FM/Tucson in the late 1980s, where he created the highest-rated Top 40 station in the nation. Ingram has also been an on-air personality at WHTZ-FM (Z100)/New York City, WEGX-FM (Eagle 106) Philadelphia, and other stations. He has been honored three times with awards as "Program Director of the Year" and has been a nominee on numerous other occasions. This year, Ingram is celebrating 20 years in the radio industry (1978-1998). You can reach Clarke Ingram at (716) 272-7260 or by e-mail at CIngram@aol.com.

Guy Zapoleon explains the parameters

Callout Research: A View From The Top

**CHR:
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Guy Zapoleon's track record speak for itself. A Southern California native, he got his start at KRRLA/L.A. as MD. He then went to crosstown KRTH for the same duties and got his first PD gig at Nationwide Communications KRQQ/Tucson. Zapoleon went on to program WBZZ/Pittsburgh and KZZP/Phoenix and launched KHMN/Houston before becoming National PD for Nationwide.

For the last several years he has been President of Zapoleon Media Strategies, one of the most respected consulting firms in radio, with a list of power clients such as WKTU/New York, WASH/Washington, KIOI/San Francisco, and KBIG & KYSR/L.A., just to name a few.

With his incredible track record of success and the respect he has from his peers in the industry, I felt Zapoleon was a perfect choice to discuss callout research.

R&R: *What demos do you recommend testing for callout in CHR/Pop, CHR/Rhythmic, and Pop/Alternative, and in what instances do you recommend testing men in addition to women?*

GZ: I believe that callout is fragile enough — getting your core and the right come in the sample, let alone the right ethnic makeup in a lot of cities — without having your age too broad or considering using men in the sample. We use 18-34 women in smaller markets. The hole is wider, and the sample is large enough to feel confident of that wide a demo. In most situations, I recommend that the age range be set to a 10-year cell. In major markets, that's 20-29 for CHR, Hot AC 27-36, and Modern AC [Pop/Alternative] 25-34.

R&R: *What are the minimum number of respondents needed? Does it depend on the range of the demos tested?*

GZ: Any good researcher will tell you that you need to build your callout "up" from the smallest cell you want to look at. To obtain a "confidence" level, I recommend 30 per age/station/ethnic cell. For that reason, 80 people per sample is fine if you are only looking at the total scores. I generally recommend a sample of 100-120 people in most markets.

R&R: *How many plays should you give a song before testing it? Would you test a song you aren't playing if it received airplay on a competitor and you felt it fit your sound?*

GZ: I think it's generally unfair to test a song you aren't playing because of the 80/20 listening rule for PIs. Your PIs won't be spending enough time with the competition to hear that song enough, and their PIs have different musical taste than yours and can't give you an idea of how your PIs will react to the song. In cases where you have a competitor in the exact same format, it might make more sense.

R&R: *What type of rating scale do you like to use? 1-5, 1-7, something else?*

GZ: Our clients use a 1-5 scale, but I like the way that Core and Strategic have worded it so the listener understands clearly that the range goes from "dislike

a lot/hate" to "like a lot/favorite."

R&R: *What is the maximum number of songs you'd test in callout? Do you test power recurrents for burn?*

GZ: I've seen people test up to 35 songs, but you are pushing it. If you had your own callout department like we did at KZZP, you'd wind up losing a lot of your database the longer you keep them on the phone. I definitely think it's a good idea to test your power recurrents in callout on regular basis. Anything much older than that on a CHR station and you'll see the '90s/'80s title will test worse than if you test it in an auditorium.

R&R: *What level of familiarity must a song reach before an educated decision can be made on it? Do you feel that stations give up on songs before giving them a fair opportunity to research?*

GZ: I generally think above 90% familiar is the beginning of the time where you can start judging a song. But looking at the "projected positive potential" score is one of the biggest misuses of callout there is. The projected positive or "potential" score is where a song may only be partly familiar, but you calculate the score just on the people who know it, projecting it to where you think it will be when the song is totally familiar with the entire audience. While that score may project to the mass audience, chances are great that it may not. Here's an example: Let's take a

song that your mainstream CHR station is just playing that is still unfamiliar. It has a huge potential score, but might be getting the majority of its airplay on the Alternative station. You are fooled into thinking this song will be big for you when it's getting "like a lot" votes in the callout from the Alternative station fans or your PIs that lean alternative in their musical tastes. Most alternative fans' tastes don't coincide with mainstream CHR listeners' tastes. If a station does this a lot and this song is projected to "A" rotation, what a nightmare for you and your radio station when the ratings come in.

I've always taken the attitude that every song is an investment for a radio station, and all songs added should be given a fair chance to perform. It takes at least 100 spins before you test a song. Six spins a week for three weeks will never do it. It requires heavy frequency every week, being played every four to five hours for six weeks [200 spins] before you can start the judgment process.

I've also seen projected scores being used unfairly to drop a song when it doesn't show great "potential," which may cost you future hit songs. Cat Thomas at WAPE reminded me of a basic rule I'd forgotten: Always look at the percentages of 3's and 4's before you give up on a song. If a song has a lot of "so-so's" and "like its" with only a few "like a lots" and is 15% unfamiliar or has just become familiar, the song may be in a development stage, and those 3's will become 4's and the 4's will become 5's as the song becomes a hit for you.



Guy Zapoleon

I've always taken the attitude that every song is an investment for a radio station, and all songs added should be given a fair chance to perform. It takes at least 100 spins before you test a song.

A slot on your radio station is a precious and limited commodity. You are mining for your future recurrents and, hopefully, gold. Fill each slot with the song that has the best potential to target, then commit to it. Remember how many songs you know that have taken months to become hits, and the time you dropped song A — often replacing it with an inferior song — only to re-add song A again later when it began working elsewhere.

When you are ready to give up on a song, remember that it was your belief in the song in the first place that caused you to add it. Believe in your instincts and wait until the signs are clear before bailing on a potential hit.

R&R: *What do you define as high burn? Do you reduce rotation on a song when the burn is high but the score hasn't been affected? Or do you wait until the burn begins to affect the score?*

GZ: It will take a huge burn score for me to reduce rank on a song that is still ranking high. Remember, there

are different ways to ask burn questions. It can be one of the responses that people give: love it, like it, tired of it, etc. Here, 25-30% is a high score. Or it's asked after people give a 1-5 score. Here, if the song is a top 10 tester, the burn has to reach 40%-45% before I become concerned. This style has a higher burn because you are prompting them after every song about burn, and that creates as much as a 60% higher burn figure than the former style.

R&R: *If you get a song that sells and gets phones but has trouble testing, would you keep it on the station, or is it gone?*

GZ: I'd give it six weeks of good airplay. The song needs to begin to get a feel from callout, but eventually, if it tested poorly and I still got big phones, I'd test it at night. I'd love to see sales become more useful in tracking hits for radio. I had this discussion with the guys at SoundScan years ago. When trying to go by sales of CDs and cassettes, you don't know the age, sex, ethnicity, or PI station, so it's hard to judge. Same goes for phones, unless you have a great research director who breaks out demos and weeds out repeat callers. That being said, I'm a big fan of sales and requests done properly, and we use phones with our clients to help program night rotations. Sales is a lot more sketchy, but if song is a top 10 single or album locally, it is worth noting. I'll be looking forward to the day that demographic information can be broken out, which will make that data even more useful than it currently is in judging the hits.

R&R: *With many stations having limited resources, what is the least often you can do callout research and have it be effective?*

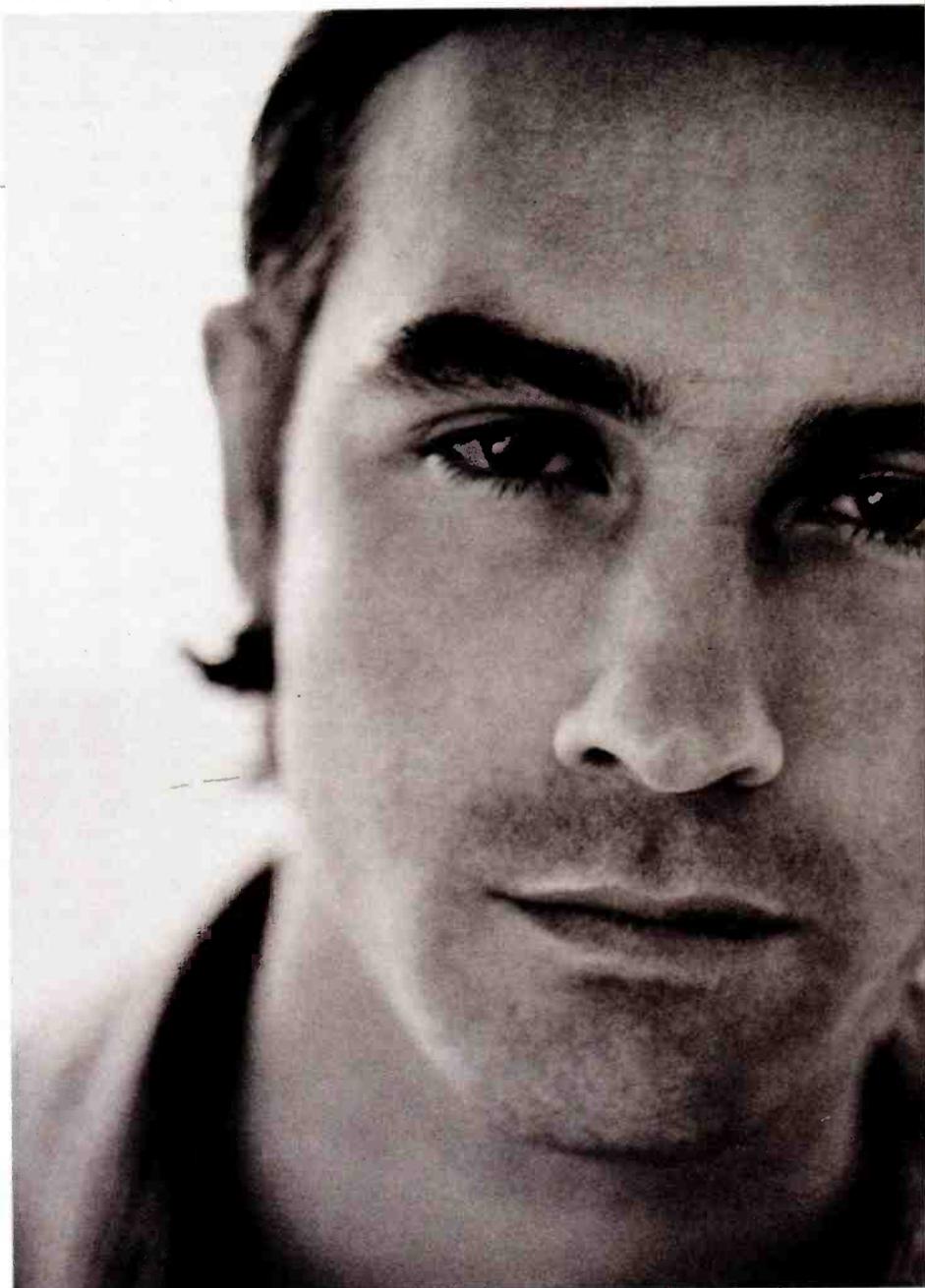
GZ: Probably every two weeks is acceptable for Hot AC and AC, but that may be a stretch for a CHR station.

R&R: *Any other trends you're seeing in callout research that you like or don't like?*

GZ: I think it's important to spend the time to understand what callout can and cannot do. Understand how critical it is to have proper samples and callout screeners to make the data useful. Understand how to read the data, and then remember that research can never replace the intuition and experience of a great music or program director.

R&R Charts & Music Manager Anthony Acampora contributed to this article.

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Kabrich on callout

An Inexact Science Explored

Callout. Love it or hate it. Respect it or disrespect it. Whatever you believe, it remains the primary decision-maker for music for stations that utilize it, whether in-house or contracted out. Talk to five programmers, and you'll get five different ways that they use and read their callout. Talk to five label executives, and they'll tell you radio programmers overreact to callout, put records in too early, and take them out too quickly. In one way or another, at some time everyone is right. Callout is not, and will never be, an exact science.

To help illustrate different points of view. I reached out to two well-known and experienced programmers/consultants. Guy Zapoleon and Randy Kabrich. You've already read Zapoleon's answers to our callout questions; now get ready for the outspoken Kabrich. But first, a little background.

If there is a Howard Hughes in radio programming, it has to be Kabrich. You'll rarely find him at a convention, in a broadcast directory, or even pitching his consulting service. If you can track him down, odds are it would be difficult to sign up his services, as he turns down more clients than he takes on. On Kabrich's current resume are names like Cox chief Bob Neil and Beasley's George Beasley, and a quick search of the R&R databases shows that he has held programming and research positions at CHR WHTZ(Z100)/New York, KIIS/Los Angeles, WBBM-FM/(B96)Chicago, WRBQ(Q105)/Tampa, KKLQ(Q106)/San Diego, WAVA/Washington, WERQ(92Q)/Baltimore, and Pirate Radio/Los Angeles. Other major call letters include WSB-FM/Atlanta, KVIL/Dallas, WDAS/Philadelphia, KRTH/Los Angeles, and KYYX/San Diego. With a background that wide and varied with so many legendary stations, he was an obvious candidate for his insights on callout.

R&R: What demos would you recommend testing for callout in CHR/Pop, CHR/Rhythmic, and Modern AC/Pop-Alternative?

RK: CHR/Pop, 18-29; CHR Rhythmic, 16-26; Pop/Alternative (Modern AC), 23-34.

R&R: In what instances would you test men in addition to women?

RK: I would include males in the test sample only where the research showed a strong case for doing so and, more importantly, a screener could be designed that would effectively capture P1 males of that format with a low incident rate and without being incredibly expensive. Otherwise, you have the wrong people in your research.

R&R: What are the minimum number of respondents needed? Does it depend on the range of the demos tested?

RK: It clearly depends on how many subcategories you want to break the research into. If you have banners with respondents split into a higher and lower demographic range, you clearly need more than if you do not. Overall, I recommend no less than 80 respondents if research is for a single week (on a weekly basis), or 100 respondents if the report is a rolling two-week average. I like to have a minimum of 100 in-tab, just to be on the safe side. If properly screened, the tighter the demographics, the more consistent the respondents appear to be.

R&R: How many plays should you give a song before testing it? Would you test a song that your station is not playing if it received airplay on a competitor or competitors and you felt it fit your sound?

RK: Anyone who believes that you must play a song x number of times on your station is still living in the '70s. We are in an age when the avenues for exposing music are countless. Very seldom is any song ever tested that has less than 30% familiarity, regardless of if it has been played on your station or not. If you think that your P1s aren't exposed to music from other sources, you are simply dreaming.

We tested Celine Dion's "Because You Loved Me" on a Country P1 test, and the song was 85% familiar. Paula Cole was 78% familiar. It certainly wasn't because of airplay on the Country station. I test songs

all the time that our stations are not playing. In one instance, we have a rhythmic-leaning CHR. We know that we are going to have to play the biggest pop hits, but we can afford to wait until our audience demands these songs. Callout helps us determine when that point is reached.

If you have a doubt, it's much better to wait and test it with your audience instead of making a mistake. I believe Rick Sklar is credited with saying, "What you don't play can't hurt you." I would add, "...providing you adjust accordingly when you have information

that a song is right for you."

R&R: What type of scale do you like to use? 1-5, 1-7, something else?

RK: I believe some of the best scaling was the work done by Bob Hattrick 15 years ago, but obviously that is dead and buried with him. I have become a big believer in the 1-7 scale, though I hated it at first. After working with it for a while, you can see some shades of gray that you cannot detect in a 1-5 scale. However, all the Top 40 stations I deal with use a 1-5 scale on their callout so we can compare the results to R&R's Callout America.

R&R: What is the maximum number of songs you'd test in callout? Do you test power recurrents for burn?

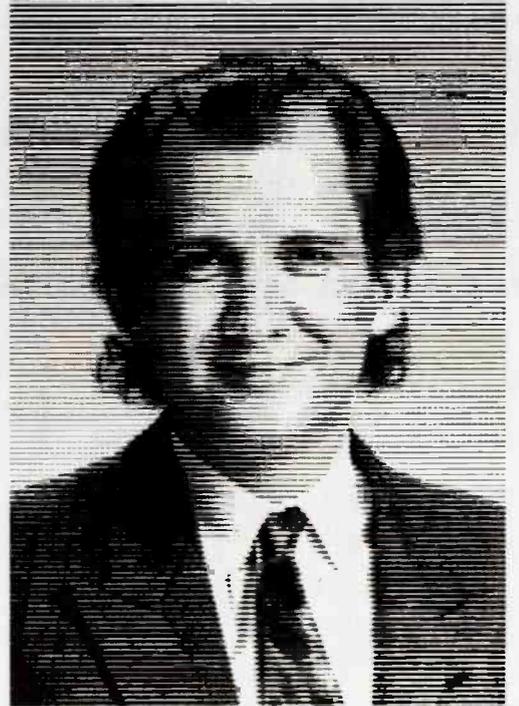
RK: You can do 30 with no problem, 35 if you really watch it, and 40 if you have good interviewers and do some flow control on the hooks. The lower the number of hooks, the less hang-ups you run up against. And you should never have the respondent on the phone for over 20 minutes. Again, the interviewing staff plays a major factor in this.

R&R: What level of familiarity do you feel a song must reach before an educated decision can be made on it? Do you feel that stations give up on songs before giving them a fair opportunity to research?

RK: Give up too soon? That's comical! I believe programmers wait far too long before getting stiffs off their stations. I love to compete against stations that believe you need 80%-90% familiarity to tell if a song is a hit. The fact is, you can get a pretty good idea of an answer if 30-35 people answer the question and give you a usable answer.

Research tables show that people view this as either a strong love or strong hate (e.g., 80% love and 20% hate or 80% hate and 20% love). As you get closer to the middle (e.g., 60%-40%), it may take a few more respondents. Amazingly, some of the same people who

CHR: MUST HEAR RADIO!



Randy Kabrich

believe you can look at a banner with 30 people in-tab want to believe that you need 80-90 people out of 100 familiar with a song before you can call it a hit or stiff. If you have a sample of 100 respondents and the song is 35% familiar (35 total respondents), you can know for sure that this song will probably end up as power or shouldn't be on your station. If you have 80 total respondents, you obviously need closer to 45% familiarity.

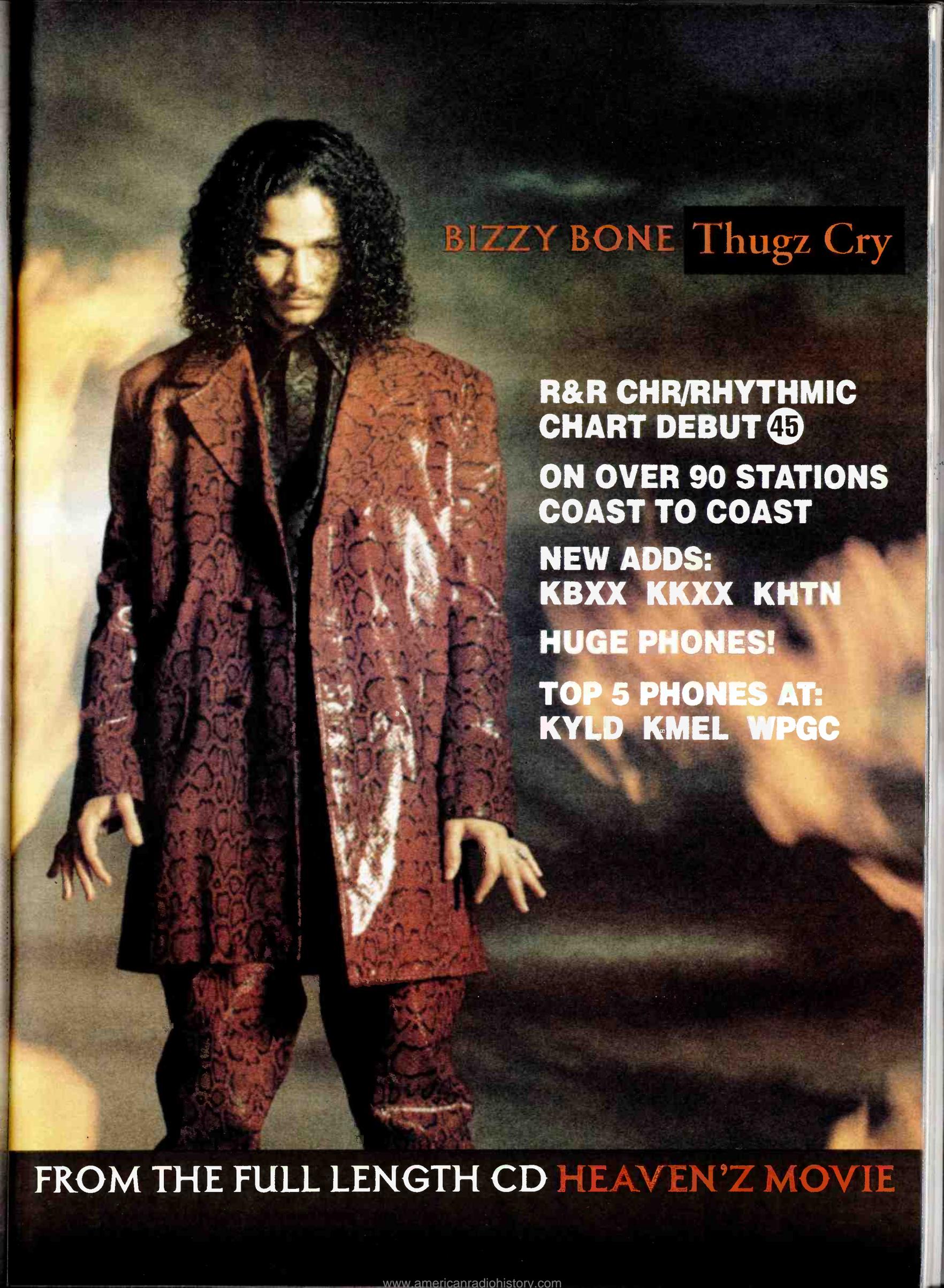
It simply comes down to the screen. If you have a controlled screen with certain percentages of respondents in, you have no problem with low familiarity in predicting the future. It all comes down to the proper screen and proper respondents. I have proven this time and time again. In the beginning, most program directors don't want to believe it, so they fight it. After seeing songs that never

If properly screened, the tighter the demographics, the more consistent the respondents appear to be.

turn around predicted early over and over, they learn that it in fact can be done, and they see the results on a weekly basis. It becomes one of the most critical factors of success they have.

If a song turns out to be a stiff with 35% familiarity, then we would get it off the air immediately. There is no reason for it to be taking up a position on our stations. Ninety-nine percent of the time, our initial call turns out correctly. In the other 1%, it is usually external forces (i.e., included in the final *Seinfeld* or a blockbuster movie) that turn the song around. Luckily, the once or twice a year this happens, you can adjust accordingly and re-add the song if you are paying attention. The problem that you have is the reason most programmers should not play the stock market. The No. 1 rule on Wall Street is to get rid of your losers fast. But

Continued on Page 72

A full-length photograph of Bizzy Bone standing in a dark, moody environment. He is wearing a long, red, patterned suit jacket and matching pants. He has long, dark, curly hair and is looking directly at the camera with a serious expression. The background is dark with some blurred light sources.

BIZZY BONE *Thugz Cry*

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**ON OVER 90 STATIONS
COAST TO COAST**

**NEW ADDS:
KBXX KKXX KHTN**

HUGE PHONES!

**TOP 5 PHONES AT:
KYLD KMEL WPGC**

FROM THE FULL LENGTH CD HEAVEN'Z MOVIE

An Inexact Science Explored

Continued from Page 70

ego gets in the way, and people don't want to admit they made the wrong decision. Thus, they hang on, thinking that time will prove them right. It seldom does.

Radio has more ego than anyone on Wall Street. Programmers are trained to think they can't make a mistake. When they think a mistake has been made, you have the record companies and paid independent marketing companies trying to convince them that it will come home. "You're testing the wrong hook," or, "You've got to get it more familiar," are common responses. So, not wanting to believe they made the wrong decision, they hold their "losers." Why do most of the winners at AIR predict even stiffs will chart? Go back and compare a list of adds on any CHR in America for a year and see what percentage of the adds actually made it to power. It's mighty dismal. The difference is, the successful programmers generally admit their mistakes quicker.

So, you pay \$2000 per callout run of 100 respondents (and if not, you should really be questioning your results), and a song comes back badly. Who do most programmers listen to? The rep who is getting a year-end bonus of probably \$2000 per week to make sure you keep playing that song instead of what you spent \$2000 on. It's really amazing.

I am reminded of one of the top CHR's in America (one that wins every award) that wanted to hold on to Something For The People's "My Love Is The Shhhh" instead of dropping it for Usher's "You Make Me Wanna" last fall. Give me the situations where the competition wants to take a loser from 35% familiar to 90% familiar, only to find it is still a loser. By then we will have gotten rid of our excess baggage and will be off to find the next Will Smith's "Get Jiggy," "You Make Me Wanna," Savage Garden's "Truly, Madly," or KC's "All My Life," which we will have found before others are aware of their potential. Who do you think will

Radio has more ego than anyone on Wall Street. Programmers are trained to think they can't make a mistake. When they think a mistake has been made, you have the record companies and paid independent marketing companies trying to convince them that it will come home.

get credit for "breaking new music" with the audience? When we misjudge the one or two songs a year, we add it back several weeks later for the time when it runs to power. So we are there for its strength and usage without unnecessary risks along the way. And, as Callout America has a 400 in-tab sample, unless the song is under 10% familiar, you are going to get a pretty good read on it at any level it is tested at.

R&R: *What do you define as high burn? Do you reduce rotation on a song when the burn is high, but the score hasn't been affected? Or do you wait until the burn begins to affect the score?*

RK: Reading "high burn" is when more people are burned on the song than are not. In other words, you are displeasing more people than you are pleasing. Burn can be calculated in several ways, depending on wording. One size does not fit all here. It really comes down to the wording of the burn question.

R&R: *If you get a song that sells and gets phones but has trouble testing, would you keep it on the station, or is it gone?*

RK: It would be gone from daytime airplay. In most cases, those songs are from a demo younger than what you are testing and are therefore probably of little value to your station's sales effort. If a record was legitimately top five requests or sales from reliable in-

formation, I would continue to spike it at night to satisfy the preteens and teens. I can make a Michael Jackson cassette single sell by pricing it as a loss leader for 49 cents on a checkout counter to influence sales, but does that mean it fits my station?

R&R: *With many stations having limited resources, what is the least often you can do callout research and have it be effective?*

RK: Anything *isn't* better than nothing. Anything *good* is better than nothing. As most stations have fielded their callout to outside firms, the cost has skyrocketed. Therefore, people look for ways to cut back. We will now typically run 50 respondents per week and combine them for a two-week rolling av-

CHR: MUST HEAR RADIO!



erage of 100 people to control the costs. I like this approach better than 100 people every other week. However, if someone could only get callout of 100 in-tab once a month, I would use that and use Callout America as an indicator (making the appropriate resets when the local research comes out and using common sense as well) in weeks when the station did not have the research available.

R&R: *Any other trends you're seeing in callout research that you like or don't like?*

RK: It really comes down to the screen. Garbage in, garbage out. Unfortunately, what I see generally today is garbage in, in terms of research. A bad screen will kill you, and a good screen costs money. People learned after the O. J. Simpson case that a trial is won or lost in the jury selection. In radio, success or failure is made in the screen and q design. You look at people like Rantel that were doing callout and research right. What did that get them in today's world? Higher prices than everyone else and out of business. It's really sad. Most stations get garbage from competitive bids and don't realize they are killing themselves. If you are paying less than \$2000 per run of 100 respondents, I'd be checking my data very carefully.

CHRYZK

In the year 2000, CHR will probably still be ignoring teens and active listeners in favor of chasing upper demos with stiffs. In the year 2000, I will be taking advantage of competitors chasing upper demos.

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POSITION: PD
CALL LETTERS: KXME
CITY: HONOLULU

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WAEB/Allentown
KKOB/Albuquerque
WRVF/Toledo
KWAU/Monterey
KMXD/Des Moines
KKRD/Wichita
WZNY/Augusta
WXLK/Roanoke
KKMG/Colorado Springs



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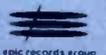
-Entertainment Weekly



Produced by Prince Sampson and Des'ree.
Management: David Wernham for Wildlife Management.

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Callout America celebrates four years of hit-seeking

Searching Out The Hits

Programming a successful CHR is first and foremost about finding and playing the hits. What better, more realistic way could there be to do this than to ask the listeners? With the guidance of the radio and record communities, R&R four years ago revolutionized the way CHR/Pop programmers look at weekly charts with the launch of the custom research-based Callout America. Each week the Callout America song selection is based on the top titles from the R&R CHR/Pop chart for the respective week and Callout America extras.

The weekly 400-person sample is still the largest of its kind in America. Every week, thousands and thousands of phones calls are made from Callout America headquarters

in Los Angeles to seek out CHR/Pop listeners. The weekly sample composition is based on females between the ages of 12-34 who respond favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington. SOUTH: Atlanta, Charlotte, Dallas, Houston, Miami, New Orleans, Norfolk, Orlando, Tampa. MIDWEST: Cincinnati, Cleveland, Columbus, Indianapolis, Kansas City, Minneapolis, St. Louis. WEST: Los Angeles, Portland, Salt Lake City, San Diego, San Francisco, Seattle.

The following charts include Callout America's best-testing songs for 1995, 1996, and 1997. They are ranked

CHR: MUST HEAR RADIO!

by total average favorability estimates and based on a scale of 1-5 (1 = dislike very much, 5 = like very much). The results of Callout America's best-testing songs for 1998 will appear in R&R's annual year-end music issue in December.

I'd like to thank Erica Farber, Kevin McCabe, and Anthony Acampora for their assistance and teamwork on the Callout America project.

CALLOUT AMERICA 1995

COOLIO	Gangsta's Paradise	4.11
TLC	Waterfalls	4.01
GREEN DAY	When I Come Around	4.00
LIVE	Lightning Crashes	3.99
BOYZ II MEN	Water Runs Dry	3.95
BOYZ II MEN	On Bended Knee	3.94
PEARL JAM	Better Man	3.93



Coolio

REMBRANDTS	I'll Be There For You	3.89
SEAL	Kiss From A Rose	3.85
TLC	Diggin' On You	3.83
HOOTIE & THE BLOWFISH	Let Her Cry	3.77
ALANIS MORISSETTE	You Oughta Know	3.76
HOOTIE & THE BLOWFISH	Only Wanna Be With You	3.73
GOO GOO DOLLS	Name	3.73
SHERYL CROW	Strong Enough	3.73
TLC	Red Light Special	3.73
BLUES TRAVELER	Run-Around	3.72
BOYZ II MEN	Thank You	3.71
JON B. & BABYFACE	Someone To Love	3.71
MARIAH CAREY	Fantasy	3.71
TOM PETTY	You Don't Know How It Feels	3.70
BON JOVI	Always	3.69
INI KAMOZE	Here Comes The Hotstepper	3.69
HOOTIE & THE BLOWFISH	Hold My Hand	3.68
MADONNA	Take A Bow	3.68
BETTER THAN EZRA	Good	3.67
MONTELL JORDAN	This Is How We Do It	3.67
DIANA KING	Shy Guy	3.67

REAL McCOY	Another Night	3.67
SOPHIE B. HAWKINS	As I Lay Me Down	3.66
BLESSID UNION OF SOULS	I Believe	3.65
DES'REE	You Gotta Be	3.65
ALL-4-ONE	I Can Love You Like That	3.64
SOUL FOR REAL	Candy Rain	3.64
COLLECTIVE SOUL	December	3.63
4 P.M.	Sukiyaki	3.63
DEEP BLUE SOMETHING	Breakfast At Tiffany's	3.63
NATALIE MERCHANT	Carnival	3.62
BROWNSTONE	If You Love Me	3.61
JAMIE WALTERS	Hold On	3.61
JANET JACKSON	You Want This	3.61
GIN BLOSSOMS	Til I Hear It From You	3.60
SELENA	I Could Fall In Love	3.60
VANESSA WILLIAMS	Colors Of The Wind	3.59
JANET JACKSON	Runaway	3.57
R.E.M.	Strange Currencies	3.57
MELISSA ETHERIDGE	I'm The Only One	3.57
VANESSA WILLIAMS	The Sweetest Days	3.55
BRYAN ADAMS	Have You Ever Really Loved A Woman	3.54
SHERYL CROW	Can't Cry Anymore	3.54
SOUL ASYLUM	Misery	3.53
JADE	Every Day Of The Week	3.53
BLESSID UNION OF SOULS	Let Me Be The One	3.50
U2	Hold Me, Thrill Me, Kiss Me, Kill Me	3.50
2 UNLIMITED	Get Ready For This	3.48



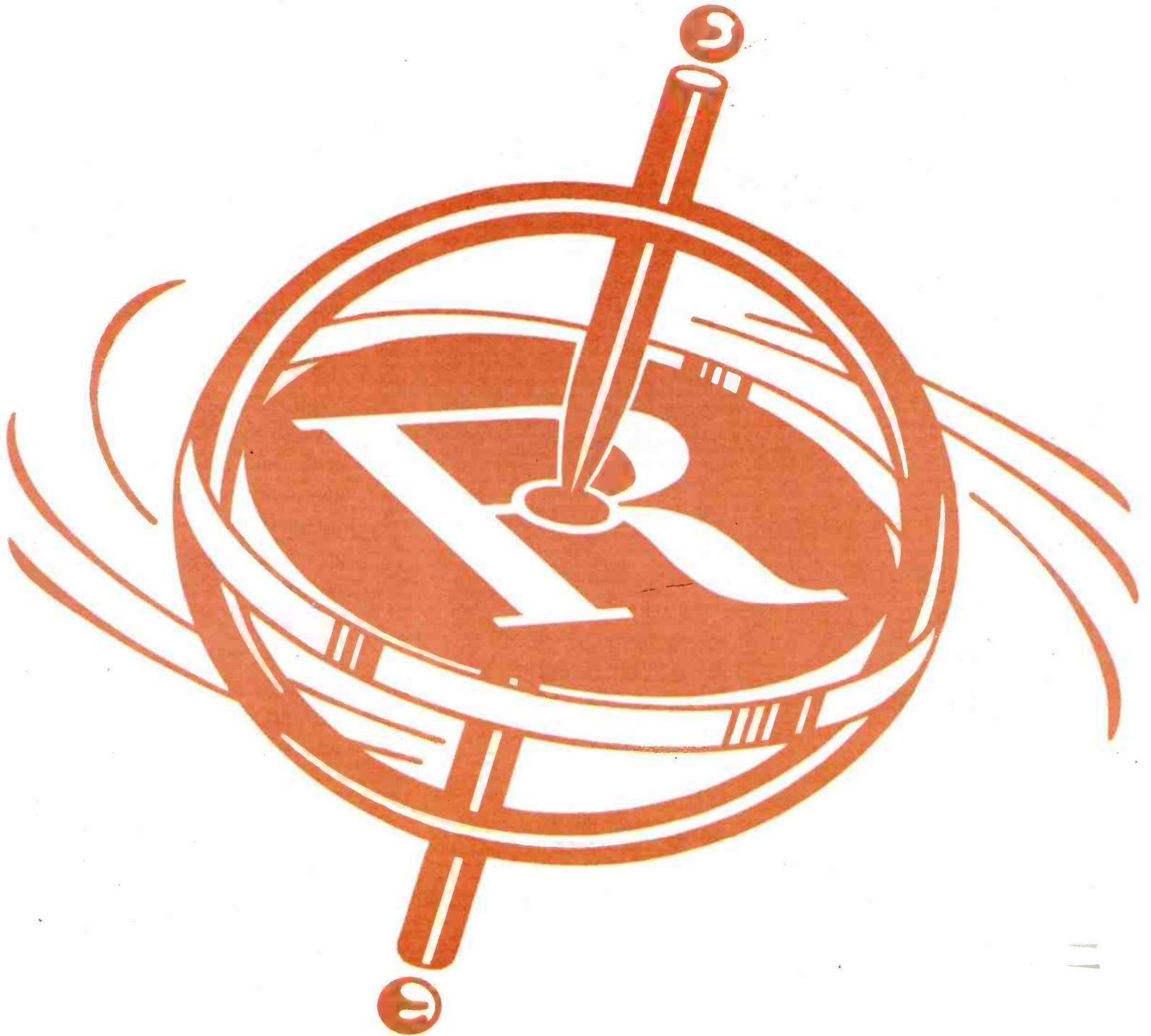
Green Day

TAKE THAT	Back For Good	3.48
DEL AMITRI	Roll To Me	3.48
DIONNE FARRIS	I Know	3.48
MARTIN PAGE	In The House Of Stone And Light	3.47
DAVE MATTHEWS BAND	What Would You Say	3.47



MICHAEL JACKSON	You Are Not Alone	3.47
FUN FACTORY	I Wanna B With U	3.46
ANNIE LENNOX	No More "I Love You's"	3.45
LISA LOEB	Do You Sleep	3.45
EAGLES	Love Will Keep Us Alive	3.43
REAL McCOY	Run Away	3.43
NICKI FRENCH	Total Eclipse Of The Heart	3.41
BON JOVI	This Ain't A Love Song	3.41
FIREHOUSE	I Live My Life For You	3.38
FREEDY JOHNSTON	Bad Reputation	3.37
R.E.M.	Bang And Blame	3.37
CORONA	The Rhythm Of The Night	3.36
TOM PETTY	It's Good To Be King	3.32
MELISSA ETHERIDGE	If I Wanted To	3.31
VAN HALEN	Can't Stop Loving You	3.26
REAL McCOY	Come And Get Your Love	3.25
DES'REE	Feel So High	3.21
PAULA ABDUL	My Love Is For Real	3.19
ELTON JOHN	Believe	3.18
JON SECADA	Mental Picture	3.15
MEAT LOAF	I'd Lie For You...	3.10
PAULA ABDUL	Crazy Cool	3.04
HUMAN LEAGUE	Tell Me When	2.95
MICHAEL JACKSON	Scream	2.84
ROD STEWART	Leave Virginia Alone	2.79

ROTATIONS



MICHAEL KRUM

WALTER LEE

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Searching Out The Hits

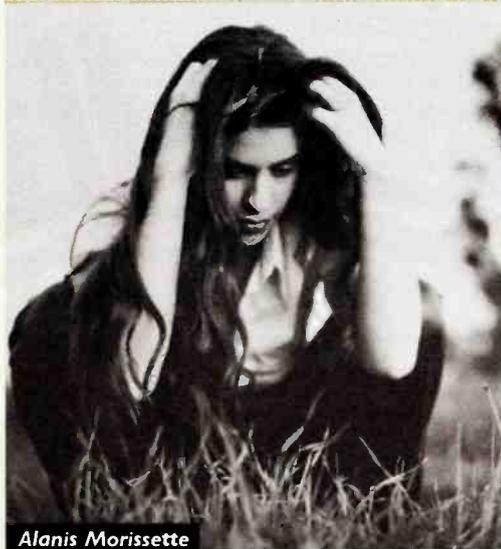
CALLOUT AMERICA 1996

ALANIS MORISSETTE	Ironic	4.12
CELINE DION	Because You Loved Me	4.06
ALANIS MORISSETTE	Head Over Feet	4.04
ALANIS MORISSETTE	You Learn	3.98
BONE THUGS-N-HARMONY	Tha Crossroads	3.95
CELINE DION	It's All Coming Back To Me Now	3.94
NO DOUBT	Spiderwebs	3.93
MARIAH CAREY	One Sweet Day	3.91
FUGEES	Killing Me Softly	3.86
KEITH SWEAT	Twisted	3.85
DONNA LEWIS	I Love You Always Forever	3.84
MARIAH CAREY	Always Be My Baby	3.81
DEEP BLUE SOMETHING	Breakfast At Tiffany's	3.81
R. KELLY	I Can't Sleep (If I)	3.80
SMASHING PUMPKINS	1979	3.80
GOO GOO DOLLS	Name	3.79
OASIS	Champagne Supernova	3.77
OASIS	Wonderwall	3.76
EN VOGUE	Don't Let Go (Love)	3.74
NO DOUBT	Just A Girl	3.73
JEWEL	Who Will Save Your Soul	3.73
ALANIS MORISSETTE	Hand In My Pocket	3.73
TONY RICH PROJECT	Nobody Knows	3.72
BLUES TRAVELER	Hook	3.71
BRANDY	Sitting Up In My Room	3.70
COLLECTIVE SOUL	The World I Know	3.70
SOPHIE B. HAWKINS	As I Lay Me Down	3.69
JOAN OSBORNE	One Of Us	3.67
QUAD CITY DJ'S	C'mon N' Ride It (The Train)	3.66
DEL AMITRI	Roll To Me	3.65
BUTTHOLE SURFERS	Pepper	3.65
MERRIL BAINBRIDGE	Mouth	3.63
GREASE MEGAMIX	Grease Megamix	3.63
GHOST TOWN DJ'S	My Boo	3.63
MARIAH CAREY	Fantasy	3.62



Celine Dion

COLOR ME BADD	The Earth, The Sun, The Rain	3.61
TRACY CHAPMAN	Give Me One Reason	3.61
DEBORAH COX	Who Do You Love	3.60

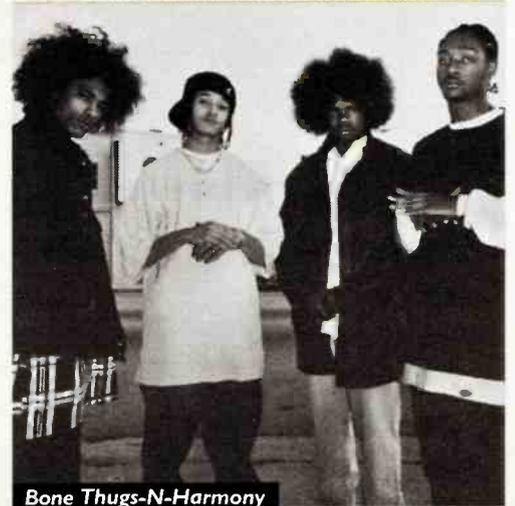


Alanis Morissette

3T	Anything	3.60
TONI BRAXTON	You're Makin' Me High	3.59
TLC	Diggin' On You	3.59
JANN ARDEN	Insensitive	3.58
DISHWALLA	Counting Blue Cars	3.58
BODEANS	Closer To Free	3.58
HOOTIE & THE BLOWFISH	Time	3.57
LOS DEL RIO/BAYSIDE BOYS MIX	Macarena	3.57
PRIMITIVE RADIO GODS	Standing Outside A Broken...	3.57
ERIC CLAPTON	Change The World	3.56
GIN BLOSSOMS	Til I Hear It From You	3.56
NATALIE MERCHANT	Carnival	3.57
NATALIE MERCHANT	Wonder	3.55
WALLFLOWERS	6th Avenue Heartache	3.54
MARIAH CAREY	Forever	3.54
GROOVE THEORY	Tell Me	3.53
GIN BLOSSOMS	Follow You Down	3.52
NATALIE MERCHANT	Jealousy	3.51
TOAD THE WET SPROCKET	Good Intentions	3.50
JOURNEY	When You Love A Woman	3.50
CRANBERRIES	Free To Decide	3.50
BECK	Where It's At	3.49
WHITNEY HOUSTON	Exhale	3.49
DOG'S EYE VIEW	Everything Falls Apart	3.48
SHERYL CROW	If It Makes You Happy	3.47
JARS OF CLAY	Flood	3.47
JANET JACKSON	Runaway	3.40
MAXI PRIEST #/SHAGGY	That Girl	3.37
NO MERCY	Where Do You Go	3.36

CHR: MUST HEAR RADIO!

FOO FIGHTERS	Big Me	3.35
EVERYTHING BUT THE GIRL	Missing	3.35
AMBER	This Is Your Night	3.34
LA BOUCHE	Sweet Dreams	3.34
MADONNA	You'll See	3.34
LA BOUCHE	Be My Lover	3.31
HOOTIE & THE BLOWFISH	Old Man & Me	3.31
GARBAGE	Stupid Girl	3.28
SEAL	Don't Cry	3.26
ACE OF BASE	Lucky Love	3.26
BRYAN ADAMS	Let's Make A Night To Remember	3.25
ROBERT MILES	Children	3.24
HOOTIE & THE BLOWFISH	Tucker's Town	3.24
MELISSA ETHERIDGE	Nowhere To Go	3.23
BLESSID UNION OF SOULS	All Along	3.21
BLESSID UNION OF SOULS	Oh Virginia	3.21
JOHN MELLENCAMP	Key West Intermezzo	3.20
BIG MOUNTAIN	Get Together	3.19
BADLEES	Angeline Is Coming Home	3.18
BILLIE RAY MARTIN	Your Loving Arms	3.18
TINA ARENA	Chains	3.15



Bone Thugs-N-Harmony

MELISSA ETHERIDGE	I Want To Come Over	3.14
CLAYTON & MULLEN	Mission: Impossible	3.13
AMANDA MARSHALL	Birmingham	3.12
GEORGE MICHAEL	Fastlove	3.07
SOPHIE B. HAWKINS	Only Love...	3.05
ACE OF BASE	Beautiful Life	3.03
LA BOUCHE	Fallin' In Love	3.01
GEORGE MICHAEL	Jesus To A Child	2.79

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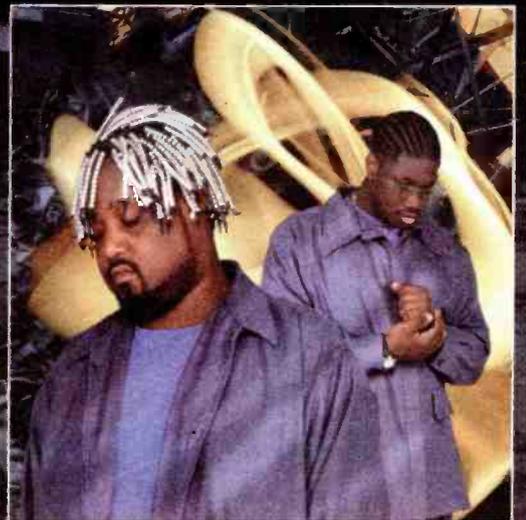
p.m. Dawn

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44x - KSLZ/St. Louis
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22x - KKRZ/Portland
25x - KHTS/San Diego
24x - WZJM/Cleveland
28x - WLKT/Lexington
26x - WYOY/Jackson
24x - WWCK/Flint
22x - WNNK/Harrisburg
20x - WAEB/Allentown

Searching Out The Hits

CALLOUT AMERICA 1997

NO DOUBT Don't Speak	4.07
USHER You Make Me Wanna	4.01
JEWEL You Were Meant For Me	4.00
SUGAR RAY Fly	3.95



No Doubt

LEANN RIMES How Do I Live	3.95
CARDIGANS Lovefool	3.92
EN VOGUE Don't Let Go (Love)	3.88
NOTORIOUS B.I.G. Mo Money Mo Problems	3.87
VERVE PIPE The Freshmen	3.86
ALANIS MORISSETTE Head Over Feet	3.85
JEWEL Foolish Games	3.84
WILL SMITH Men In Black	3.84
PUFF DADDY & FAITH EVANS I'll Be Missing...	3.84
BLACKSTREET No Diggity	3.81
KEITH SWEAT Nobody	3.80
TONI BRAXTON Un-break My Heart	3.80
CHUMBAWAMBA Tubthumping	3.79
KEITH SWEAT Twisted	3.77
BOYZ II MEN 4 Seasons Of Loneliness	3.76
MATCHBOX 20 Push	3.74
SPICE GIRLS Wannabe	3.73
NEW EDITION I'm Still In Love With You	3.73
SHAWN COLVIN Sunny Came Home	3.73
MONICA For You I Will	3.72
GREASE MEGAMIX Grease Megamix	3.71
CELINE DION It's All Coming Back To Me Now	3.71
R. KELLY I Believe I Can Fly	3.70
WALLFLOWERS One Headlight	3.70
THIRD EYE BLIND Semi-Charmed Life	3.70
AZ YET /PETER CETERA Hard To Say I'm Sorry	3.69
BRUCE SPRINGSTEEN Secret Garden	3.69
BABYFACE How Come, How Long	3.68
BLACKSTREET Don't Leave Me	3.67

BABYFACE Every Time I Close My Eyes	3.67
TONIC If You Could Only See	3.67
BOB CARLISLE Butterfly Kisses	3.66
MEREDITH BROOKS Bitch	3.66
SMASH MOUTH Walkin' On The Sun	3.64
DAVE MATTHEWS BAND Crash Into Me	3.62
COUNTING CROWS A Long December	3.58
MERRIL BAINBRIDGE Mouth	3.58
ALLURE All Cried Out	3.57
MIGHTY MIGHTY BOSSTONES The Impression...	3.57
BETTER THAN EZRA Desperately Wanting	3.56
SAVAGE GARDEN I Want You	3.56
WHITE TOWN Your Woman	3.56
TONI BRAXTON I Don't Want To	3.55
CRANBERRIES When You're Gone	3.54
LUSCIOUS JACKSON Naked Eye	3.54
CELINE DION All By Myself	3.54
DRU HILL In My Bed	3.53
98 DEGREES Invisible Man	3.52
SPICE GIRLS 2 Become 1	3.52
OMC How Bizarre	3.51
BACKSTREET BOYS Quit Playing Games (With My Heart)	3.51
SHERYL CROW Everyday Is A Winding Road	3.51
DUNCAN SHEIK Barely Breathing	3.50
INOJ Love You Down	3.50
SPICE GIRLS Say You'll Be There	3.50
FIONA APPLE Criminal	3.49
PAULA COLE Where Have All The Cowboys Gone?	3.48
WALLFLOWERS The Difference	3.48
SHERYL CROW If It Makes You Happy	3.47
PAULA COLE I Don't Want To Wait	3.47
LEAH ANDREONE It's Alright, It's O.K.	3.45
MARIAH CAREY Butterfly	3.44
GHOST TOWN DJ'S My Boo	3.44
BLESSID UNION I Wanna Be There	3.42
SARAH MCLACHLAN Building A Mystery	3.42
R. KELLY Gotham City	3.42



Sugar Ray

CHR: MUST HEAR RADIO!



ROBYN Do You Know (What It Takes)	3.40
SISTER HAZEL All For You	3.40
MARK MORRISON Return Of The Mack	3.40
ELTON JOHN Something About The Way You Look...	3.3



Jewel

MARIAH CAREY Honey	3.37
GINA G Ooh Aah... Just A Little Bit	3.37
HANSON Mmm Bop	3.35
EN VOGUE Whatever	3.35
U2 Staring At The Sun	3.35
ROBYN Show Me Love	3.34
JOURNEY When You Love A Woman	3.31
AMY GRANT Takes A Little Time	3.30
JOHN MELLENCAMP Just Another Day	3.29
RED HOT CHILI PEPPERS Love Rollercoaster	3.27
AMBER This Is Your Night	3.25
HANSON I Will Come To You	3.24
SHERYL CROW A Change Would Do You Good	3.24
HOOTIE & THE BLOWFISH I Go Blind	3.24
CRYSTAL WATERS Say... If You Feel Alright	3.23
EN VOGUE Too Gone, Too Long	3.22
MADONNA Don't Cry For Me Argentina	3.21
DONNA LEWIS Without Love	3.16
COUNTING CROWS Daylight Fading	3.16
IMANI COPPOLA Legend Of A Cowgirl	3.15
BLACKOUT ALL-STARS I Like It (Like That)	3.13
SEAL Fly Like An Eagle	3.10
REAL MCCOY One More Night	3.09
SAVAGE GARDEN To The Moon And Back	3.09

Some of the safer CHR songs in America

Critical CHR Music Lists



Each year for the R&R CHR special, we ask a respected research firm to provide us with a safe list of CHR songs. Since many of these firms have multiple CHR clients in markets spread throughout the United States, they are also hired to do many research projects, including weekly callout and auditorium music tests. With all of that data, we ask them to crunch and rank the results for their CHR/Pop tests and their CHR/Rhythmic tests. It is important to take into account, though, that each station should test music for its own market and that all stations test different songs and different demos.

As Critical Mass Media's Carolyn Gilbert points out, "Location, market exposure, and the competitive matrix make a huge difference as far as popularity and burn are

concerned, not to mention the composition of the population itself. Any list that is 'safe' today will probably not be in a month. Certainly, Shania and the Goo Goo Dolls will burn. Safe lists are much safer in AC, Oldies, and Classic Rock. For CHR, they're a dangerous endeavor. The music just turns too fast, the exposure is too great, and the crossover possibilities (CHR to Urban, CHR to AC, CHR to Rock, CHR to Alternative, or vice versa across the board) are the most extensive."

That said, the cream — or the hits, in this case — still seems to rise to the top. These titles have all been tested within the last 12 months by a minimum of five R&R reporting stations, using either callout or auditorium methodology. In the case of callout, only the most recent score

available was used, thereby recording any significant burn. The average scores had to be above a pre-established threshold, and the burn below.

This list is for the many stations today that still do not have the resources to conduct the proper research they need and for music lovers who just want to take another look at public opinion. We'd like to thank John Martin, Carolyn Gilbert, and the guerilla staff at Critical Mass Media for supplying this year's list.

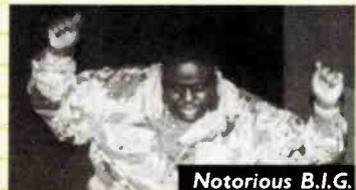
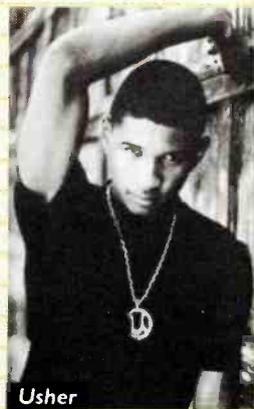
CHR/POP

- 1 WILL SMITH Just The Two Of Us
- 2 SHANIA TWAIN You're Still The One
- 3 GOO GOO DOLLS Iris
- 4 AEROSMITH I Don't Want To Miss A Thing
- 5 PRAS MICHEL f/ODB & MYA Ghetto Supastar (That Is What You Are)
- 6 MARIAH CAREY Honey
- 7 NEXT Too Close
- 8 BLACKSTREET No Diggity
- 9 BRIAN MCKNIGHT Anytime
- 10 ALANIS MORISSETTE Uninvited
- 11 MATCHBOX 20 Real World
- 12 FUGEES Killing Me Softly
- 13 JANET Together Again
- 14 AZ YET f/PETER CETERA Hard To Say I'm Sorry
- 15 BRANDY & MONICA The Boy Is Mine
- 16 SILK Freak Me
- 17 USHER You Make Me Wanna...
- 18 KEITH SWEAT Nobody
- 19 SPARKLE Be Careful
- 20 TONY RICH PROJECT Nobody Knows
- 21 MARCY PLAYGROUND Sex And Candy
- 22 BOYZ II MEN A Song For Mama
- 23 BACKSTREET BOYS I'll Never Break Your Heart
- 24 TONIC If You Could Only See
- 25 USHER Nice & Slow
- 26 DESTINY'S CHILD No, No, No
- 27 BOYZ II MEN 4 Seasons Of Loneliness
- 28 UNCLE SAM I Don't Ever Want To See You Again
- 29 BACKSTREET BOYS Everybody (Backstreet's Back)
- 30 JANET Every Time
- 31 EDWIN McCAIN I'll Be
- 32 SOMETHIN' FOR THE PEOPLE My Love Is The Shhh!
- 33 SHAWN COLVIN Sunny Came Home
- 34 ELTON JOHN Something About The Way You Look Tonight
- 35 DUNCAN SHEIK Barely Breathing
- 36 SEMISONIC Closing Time
- 37 SPICE GIRLS 2 Become 1
- 38 FIVE When The Lights Go Out
- 39 MARIAH CAREY Butterfly
- 40 PUBLIC ANNOUNCEMENT Body Bumpin' Yippie-Yi-Yo
- 41 MARIAH CAREY My All
- 42 DAVE MATTHEWS BAND Crash Into Me
- 43 JANET I Get Lonely
- 44 FASTBALL The Way
- 45 BEN FOLDS FIVE Brick
- 46 GROOVE THEORY Tell Me
- 47 SARAH McLACHLAN Adia
- 48 GREEN DAY Time Of Your Life (Good Riddance)
- 49 MIGHTY MIGHTY BOSSTONES The Impression That I Get
- 50 BRANDY Sittin' Up In My Room



CHR/RHYTHMIC

- 1 AALIYAH Are You That Somebody?
- 2 LSG My Body
- 3 NOTORIOUS B.I.G. Mo Money Mo Problems
- 4 USHER Nice & Slow
- 5 K-CI & JOJO All My Life
- 6 MASE f/TOTAL What You Want
- 7 MARY J. BLIGE Everything
- 8 BRIAN MCKNIGHT Anytime
- 9 PRINCE 1999
- 10 WILL SMITH Just The Two Of Us
- 11 GLORIA GAYNOR I Will Survive
- 12 CHANGING FACES G.H.E.T.O.U.T.
- 13 BOYZ II MEN 4 Seasons Of Loneliness
- 14 UB40 Red Red Wine
- 15 QUEEN PEN All My Love
- 16 PRINCE Erotic City
- 17 SAVAGE GARDEN Truly Madly Deeply
- 18 ROME I Belong To You (Every Time I See Your Face)
- 19 NEXT Too Close
- 20 BIG PUNISHER f/JOE Still Not A Player
- 21 BRANDY & MONICA The Boy Is Mine
- 22 TRACY CHAPMAN Give Me One Reason
- 23 CELINE DION Because You Loved Me
- 24 SPARKLE Be Careful
- 25 PRINCE I Would Die 4 U
- 26 MURRAY, SERMON & REDMAN Rapper's Delight
- 27 FUGEES Killing Me Softly
- 28 XSCAPE The Arms Of The One Who Loves You
- 29 BRANDY Sittin' Up In My Room
- 30 PUBLIC ANNOUNCEMENT Body Bumpin' Yippie-Yi-Yo
- 31 USHER You Make Me Wanna...
- 32 UB40 Can't Help Falling In Love
- 33 SOFT CELL Tainted Love
- 34 PRINCE Kiss
- 35 DESTINY'S CHILD No, No, No
- 36 K.C. & THE SUNSHINE BAND Get Down Tonight
- 37 BEASTIE BOYS Brass Monkey
- 38 NATALIE IMBRUGLIA Torn
- 39 TLC Waterfalls
- 40 ALLURE All Cried Out
- 41 R. KELLY I Believe I Can Fly
- 42 BOYZ II MEN A Song For Mama
- 43 SHANIA TWAIN You're Still The One
- 44 MONICA For You I Will
- 45 UNCLE SAM I Don't Ever Want To See You Again
- 46 BRANDY f/MASE Top Of The World
- 47 AZ YET f/PETER CETERA Hard To Say I'm Sorry
- 48 CELINE DION My Heart Will Go On
- 49 PRAS MICHEL f/ODB & MYA Ghetto Supastar (That Is What You Are)
- 50 CHUMBAWAMBA Tubthumping



SAFE LISTS

THE DIRTY BOOGIE

THE BRIAN SETZER ORCHESTRA

JUMP JIVE AN' WAIL

R&R CHR/POP BREAKER 23

R&R HOT AC 18-14

31* TOP 40 MAINSTREAM MONITOR

17* TOP 40 ADULT MONITOR

7* MODERN ADULT MONITOR

2* AAA MONITOR

17 MODERN ROCK

ALBUM CERTIFIED PLATINUM

OVER 71,000 ALBUMS SCANNED THIS WEEK

14* SOUNDSCAN ALBUMS

OVER 3,000 TOP 40 & TOP 40 ADULT SPINS

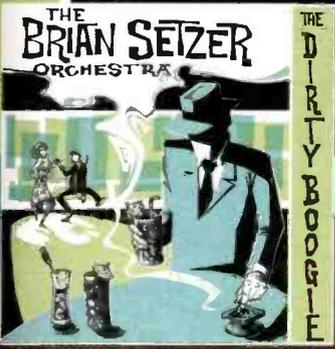
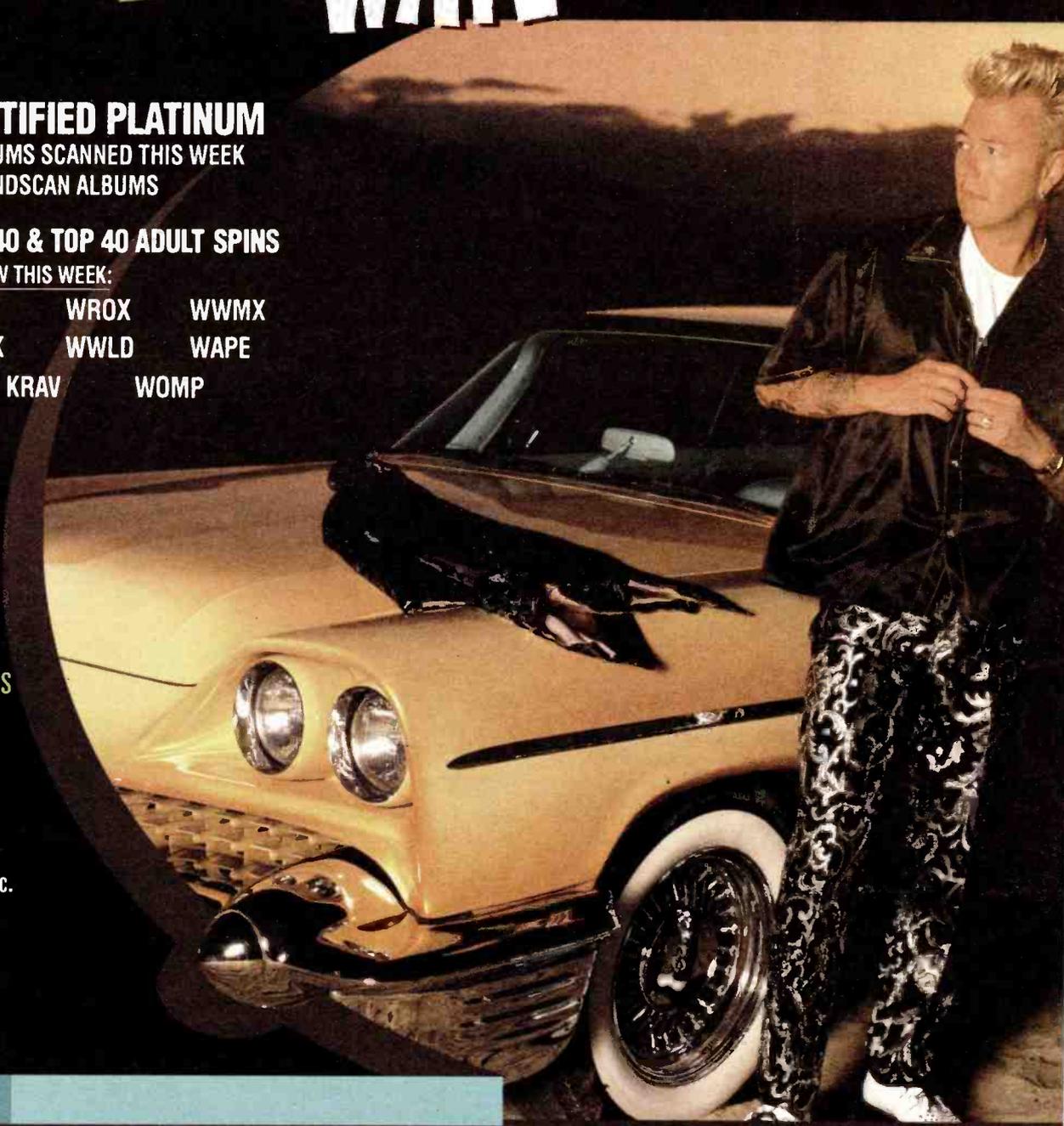
NEW THIS WEEK:

WKSS	KRBE	WROX	WWMX
WQAL	WZOK	WWLD	WAPE
WRVQ	KRAV	WOMP	

PRODUCED BY PETER COLLINS
for Jill Music, Ltd.

Recorded and Mixed
by John Holbrook

Management:
Dave Kaplan Management, Inc.



DON'T MISS THE BRIAN SETZER ORCHESTRA ON:

- THE VIDEO MUSIC AWARDS 9/10
- THE LATE SHOW WITH DAVID LETTERMAN ON 9/18



Watch on September 3rd "The Swing Thing" at 10 p.m. & "Swingin' in Vegas" The Brian Setzer Orchestra Live at 11 pm
EXTENSIVE FALL TOUR STARTS OCTOBER 27TH

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A user's guide to CHR and more on the web

Searching For "Must Hear" Hit Radio On The Internet

By Gary Heller

By far, one of the nicest and most intelligent radio geeks (and I know he wouldn't be offended by that term) I have met during my tenure at R&R is a gentleman by the name of Gary Heller. Heller is one of those rare finds — an incredibly warm person, smart almost beyond belief, and what I would call a secret weapon. While currently not working in radio to pursue some ungodly degree of the highest sort at the prestigious University of Southern California Annenberg School for Communication, Heller agreed to write a basic user's guide on how to listen to radio stations, music, and more on the web. For those of you who haven't quite figured it out and didn't know where to turn, worry not, it's Gary Heller to the rescue.

Today, many radio stations in the United States and around the world are broadcasting their signals over the Internet. In fact, at least 18 R&R CHR reporting stations can be heard live there. This presents programmers with a valuable resource, as they can now monitor what other stations are doing while they are doing it. Music programming, promotions, personalities, air topics, liners, production, commercials, and more can all be analyzed to help programmers improve their own stations. This article will describe how and where to get players, suggest a few sites to bookmark as information sources, and will list some CHR stations in the U.S. and around the world that can be heard over the 'Net.

When I travel to a new city, one of the first things I do is tune my radio to the local hit music station to find out what the station is doing. Sometimes I am impressed with the station, sometimes I am bothered by its programming, but I always learn something. Hearing the station allows me the opportunity to gain a fresh perspective from that station's programmer.

No longer do I have to drive across the country to hear different programmers' perspectives. Now I can just listen to stations over the Internet. From the sanctity of my living-room chair, I can hear what Elvis Duran is saying this morning in New York, how Rick Dees is waking up Los Angeles, what Dave Ryan is doing in Minneapolis, and what Kim & Corbett are laughing about in Auckland, New Zealand.

Of course, before you can listen, you'll need the software that will allow you to listen to the audio streams: the RealAudio player and Microsoft's NetShow player.

Both can be downloaded free of charge from the developers' websites. Elsewhere on this page I explain how to get and install the software. It's quite easy to do and well worth the effort.

Finding What You Need

When I travel to a new city, one of the first things I do is tune my radio to the local hit music station to find out what the station is doing. Sometimes I am impressed with the station, sometimes I am bothered by its programming, but I always learn something.

To start your journey into CHR Internet audio, I've listed those CHR R&R reporters that can be heard over the 'Net along with their respective addresses. These may not be the only CHR stations that broadcast over the 'Net, but they are the ones that I have confirmed are actively in operation. (There are also a sizeable number of CHR-formatted Internet-only stations. Places to find these stations as well as broadcasters of other formats are www.timecast.com, www.broad-cast.com, and www.audioactive.com.)

Improving Sound Quality

The sound quality of the signal will depend upon the number of kilobytes the station is streaming through the player each second. The greater the number of kilobytes per second, the better the quality of the sound. An 8 kbs stream will sound like a transistor radio. Most stations will resemble

the quality of an AM broadcast. It is possible to hear FM-quality sound as well as broadcasts in stereo with higher-streaming stations. In addition, the connection you have will affect the sound quality. The faster your connection, the more kilobytes per second you can accept and the better the sound quality.

The flow of the audio is often a criticism of Internet audio. Occasional pauses and skips in the audio will be experienced, but generally it will run smoothly. 'Net congestion is one of the main reasons for the breakup in audio.

Borrowing Ideas

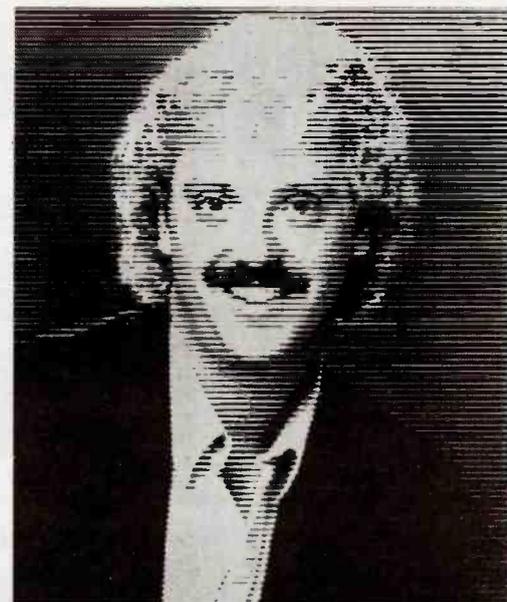
Once you're going, you can start analyzing other stations' programming. Listen to how they position themselves, how they promote their own "Wango Tangos," how hot their rotations are, how they cater to their community, how their music leans, what they talk about, what they are playing, what their tempo is, what commercials air, how their commercials sound, what contests they are running, etc. Listen to what works and what doesn't work. Take the perspective of the listener and see how much you enjoy the programming.

Listeners to international hit radio heard songs by Natalie Imbruglia, Savage Garden, and the Backstreet Boys well before they became popular on these shores.

Global Warming

As mentioned earlier, many international "hit radio" stations also broadcast over the web, and the same analysis can be made of them. International radio often provides a very different approach to programming. It can be a nice change from U.S. radio simply because there is a completely different permutation of "hits." Familiar-to-us songs are mixed with songs we'll never hear again, as well as songs that'll cross oceans to the States. Listeners to international hit radio heard songs by Natalie Imbruglia, Savage Garden, and the Backstreet Boys well before they became popular

CHR: MUST HEAR RADIO!



Gary Heller

on these shores.

In addition, it is very interesting to listen to these stations' talents' take on the world of entertainment, celebrities, movies, and television programs, which seem to be common topics on the stations I've heard.

Future Hits

A discussion on Internet radio wouldn't be complete without talk of the future. The Internet allows for the possibility of an unlimited number of broadcast outlets putting their signals on the web. However, BMI and ASCAP have been cracking down on Internet broadcasters over licensing fees.

Continued on Page 84

Gary Heller hails from Fargo, ND and is now living in Los Angeles. He has held consulting, PD, MD, research, technology, and sales positions at numerous radio stations and record labels. He holds a B.S. in finance and an M.B.A. in entertainment management, and has Ph.D. ABD (all except dissertation) status in communications at the University of Southern California, where his focus is on radio programming, music programming, music research, and affective reactions to music. You can reach Heller at gheller@scf-fs.usc.edu

The Ultimate Ratings

1. CBS	\$1.54 billion
2. Chancellor	\$1 billion
3. Jacor Communications	\$604 million
4. Capstar Broadcasting	\$548.2 million
5. Clear Channel Communications	\$440 million
6. ABC Radio	\$310.4 million
7. Cox Radio	\$238.8 million
8. Emmis Broadcasting	\$154.6 million
9. Heftel Broadcasting	\$141.4 million
10. Susquehanna Radio	\$141.4 million

Source: BIA "Investing in Radio" data

CHRY2K

In the year 2000, CHR will be a strong format, providing the music remains strong. Everything else aside, it's always the songs. In the year 2000, I will be older and, hopefully, wiser.

NAME: LARRY KENT
POSITION: OM/INTERIM PD
CALL LETTERS: KISX
CITY: TYLER, TX

ARE YOU READY, HEY,
ARE YOU READY FOR THIS?

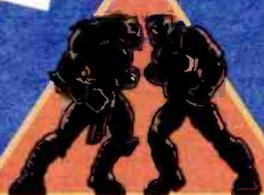
QUEEN

New This Week:
B96/Chicago!
KGGI/Riverside!
and more!

with additional vocals by

WYCLEF
JEAN

Top 10 phones @
PWR 106!!
Top 15 phones @
KKXX!!



SMALL
SOLDIERS

R&R CHR/Rhythmic
43 - 39

"ANOTHER ONE BITES THE DUST"

MUSIC FROM THE MOTION PICTURE SMALL SOLDIERS

Already On:

KPWR	KTFM	KKFR	Z90	KBMB	WBTT
WPOW	WLLD	KMEL	WHHH	KHTS	WWKX
KZFM	KHTN	KBTE	WROX	KCAQ	KYLZ
KKXX	KLUC	KKSS	KDGS	WXIS	KOHT
KWNZ	and many more!!!				



Arbitron's new Exit Poll research strategy delves into the nitty-gritty of perception and how to change it

What Do Listeners Really Think?

by Bill Rose, Arbitron VP/Marketing

In our business, we actually have a really hard job as radio programmers, harder than that of most consumer packaged-goods brand marketers. If you are a brand manager, what you try to do is change the perception of your brand of product and have that ultimately cut through into changing behavior that you measure directly through the results at the cash register.

In radio, though, there is an extra step, and it's a lot harder. That extra step — believe it or not — is Arbitron. You have to change the perception, change the behavior, and then have that cut through in your Arbitron process. The way to make it cut through is to work harder on changing perceptions so that it leads to more diarykeeper mentions for your radio station.

The Perception Connection

It occurred to us and many of our customers that we have an opportunity at Arbitron to actually call these people back and ask them some very basic questions about the nature of their radio listening and why they do what they do. That is what Exit Poll is all about. What we're trying to do is understand the connection between your listener's perception of your radio station, their listening behavior, and Arbitron's results.

In September '97, we did some of our own perceptual research about the whole idea of Exit Poll: Reinterviews with 300 diarykeepers, you choose the radio stations, results come out right after the Arbitron book, two studies a year after the spring and fall books. We asked GMs and PDs what they thought of this idea. The results were highly favorable. Eighty-one percent of the GMs and 89% of the PDs said they were either very interested or somewhat interested in the concept.

Based on these findings, we decided to test Exit Poll. In the fall of this past year we tested the idea in one top 20 market. We wanted to determine the market appeal of the concept. Also, we needed to learn in detail what Arbitron had to do to make sure this thing worked. Finally, we wanted to get specific ideas for improvement.

We did 303 interviews, one for every five fall diarykeepers for the stations that we spoke with. Although this was a pilot test, we approached it as if we were working with a specific customer. So, in essence, the Modern AC station was our customer. They considered the Rock, Alternative, AC, and Classic Rock stations to be their competition and the stations they were focusing on.

To give you a flavor of the 303 diarykeepers, 127 cumed the Modern AC [Pop/Alternative] station, and 32 were P1s. The numbers were comparable for the Rock, Alternative, AC, and Classic Rock stations. The Exit Poll sample was a near mirror image of the Fall 1997 Arbitron sample for these stations. For example, the percentage of audience that was P1, the percentage of the sample that cumed the stations, the age composition, etc., all matched the Fall Arbitron very closely.

Changing Tastes

The Modern AC station in this particular market had been around for about 18 months, had grown very fast, and had done pretty well in Arbitron. However, on Day One of the fall book, a brand-new CHR station debuted in the market.

Now we are going to look at some Exit Poll information.

One of the things we asked is, "Of the people who listened most to this station six months ago, what are their current P1 stations?" The answer was good news and bad news. For the Modern AC, 50% of the people who listened most to it six months earlier were still P1s to that station in the fall. The bad news was that half were not.

We then asked the respondents what they were listening to more these days. Thirty-six percent of the people who listened to the Modern AC the most six months ago were listening to the new CHR station more in the fall. We were starting to get a picture of a radio station with early warning signs of problems they may need to pay attention to.

Then we asked, "Why have you been listening more to the station you've been listening to more lately?" One response was from a 21-year-old female who was listening more to the new CHR station. She told us, "They are actually doing a thing with 25,000 songs with no interruptions.

They play '70s, '80s, and all types of music." A 13-year-old female said, "I liked their songs better. They have fewer commercials and play more music."

If your prior P1s are listening less to you than they were six months ago, that would be a very clear early warning sign. In this case, nearly 40% of the prior P1s were listening less to our Modern AC station. Why? One 30-year-old male who listened most six months ago responded, "I like the DJ in the morning show. They play good music, except they play them over and over." A 26-year-old female said she was listening to the new CHR station "because they play popular songs not usually heard on other radio stations."

Now, one of the most important image questions you

can ask is, "What station plays the music that you like best?" You'd better look good here, because a solid music image is crucial to establishing a strong position in the mind of the listener. In most cases, if you don't look good with this image, you're in deep trouble.

We looked at this in a couple of ways. First, among the cume, our Modern AC was second among its own listeners for being the station that plays the music its listeners liked best. A clear problem. Another way to look at this is to take a look at P1 listeners. Those are the 36% of a radio station's listeners who contribute 72% of all the listening to the station. You have to do well among your P1s. Our Modern AC station won among their own P1s, but just barely. Another clear warning signal. Let's compare this to the Alternative station in town. When you look at the Alternative station, 56.8% of its P1s said that the Alternative station plays the music "I like best." Compare that to the very low 31.3% among our Modern AC's P1s.

Comparing Listeners' Loyalty

What station is most fun to listen to? You want to be at the top of this list. Our Modern AC station won this image among their cume, but, again, barely, with only 18.8%. Eighteen percent of the Modern AC's diarykeepers said the new CHR station was the most fun to listen to! Thirty-one percent of the Modern AC P1s said the Modern AC station was most fun to listen to, but this looks weak compared to the 62% of the Alternative station's P1s who said the Alternative station was the

most fun to listen to. Once again, the Exit Poll findings provided clear early warning signals.

What station has the funniest and most entertaining morning show? Our Modern AC station wasn't built upon a strong morning program, but neither was the Alternative station.

Among its own P1 diarykeepers, the Modern AC ranked third, with 18.8% saying it was the station with a funny and entertaining morning show. Now let's compare that to the Alternative station. Nearly half

of its P1s said it has a funny and entertaining morning show. Part of the issue here is that the overall strong images for this Alternative station are boosting the station's other images as well. However, that's the point! Stations with strong images in some areas are generally healthier in Arbitron, and those strong images rub off in other areas too. The same thing works in reverse: Weak images in some areas can have a negative impact on other images.

Remember, our Modern AC up until this point would have been considered the new station. After all, it was only 18 months old. Well, the new CHR station is now considered the new station in town among the Modern AC's diarykeepers. Clearly, the new CHR had a major impact on the Modern AC.

Repetition Backlash

What station plays the same songs over and over again? The Modern AC won this image among its P1s with 65.5%, but it's the wrong image to win! You don't want 65% of your listeners saying you play the same songs over and over again.

How about playing new songs and artists? This is an image that the Modern AC really should win. Actually, it looked pretty good, with 56.5% of its diarykeepers saying the Modern AC was the station that plays new songs and artists. If you think about it, the Modern AC's problem isn't the fact that they're known for playing new songs, the problem is that they're playing those new songs over and over and over again.

How about which station plays a lot of bad songs mixed in with the good ones? Once again, you don't want to win this one, but our Modern AC did. As a matter of fact, they won among the Alternative P1s — not a good story.

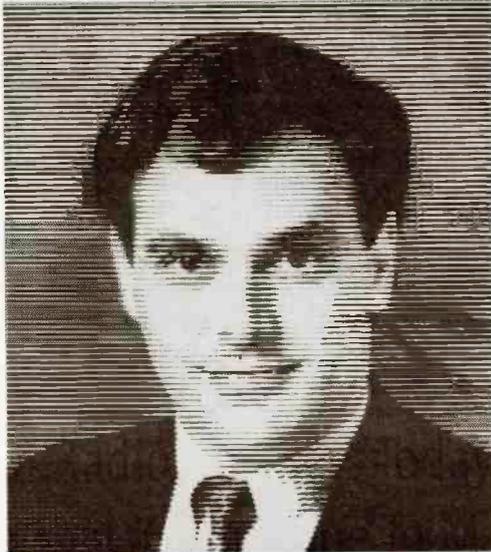
Now some questions about the marketing of your radio station.

When you advertise, do your listeners notice? That's really the key. "Which station's advertising do you remember noticing lately?" Among the Modern AC's cume, nearly 40% noticed advertising by the Modern AC station recently. Clearly, the station's advertising was noticed, and it may have pulled listeners to the station. However, a wise man once said, "Nothing kills a bad product faster than good advertising."

Another big issue is direct marketing. Does it work? Does it cut through? We asked, "Which stations have you received direct mail from most recently?" The Exit Poll findings indicate that nearly 90% of the Modern AC's listeners don't remember getting any direct mail recently. What about P1s? Ninety-six percent of the Modern AC's listeners don't recall getting direct mail recently. Does this mean that direct marketing doesn't work? No. Direct marketing can often produce quick results. However, direct mail is often highly tactical. Tactics are generally focused on the short term, and they often have diminishing returns. However, let's not confuse direct mail and other tactics with finding strategic ways

Continued on Page 116

CHR: MUST HEAR RADIO!



Bill Rose

ARBITRON



America's #1 independent promotion company

*For more information check out our website
or contact*

*Bill Scull or Lenny Lyons at
(513) 474 4904*





What you need to know to keep your station on top

Revelations Of A Diary Man

by Jay Krakowitz

If you've ever done a diary review in person, you know how they can run the emotional gamut from exhilarating and exciting to boring, tedious, scary, nerve-racking, and more. Well, now imagine doing Arbitron diary reviews for 13 years. Jay Krakowitz, President of Research Concepts Company, has been doing just that. Recently, I asked him to give some thought to putting together an informative report on diary reviews for this CHR Special. Here's Krakowitz's advice on getting the most out of your diary review.

When the Arbitron Ratings Book comes in, what do you do? Shut the door all day and read? Turn on your computer? Toss the book in the trash can? Give it to an intern? Put one foot out your 20th-floor office window? Grab a bottle of Dom? The choice is yours, but before the book arrives, scores of stations have already made plans to have the diaries reviewed. Managers may elect to go to Arbitron's Columbia, MD diary review facility on their own or hire a professional diary review firm such as Research Concepts Company.

Use Reviews Effectively

If you ask two PDs, "Do you want a diary review?" one may tell you no, but the other may very well say, "You bet I do." Let's examine the Arbitron diary review scenario with a few PDs. If you've never done a diary review and plan to do one on your own, don't be shocked when Arbitron's client services staff sits you in front of a video monitor. You can no longer touch the actual diaries. The first question is, why use a professional diary review company? From all of our research and contact with stations, we discovered that, since stations pay Arbitron so much money, they want to audit Arbitron's editing and simultaneously collect more data than is available through the ratings book and Programmer's Package. Since no PD wants to do that arduous task, we are hired to do it for them.

The two most commonly requested items of a diary review include a general editing audit and collecting verbatim comments. Everyone wants to read the verbatim comments. In 13 years, we've done only one review where the client did not want comments. All CHR client PDs tell me they share the comments with their airstaffs. Todd Cavanagh, PD of WBBM-FM (B-96)/Chicago says he looks forward to the quarterly reports so he can make proper adjustments to his on-air messages. While diary review info is not the sole source of research info available, he does take the diary review seriously. One example Todd points out is B-96's "Commercial Free Hours." If Cavanagh doesn't feel there were enough comments mentioning the "Commercial Free Hours," he will increase the number of promos for that program. If "Commercial Free Hours" come up more negative than acceptable, that program could become a question in the next perceptual study.

Scream Those Call Letters

Along with Cavanagh, KRBE/Houston PD John Peake says retrieving diarykeeper comments is a very important part of the diary review package. Peake also shares the comments with his airstaff. "Sharing the comments with the airstaff gives them a feel for exactly how listeners react to what they say on the air." Peake says

he can't stress enough how important it is to relay the station's slogan clearly and simply. "Make your slogan very easy to understand, so people can write it clearly." In fact, clarity is the name of the game. It doesn't matter how many times per hour you identify your station if listeners can't easily comprehend your station name. Other than your call letters, station slogans are generally the only way people know who you are. If listeners are confused as to the name of your station, chances are you are giving credit to competitors.

Staying On Top Of The Game

Even if diarykeepers write the station call letters/slogans correctly and check the correct AM or FM band box, Arbitron does make key-entry mistakes. While only a small percentage of all key-entry strokes are errors, sometimes the errors can have major implications. For example, as a result of Research Concepts' diary reviews over the years for B-96, Arbitron has implemented a special check on WBBM-AM credit by 18-34-year-olds. On an ongoing basis, we found people writing B-96 and checking the AM band box. It clearly should have been credited to WBBM-FM, as the FM slogan takes precedence over the band box checked. However, sometimes Arbitron would incorrectly key in WBBM-AM, and credit would go to that station. With our evidence, Arbitron decided to take corrective measures and review WBBM-AM's 18-34-credited diaries after each phase of their production cycle.

Finding Hot ZIPs

Obviously, comments are a very important part of the diary review package, but most PDs want ZIP code info as well. Some stations also order the three-color-coded wall map of the station's cume. One PD tells us he knows in a second where his "hot" towns are, and there is no longer any need to read

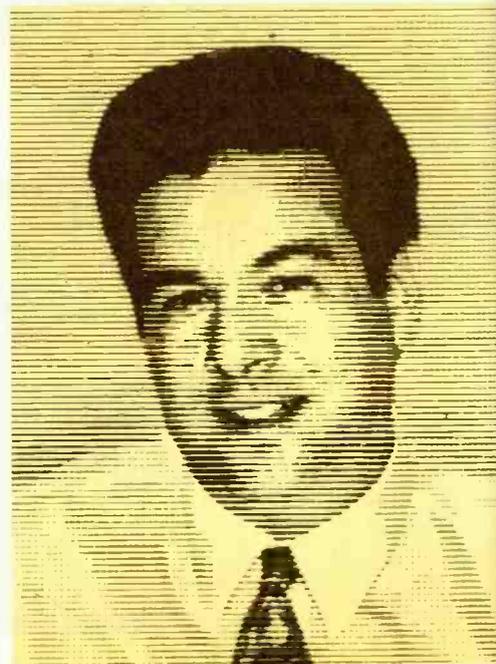
pages and pages of ZIP codes. John Peake uses the ZIP code data to plan promotions in KRBE's traditional hot ZIPs. Another PD who uses our data utilizes the ZIP code data to trend the station's cume in the suburbs and plan promotions based on that info.

In addition to comments and ZIP code data, PDs want information about weekly cume and Time Spent Listening. One part of our report shows a station's weekly cume increase or decrease as well as TSL for each of the 12 weeks. Heavy listening diaries are also noted to show how a certain week may have been "spiked." B-96's Cavanagh evaluates the effectiveness of various contests by weekly cume results. Says Cavanagh, "Arbitron monthly numbers don't tell me my specific promotion results by weeks as well as Research Concepts."

Reviewing The Numbers

Research Concepts does about 265 diary reviews per year. The cost for a review depends on what package and features a station is looking for, and is generally determined by the amount of time spent collecting the data and the amount of time needed to process the data. Volume discounts are also offered to clients who sign a contract for four consecutive surveys and to superduopoly clients. Since this information is vital to stations, all reports are mailed within one week of the diary review date.

**CHR:
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HEAR
RADIO!**



Jay Krakowitz

Catching Significant Errors

Research Concepts has been responsible for reissues in Los Angeles, Denver, Nashville, and Lafayette, LA. The information we found that ultimately led to the reissues could only be found with a diary review. In Los Angeles, we represented KKBT (The Beat) and discovered a lot of diaries where diarykeepers wrote KBET with the FM band box checked. We made a case backed with evidence to Arbitron that these diaries were KKBT's, not KBET-AM's (which is in Santa Clarita, north of Los Angeles). Arbitron agreed to "flip" the aberrated call letters and credit KKBT. We discovered the error, and Arbitron reissued the book after making the proper corrections. [Former GM] Liz Kiley sent me a bottle of Dom Perignon, and KKBT used our service for 24 straight surveys after that call letter discovery.

In Denver and Nashville we also located editing discrepancies in slogan identification. In Lafayette we discovered a media-affiliated household that turned in usable diaries.

Continued on Page 91

CHRY2K

In the year 2000, CHR will be even stranger, especially since the demo for CHR will have more people. In the year 2000, I will continue to invest my money.

NAME: TONY WAITEKUS
POSITION: PD
CALL LETTERS: WHTS
CITY: DAVENPORT, QUAD CITIES

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-Chuck Knight, WSNY/Columbus



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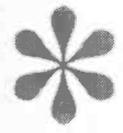
			1	2	3	4
5	6		8	9	10	11
12	13	14		16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	
M	T	W	T	F	S	S

"Every radio PD should make it mandatory to attend the Conclave. It is simply the best and is invaluable as a learning tool"

-Paul Ericson, Taylor Broadcast Co/Quincy (IL)

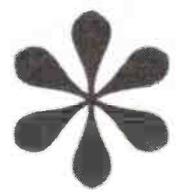
"The Conclave continues to follow through with its promise of education and provides a great environment to share ideas and form new friendships"

-Erica Farber, Publisher-CEO/R&R



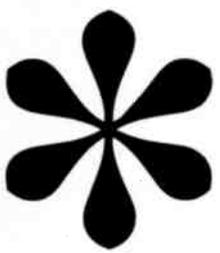
"In an increasingly cynical world, it was... may I say...uplifting"

-Dick Kernan, Specs Howard/Detroit



"McVay Media was thrilled to be able to combine its annual Radio School with this year's Conclave. The response from our clients was overwhelmingly positive. We'll be there next year!"

-Mike McVay, President, McVay Media



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KHMV/Houston
WXKS/Boston
WBMX/Boston
WSTR/Atlanta
KBKS/Seattle
KDWB/Minneapolis
KHTS/San Diego
KFMB/San Diego
KZZP/Phoenix
KSLZ/St. Louis
WWMX/Baltimore
WDRV/Pittsburgh
WSSR/Tampa
KALC/Denver
KBBT/Portland
KOZN/Kansas City
KZZO/Sacramento
WPTE/Norfolk
KZHT/Salt Lake
KQMB/Salt Lake

R&R CHR/Pop **39 - 36**

R&R Hot AC **27 - 25**

R&R Pop/Alt **19 - 16**

eagle
save tonight eye
cherry

the first single,
from the debut album,

desireless

produced by
adam kviman and eagle eye cherry
management: tommy manzi

Mainstream Monitor Debut 40*
Top 40/Adult Monitor 26-23*
Modern Adult Monitor 20-19*



WORK

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Revelations Of A Diary Man

Continued from Page 88

Getting Your Deserved Credit

Other than verbatim comments, ZIP codes, and weekly cume/TSL data, diary reviews can also help you review "slogan identification," a.k.a. "station names." If you are Star 100, 96 Rock, or Oldies 104, make sure Arbitron knows it. A lot of stations don't notify Arbitron of their slogan update, and when people write it down in a diary, Arbitron doesn't have any way of knowing who it is and who to credit. When your station makes a slogan change or modification, be sure to let Arbitron know by certified mail. If you can believe it, there are stations that don't even submit the Slogan & Program/Personality logs to Arbitron. These forms are your bloodline to get credit for entries other than call letters and exact frequency. Without blood, a human dies. Without Slogan & Program/Personality logs on file with Arbitron, a station slowly bleeds to death.

When it comes to slogans, it is important to see if you are in conflict with other stations. For example, in Houston, KRBE's frequency is 104.1. Over the years, we noticed several diarykeepers were writing down KRBE 104.5. The 104.5 frequency belongs to KKMV in Beaumont, TX, an adjacent market, but because 104.5 was written down, KKMV was getting split time credit with KRBE. In the diary, KRBE received credit for KRBE listening, and KKMV received credit for 104.5 frequency mentions. During the KRBE diary review, we did not see the KKMV call letters alone any-

where in the diaries or the comments. We then asked Arbitron to interview the diarykeepers who wrote KRBE 104.5 to see if, in fact, they meant the Houston or Beaumont station. Enough people said they listened to KRBE, so now those KRBE 104.5 mentions are credited to KRBE. This situation would never have been discovered and the station would not have received proper credit without a diary review.

Good Book, Bad Book

Some PDs think a diary review is necessary only after a disappointing book, but the truth of the matter is, in every book there's much to uncover. Once you conduct a diary review, you will be overwhelmed with what you could have learned over the years. To win, you must have a thought-out plan of attack. This data helps you design a well-tar-

geted game plan book after book. If you think a diary review is only necessary after a disappointing book, think again. Would you ever tell your group owner that you only want to research the station when it shows poorly in Arbitron? More than likely, the PD who makes decisions like that will be shown the door.

If you only review a bad book, you can only learn what makes a bad station. You need to establish a benchmark and know what you did to have a good book. You also want to know what the competition did to have a good book. A look into the diaries lets you examine the results of a format or personality change and how they may have affected your station during the last 12 weeks. If you want to find out how the weather, sports, or major news stories may have played a role in increased or decreased listening, the diaries hold many of the answers. Sharp programmers like Todd Cavanah want to know if the tune-in to Bull games during the championship series affects B-96's 7-midnight ratings.

For these reasons and more, we recommend reviewing diaries at least twice per year, but preferably every quarter. For stations that like to have information every quarter, Research Concepts offers four different types of reviews. The most basic and least expensive is just retrieving diarykeeper comments. The most comprehensive and expensive is a diary review using a diskette supplied by Arbitron. If you've never done a diary review, or haven't done one in over a year, we suggest the most comprehensive report. After getting the results of the report, a PD will be armed with the information on what areas he needs to concentrate on.

If you only review a bad book, you can only learn what makes a bad station. You need to establish a benchmark and know what you did to have a good book. You also want to know what the competition did to have a good book.

When PDs call for a diary review, especially for new clients, it's usually after a disappointing book. They need answers and want them yesterday. I typically listen to the major problems of a station then suggest an appropriate review based on their specific needs. Many times they will request a list of the "ascriptions." I hate to say it, but many PDs don't even understand what they're asking for. Typical-

New Kid On The Block

When PDs call for a diary review, especially for new clients, it's usually after a disappointing book. They need answers and want them yesterday. I typically listen to the major problems of a station then suggest an appropriate review based on their specific needs. Many times they will request a list of the "ascriptions." I hate to say it, but many PDs don't even understand what they're asking for. Typical-

CHR: MUST HEAR RADIO!



ly, when I ask the PD for an example of their "ascription" concern, they are really looking for slogan identification, such as 98 Rock, B-100, or 94 Star. Ascription is Arbitron's method of crediting when two or more stations are eligible for credit of an ID. An example is two stations claiming 105 as their slogan. Baltimore may have a station using 105, and Washington, DC may also have a station using 105. This is where ascription may be used to determine which station gets credit.

The most often-sought information from a diary review continues to be verification of editing, slogan/flip checks with other station conflicts, ZIP code data, P1-4+ analysis, weekly cume/TSL, and verbatim comments.

For diary review information or any questions pertaining to this column, you can reach Jay Krakowitz, President, Research Concepts Company, at 15 Well-spring Circle, Owings Mills, Maryland 21117. Phone: (410) 654-9440; fax: (410) 654-9441; e-mail: jayrcc@aol.com.

CHR Y2K

In the year 2000, CHR will still be playing what is the most popular music. In the year 2000, I will be programming the most popular music.

NAME: KELLY NASH
POSITION: PD
CALL LETTERS: WKCI
CITY: NEW HAVEN

WE COVER YOUR ASS!

**WHEN IT COMES TO INDY PROMOTIONS,
SOME GUYS LEAVE YOU HANGIN' OUT!**

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WE'VE COVERED
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A radio legend on keeping the passion alive

The Timeless Paul Drew

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While my wife was working for ABC-TV, co-hosting *The Mike & Maty Show*, I was always amazed at the amount of attention high-ranking ABC executives paid to her hair. I could count on one hand the time they spent trying to improve the show, but an up or down Nielsen was usually pointed back to her hair. During those three years, ABC changed her hairstyle over 50 times. Absurd as it may sound, you expect that kind of thing from TV, but not radio. Well, think again.

Legendary programmer Paul Drew's first professional job came along while he was attending Wayne State University in Detroit. Drew was the first nighttime personality at WCAR, which had just received a license to go to 50,000 watts after being a daytimer. "I was on the air all of three nights, and I quit on the fourth day," says Drew. "The owner, who was sort of obnoxious, insisted that I wear my hair differently. I think I had a crew cut at the time. That was it; I refused to change the way I had my hair, so I quit."

This legendary personality and programmer's love for the business began early on. In elementary school, he was involved with radio programs that were part of the public school system. "When I was 10 years old, I used to get up and deliver papers in the morning with my portable radio. When I was 12 years old, I remember going into a record store. I always liked the music. One afternoon, leaving the record store, I was listening to WXYZ/Detroit and thought to myself someday I'd like to grow up and be the person who decided to put the right records on the radio." That he did, and for years Drew was one of the masters who helped form the foundation for Top 40, giving the listeners "must hear" radio.

R&R: *One point you always made clear was your passion for the music.*

PD: You have to have passion for the music, and radio is the vehicle that presents the music. I've always told jocks and program directors, if you sell the music, the music will sell you! So, this whole argument that's gone on for years about not identifying the music makes no sense to me. If

you tell people how great the music is that you're playing, that's going to enhance the radio station and the personality presenting it, plain and simple. How many times have you gone in to try on clothes, and the salesman says, "Mr. Novia, you look great in that suit." The guy is getting a commission, but it helps you make the decision to like it.

R&R: *When you think about it, it's quite amazing that we don't promote our product, especially our new music, nearly as much as we should, and then we wonder why we have nameless, faceless bands.*

PD: It's been worked out of the system for the last 20 years. It makes little sense to me. To my jocks, I would frequently use the way the Country stations and the R&B stations sell their music as an example. I said, "These guys really sound like they love the music, and if you don't like this music anymore, then get out of radio." It's much easier to get "selling the music" going with young disc jockeys. Because of their age, they are closer to the music. It's easy for them to have a passion for it, and that transmits on the air. In Los Angeles, KROQ does a great job of selling the music, and recently I got into my car and turned on [crosstown Urban] KKBt [The Beat]. Afternoon driver Theo is on, and he's talking about a record he's not supposed to play, and the listener is begging him on the phone. I thought, "This is perfect; this is how

You have to have passion for the music, and radio is the vehicle that presents the music. I've always told jocks and program directors, if you sell the music, the music will sell you!

you sell the music."

R&R: *What other elements are important to successfully program a radio station?*

PD: I think spontaneity is an important ingredient to the success of a radio station.

R&R: *How do you define that?*

PD: This may not accurately define spontaneity, but I have said this for years and years: The thing that I worshiped the most about listening to Gordon McLendon's radio station was that, if you listened on Monday and Tuesday, didn't turn your radio on Wednesday, but turned it on again on Thursday, you felt insecure, because you knew you had missed something on Wednesday. That is how you make a great radio station. Great radio stations make you

Drew Career Highlights

- Began his career in his hometown of Detroit, where he got a job with the local NBC affiliate before high school.
- He has worked on air, programmed, or managed stations in Philadelphia, Atlanta, and Los Angeles, Washington, Detroit, and San Francisco.
- He was VP/Programming for RKO stations in Boston, New York, Memphis, Miami, Washington, San Francisco, Los Angeles, and Chicago.
- He was appointed the first Director of Radio Marti by President Ronald Reagan, and afterwards opened the doors of Paul Drew Enterprises and USA Japan Company.
- During the '60s, Drew was the only broadcaster to travel with the Beatles on every American tour date, giving daily reports to millions of listeners.
- Drew originated the artist radio-special concept still in use today.
- With Drew's help in 1958, the late Bill Gavin launched *The Gavin Report*.
- He was appointed a commissioner on the State of California Motion Picture Council, and he served under two governors.
- Probably the feat he is most proud of, Drew has been married to his wife, Ann, for 36 years.

want to come back every day. They make you want to listen all the time, because if you don't listen, you think you're going to miss something.

R&R: *Do you hear very many of those great stations in your travels today?*

PD: No, there aren't very many radio stations like that. The closest thing would be, to some extent, the compelling talk people like Howard Stern, Imus, and Dr. Laura.

R&R: *So, what do we do to fix it?*

PD: Programming is not a science. A great program director is like a great chef. At any fine restaurant there is one chef and a lot of cooks. Think of the restaurants you like to go back to again and again. There just aren't as many great chefs, because there aren't as many places for people to learn how to be a great chef. The same holds true for radio. There was a time in small-market radio when you used to be able to make mistakes and learn from those mistakes. Today, many of those stations are satellite-programmed or carrying some network or syndicated programming. People who are introverts who want to entertain and become extroverts today think more in terms of doing stand-up comedy or moving into TV. In any event, radio loses that talent. The radio farm system that used to be there isn't there. All we basically have left to train people is college radio, where there's no pressure to get ratings and make money.

R&R: *There is a lot of talk today about pressure on the programmers to deliver the ratings, which in turn deliver the revenues. Didn't you face the same sort of pressure when you worked for RKO?*

PD: Well, there's nothing new about 50% margins. They've been around for a long time. It didn't take me long as VP/Programming at RKO to figure out that the best way to do this was to hire the best program directors. Using my best judgment, I hired them and gave them the freedom to be the chefs, to do the cooking and find the recipes to make their radio stations the best radio stations they could be in their market. I tried to insulate those people who were involved with the product from corporate, but we also had a rule: General managers took care of sales, and they had to stay out of programming.

R&R: *Looking back and ahead, what are some of the*

Continued on Page 94



PAUL, LINDA, AND PAUL — In a classic photo taken at the chic Beverly Hills Hotel in 1973, Paul Drew spends a personal minute with Paul and the late Linda McCartney.



R&R CHR/Rhythmic
Chart Breaker 41-31
R&R Urban Breaker 42-32

Lately

63290-15316-2/4

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"Lately" they've been feelin' DIVINE

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KYLD 5x	KBXX 31x	WJMN 46x	WPOW 13x	WDRQ 1x
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KDGS 20x	WJJS 15x	KWNZ	KPSI 5x	WOCQ 18x
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KTAA 4x	KSEQ 23x	KBMB 11x	KBTE	KWWV

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#2 Phones: WJMN

Top 5 Phones: Z90 KBXX KGGI KCHX

Top 10 Phones: WHHH



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The Timeless Paul Drew

Continued from Page 92

things you still consider to be important traits of any successful radio station?

PD: The attitude off the air is important to what the attitude is going to be on the air. I have been in radio stations when things weren't going well, and I describe it sort of like this: When you are a successful radio station, you can make a couple of mistakes and it won't make a difference. If you're at the bottom trying to climb up and you make even one mistake, it's a killer. Top 40 has always been and always will be more than the music. There's something about the phrase "Top 40." It represented 40, and then 30, records that had a particular meaning as a group of records. If you are calling yourself a Top 40 or CHR station, the one thing that hasn't changed is playing the hits and doing a lot of other relevant things that are also happening now or coming. That part of contemporary radio has remained fairly constant in its presentation throughout the years.

R&R: When you are consulting a station, what do you listen for?

PD: In my experience, when I walked into most stations, I operated on the assumption they were doing a lot of things right. Even if I wasn't there, they would probably go on and do great things. As I listened the second or third or fourth day, I found things that I could improve on, positive touches that I could add to the radio station. Many times it was just executing them a little differently than they had been. It's an evolution process.

R&R: Help me build a great Top 40 station.

PD: I remember Scott Shannon quoting me at a conference: "Take an interest in the audience, and the audience takes an interest in you." So you begin with who the audience is going to be. The audience is going to influence the station by the music that it carries a preference for. In return, the station is going to influence the audience in the things that it does, and also in presenting new music. I think that it is very important to know the audience and to know what their lifestyle is about. Lifestyle is a relatively new word, but when I went into Detroit, my first major programming assignment, I spent a few weeks going around the city, record stores, restaurants, shopping malls — you have to go all over the place. During drive-time, I listened to the other stations and then sort of honed in on what I felt was the potential Top 40 audience. Go to places where there are jukeboxes. Go to Gap stores and find out what they are listening to. And pay attention! It's not a science. It is a lot of paying attention to a lot of things.

R&R: What are your thoughts on research today?

PD: There is nothing wrong with research; it is just that

I have a feeling that things today are researched and studied to death. I've gotten sick and tired over the years of hearing people say, "Well, the research showed...." I like people who tell me, "I am the guy who is programming it!" Whatever it is you use to arrive at your decision, that is good enough for me. I'm a people person, and I can be very much influenced by somebody who's passionate about whatever it is that they want to do in the way of a promotion or a particular piece of music they think should be added to their station's playlist. My only argument over the years with people in music programming was that I always believed that if a particular record stands out in one market and then may be again in a second market, that record ought to have a fair opportunity to be heard in other markets.

R&R: If you were programming today, would you use things like perceptual research, focus groups, and callout?

PD: I'm not so sure I would rely on it that much. In other words, if callout was available, that's fine. I might use it, but I'm the kind of programmer who says, "Tell me how much money there is to use in programming, marketing, and research for this radio station." I want to take those dollars and put them on the radio more than any other place.

R&R: So if you're at a station and, hypothetically, they have a \$250,000 research budget, what would you do with that?

PD: I would use the \$250,000 for a good bit of research. It's just that I'm not convinced that a lot of what passes for playing hooks and auditorium music tests are justified. I still believe that there is something to be said for the people who go into stores and pay money for a record. That is a purchase. I also think that, within reason, there is something to be said for plays on a jukebox if the demo is right, and also telephone requests. People being researched in a setting with their peers makes me suspicious of how they answer questions in that kind of environment, or if they even answer directly. For example, if I asked you certain things about yourself and if I wanted to get personal, there is no doubt in my mind you'd answer most of my questions. If I went to your neighbors without your knowledge and asked them the same questions about you, would I get the same answers? I never was married to research, because I was a psychology major in college.

R&R: Your stations were always known for their seamless, exciting presentations.

PD: If I'm involved, the on-air presentation has to be almost flawless. That means no dead air; the VU meter never gets to zero. That gives that station a forward-moving sound. If you've ever heard KRTH/L.A., you understand how that works. It sort of takes your breath away. I'm a great believer that there are always new audiences for old ideas that worked in the past. I can also tell you that my station would be consistent 24 hours, seven days a week. In other words, there would not be a syndicated weekend countdown show, and the morning would be consistent with what you hear on the radio station the rest of the day. It would never sound like two radio stations.

R&R: It's also music first.

PD: Absolutely. Go back and listen to the great days of Boss radio and Robert W. Morgan. Those back-sells were entertaining, and he was funny



and exciting, but he didn't ramble on. Somebody may say, "Well, that won't work today." I say there is no reason in the world why it wouldn't work.

R&R: The teen fear seems to have died down at the format, and I know you are as thankful as I am for the Spice Girls and Hanson this past year, who have to be credited with bringing moms back to the format.

PD: We've gone through Hanson and the Spice Girls, and I can't tell you how happy that makes me feel. I'm also thrilled that Shania Twain had a No. 1 record, because it's only the bias of the programmers that has kept these artists off of contemporary radio for so many years. It has nothing to do with the public, because pre-teen and teenage girls are a wonderful audience. If you can get them to listen to your radio station, you'll have a successful radio station, because mothers and fathers pay more attention to what their girls are into than what their sons are all about. That's a Top 40 audience. It was always Fabian and Frankie Avalon and Elvis Presley.

R&R: Is there an area we should be thinking about for the future?

PD: One of the big challenges and big opportunities for programmers today is to create programming that becomes a continuing cash-flow-producing asset like movies, CDs, and TV programs. These companies, bankers, and shareholders have all this money invested in these information and entertainment properties. Today's Howard Stern show is probably not worth much two years from today, but *Home Improvement*.

when it stops running on ABC, is going to run forever. Watch TV Land or Nickelodeon and see if you understand what I'm saying. The real challenge for a programmer is to find creative ways that the owners of these assets can use the assets to produce money today and to produce money from that same show five years from today. As an example, let's say that, three or four years ago, Infinity, before it was purchased, had made a contract with the estate of Robert W. Morgan to digitally record his shows and voice. Then, in theory, after his death, Robert W. Morgan's voice could still be used to digitally create all kinds of radio programs. You could still have new Robert W. Morgan and Real Don Steele shows five or 10 years from now. With the digital era, you see what they are doing on TV with John Wayne and Elvis Presley. That's a big business now, and agents are making deals with the families because it's the estate that owns the rights after death.

R&R: You travel around the world talking to people. What thought would you like to leave our readers with?

PD: Well, you have to be prepared. I learned that on my own, but when I went to work for Bill Drake, that's what he was about. The public loves the preparation. If you work behind the scenes and build sets and get the lighting and special effects ready, you can put on a hell of a great show, and people love a great show. They always have, and they always will. But you can't put on great show by just turning on the microphone and saying blah, blah, blah. It takes preparation, and preparation is hard work, very hard work. You have to want to really work hard behind the scenes for a long time. That is what a Rolling Stones concert is, and that's what radio is about. I know I said this in the beginning, but I want to say it again: If you sell the music, the music will sell you! It is a sign that I put up in the studio, and every Top 40 PD should do the same.

LEGEND



HELLO, YELLOW BRICK ROAD — Paul Drew (r) parties with Elton John and Bernie Taupin.

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SNOOP WORLD



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R&R CHR/RHYTHMIC BREAKER 37 35



EXECUTIVE PRODUCER: MASTER P



R&R's very own "experts" conduct the simulated launch of America's newest hit music station

Plugging West Palm Beach's CHR Hole

In last year's CHR special, consultants Mike McVay, Jerry King, and Dan Vallie offered their services in two mock missions designed to fill Pop and Rhythmic holes in Milwaukee and Atlanta, respectively. This year, we decided to give two of R&R's self-proclaimed programming geniuses the task of launching a new CHR in one of the few markets left in the U.S. that doesn't have one, West Palm Beach. [Editor's Note: As this special went to press, Clear Channel had just launched a new CHR/Pop outlet in the market. For those in South Florida, compare our mythical station to the actual sign-on in West Palm Beach and have fun!] With special assistance from Mr. Vallie, our two intrepid virgin consultants ventured out to assiduously complete the job at hand.

Los Angeles-based Adampora Consultants, helmed by R&R Charts & Music Manager Anthony Acampora and onetime WMXJ/Miami promotions intern Jake Adams (a.k.a. R&R Associate Editor Adam Jacobson), immediately went to the research table to pull as much demographic and statistical information about the new station's potential listeners as possible.

Behind The Numbers

According to the 1997 edition of *Duncan's Radio Market Guide*, the West Palm Beach-Boca Raton radio market is well-educated, predominantly Anglo, and has an average household income of \$35,680. Health, eating, and drinking services account for 20% of the employment sector; major industries include tourism, aircraft equipment manufacturing, electronics, and sugar (centralized in Belle Glade and Clewiston on Lake Okeechobee).

The Duncan report also says West Palm Beach is ripe for revenue growth in the radio industry. Revenues grew 8.6% between 1991 and '96, with strong growth projected to continue through 2001. The total population recently eclipsed 1 million, and retail sales figures are closing in on \$14 million, up from \$8.5 million in 1991. Additionally, Arbitron research shows that West Palm Beach has a High-Density Black Area representing 11.9% of the total population; the market's Hispanic population is 9.6%, although no HDHA exists.

Of the 21.5% ethnic population West Palm Beach possesses, most fall within the 18-44 demo for both genders. The leading lifestyle profile, as segmented by Claritas Inc.'s PRIZM, is "2nd City Society," which dominates the market at a whopping 33.4%. Other leading categories include "Inner Suburbs," "The Affluentials," and "Landed Gentry." All four categories represent those with large disposable incomes and significant wealth.

According to *Duncan's* figures, approximately \$224.5 million was spent on West Palm Beach media advertising in 1997. Of that, \$87.2 million was split between the market's five television stations, \$86 million went to *The Palm Beach Post*, and \$35.2 million went to radio. The highest-billing radio station? AC WRMF-FM, soon to be sold to James Crystal Broadcasting. WRMF paced the market with \$7 million in billing. Rounding out the top five were Country WIRK-FM (\$5.6 million), AC WEAT-FM (\$5.5 million), and Talk WJNO-AM and Classic Rock WKGR-FM (both with \$3.7 million).

Scanning The Current Landscape

Although WRMF is an AC, it is commonly perceived as a contemporary music station. However, the true ratings winner among younger radio listeners in West Palm Beach is WEAT-FM, known as "Sunny 104.3." In the Winter 1998 Arbitron, WRMF is strongest in morning drive among persons 18-34, but Sunny wins the head-to-head battle with 'RMF in every time period after 10am. In fact, WRMF was clobbered with its dance-oriented programming at night!

Interestingly, all the younger-ended radio stations serving West Palm Beach receive their best ratings at night. Among persons 25-54, Miami stations WHYI (Y-100), WHQT (Hot 105), and WEDR (99 JAMZ) all attract impressive numbers. Out of curiosity, we examined teen listening in the market. What did we find? Sunny 104.3 earned a 13.6 in middays. Comparatively, WRMF earned a 6.0, Alternative WPBZ-FM got a 10.9, and Pop/Alternative WMBX-FM scored a 7.1. Of greater interest to us: Miami's WEDR received a 12.0, WHYI scored a 7.1, and WPOW earned an 8.2 (its lowest daypart among teens).

It soon became clear to us that our main target was no longer WRMF, WEAT, or any West Palm Beach station. Our target was Miami. In women 12-24, WEDR and WPOW attract a combined 25.5 share. In women 18-34, the two stations attract an impressive 9.9. Include Y100's 5.2, and you've got a 15.1 in that demo, plus a 6.2 in women 25-54!

The basics for our new station were settled: It would be rhythmic-leaning, with only the biggest pop records. But how were we going to launch it? It was at this point that Vallie assisted us with a general guideline for building the station.

What's in a morning show? For most, if not all, CHRs, everything. A strong morning show reels in the listeners. However, keeping them there throughout the day is the second-most important programming element the station should concentrate on.

- **CONCEPT** — The station should be a mainstream Top 40 with a rhythmic lean to take advantage of the nonexistence of a CHR in the market. The station will be fun and upbeat, with a sophisticated and contemporary production technique.

- **TARGET** — The broad target of the station is persons 12-34. Its narrow core should be persons 15-29, leaning female.

- **NAME** — Don't spend a lot of time thinking about it until everything else is set and ready to go. However, the name should intertwine with branding, promotional opportunities, and — if possible — something distinctive about your market.

- **POSITIONING** — Your station's positioning statement could be primary, secondary, quantitative, etc. Vallie preferred "Today's Hit Music"; Adams came up with "The Palm Beaches' Party Station," which was met with a thumbs-down by everyone at Adampora.

- **PRESENTATION** — The station's jock presentation should be natural, real, and fun, with a cutting-edge production technique.

- **RESEARCH/MUSIC** — It's already been determined that the station will have a pop/rhythm essence, with only the *biggest* pop/alternative songs on the playlist. It should also be current- and recurrent-driven.

- **JINGLES** — While Adams would love to resurrect the JAM Productions "Flamethrower" package from 1984-85, a package that's fresh and in tune with the overall sound of the station is the best route to take.

CHR: MUST HEAR RADIO!

Top Currents

WEDR (avg. share: 4.0)

AALIYAH Are You That Somebody?
JON B. They Don't Know
MONICA The First Night
MYA #SISQO It's All About Me
BRIAN MCKNIGHT The Only One For Me
GERALD LEVERT Thinkin' Bout It
BRANDY & MONICA The Boy Is Mine
XSCAPE My Little Secret
PRAS MICHEL #ODB... Ghetto Supastar...
BRANDY #MASE Top Of The World

WPOW (avg. share: 2.1)

DEVONTE & TONTO Everyone Falls In...
LAURYN HILL Can't Take My Eyes Off You
MIX FACTORY Take Me Away
PRAS MICHEL #ODB... Ghetto Supastar...
ETERNAL Angel Of Mine
WILL SMITH Just The Two Of Us
KHADEJIA #PRODUCT Here We Go
VOICES OF THEORY Dimelo (Say It)
BIG PUNISHER #JOE Still Not A Player
JENNIFER DELGADO What Is It...

WHYI (avg. share: 1.5)

GOO GOO DOLLS Iris
AEROSMITH I Don't Want To Miss A Thing
WILL SMITH Just The Two Of Us
SHANIA TWAIN You're Still The One
DIANA KING Find My Way Back
FASTBALL The Way
MADONNA Ray Of Light
ALANIS MORISSETTE Uninvited
JENNIFER PAIGE Crush
NATALIE IMBRUGLIA Torn

- **CALLOUT** — Your P1s, persons 15-29, and non-ethnic females should be the bedrock for your station's foundation.

- **MARKETING** — Vallie strongly recommends an upstart radio station buy TV spots. "Creative will be an introduction campaign communicating the essence of the product and stationality," he notes. Vallie also recommends addressing the issues of a station voice, the morning show, who will do the creative/production, on-air features, conceptualizing, and stationality.

No 'Bodily Function Humor'

For a contrasting view of how our new station should be launched, Adams placed a call to former WYUR/Detroit production assistant Zaron Frumin, another member of Adampora's brain trust. Frumin says, "Given that my objective in launching a new CHR would be to offer the listener something they can't find anywhere else in town, I'd do a straight-ahead, mainstream CHR that balanced the rhythmic tracks with the pop/alternative stuff. I'd be faster than anyone else in town on new music, and I'd position myself as the station playing the 'best new hits first.' I'd be more balanced than the competition. I wouldn't play three dance songs

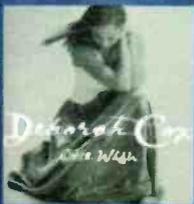
Continued on Page 98

The breakthroughs of '98. The standard for '99.



Monica

The young superstar's major new release, The Boy Is Mine, has already produced today's #1 hit "The First Night" and the hottest #1 record of the year, "The Boy is Mine," the title-track duet with Brandy.



Deborah Cox

She broke onto the scene with her stellar Gold debut album.

Now comes "Nobody's Supposed To Be Here," the premiere single from her eagerly anticipated new album One Wish, which also includes "Things Just Ain't The Same."



Andrea Martin

She's written and produced career hits for Toni Braxton, Monica, En Vogue and SWV. Now her own voice takes the spotlight with "Let Me Return The Favor" – the first single from her debut album The Best Of Me.

Five

Their self-titled debut album entered the U.K. chart at #1. Now, Five has exploded into the Top 40 with their Top 10 hit "When The Lights Go Out." Watch for their new single "It's The Things You Do."



Next

They have the year's top selling record, the double-Platinum "Too Close," which stayed at #1 for a historic six weeks – unprecedented for a new group. Now they continue to dominate with their Gold new single, "I Still Love You," from their Platinum album Rated Next.



Ace of Base

One of the biggest selling acts of the '90s, Ace Of Base is releasing their blazin' new single "Whenever You're Near Me," the follow-up to their Top 10 hit "Cruel Summer" – both from their hot new album Cruel Summer.



Sarah McLachlan

With the Top 5 Gold hit "Adia" along with "Sweet Surrender" and "Building A Mystery," Sarah's Grammy-winning, triple-Platinum album Surfacing has become the biggest of her career.



Plugging West Palm Beach's CHR Hole

Continued from Page 96

in a row, nor would I play Madonna and Celine Dion back to back. I also wouldn't play Prince's 'Erotic City' unless it were properly censored.

"The jocks would be personalities: informative, personable, entertaining, and witty without resorting to 'bodily function humor,' which is about all I hear on FM these days. I'd have certain themes in my promotion and other exclusive segments — lots of little extra fun things to make the station really stand out among the competition. But, most importantly, I'd let the more-educated listeners tell me what they're looking for in a radio station. I'd find out why the listeners are less than happy with the competing stations. I'd also make sure my MD actually uses his ears, his brain, and his judgment to supplement what's in the trades. In other words, he won't be picking the hits out of a hat. And I'd be constantly reinventing my station, always looking to offer more value to the listener and advertiser."

The Morning Anchor

What's in a morning show? For most, if not all, CHRs, everything. A strong morning show reels in the listeners. However, keeping them there throughout the day is the

second-most important programming element the station should concentrate on. Who should we get? Adams goes for the kill: "How about WZZR's *Love Doctors* in morning drive?" Currently in middays at the Fort Pierce, FL-based Rock station, the duo have a 4.9 in teens, 5.9 in 18-34, 5.5 25-54, and 3.8 35-64. However, Adams stresses that

Too often, the top-level management at a radio station — especially a brand-new sign-on — can lose sight of the big picture and microanalyze subsets of data to the nth degree to lure one new listener to their station.

the morning show should be 100% compatible with the overall station sound. "When *Don & Mike* were in morning drive at WAVA/Washington, they had phenomenal ratings," Adams notes. "By 1990, however, the overall image and sound of the station after 10am wholly contrasted with the morning show. Having Howard Stern may spike your ratings in morning drive, but the real programming task is trying to keep those listeners until they leave the office at the end of the day."

The Music That Matters

Too often, the top-level management at a radio station — especially a brand-new sign-on — can lose sight of the big picture and microanalyze subsets of data to the nth degree to lure one new listener to their station. Sometimes it's best to simply let your PIs and potential PIs dictate what the station should sound like, as Chancellor did with KCMG/Los Angeles while fine-tuning its rhythmic Oldies format. The out-of-market 12+ share for CHR and Urban is an impressive 7.6.

Playlist No. 1: West Palm's "New" CHR

Heavy

AALIYAH Are You That Somebody?
AEROSMITH I Don't Want To Miss A Thing
GOO GOO DOLLS Iris
NEXT Too Close
WILL SMITH Just The Two Of Us

Medium

BACKSTREET BOYS I'll Never Break Your Heart
BRANDY & MONICA The Boy Is Mine
FIVE When The Lights Go Out
NATALIE IMBRUGLIA Torn
PRAS MICHEL #/ODB & MYA Ghetto Supastar...

Light

LAURYN HILL Can't Take My Eyes Off You
INOJ Time After Time
JANET Every Time
JANET Go Deep
'N SYNC Tearin' Up My Heart (nights)
JENNIFER PAIGE Crush
SEMISONIC Closing Time
VOICES OF THEORY Dimelo (Say It)

Light Daypart

TATYANA ALI Daydreamin' (nights)
BEASTIE BOYS Intergalactic (nights)
BIG PUNISHER #/JOE Still Not A Player (nights)
PURE SUGAR Delicious (nights)
SWEETBOX Everything's Gonna Be Alright (nights)
USHER My Way (nights)

Power Recurrent

BACKSTREET BOYS Everybody (Backstreet's Back)
JANET Together Again
K-CI & JO-JO All My Life
BRIAN MCKNIGHT Anytime
'N SYNC I Want You Back
ROBYN Show Me Love
WILL SMITH Gettin' Jiggy Wit It

Regular Recurrent

AMBER This Is Your Night
BACKSTREET BOYS As Long As You Love Me

CARDIGANS Lovefool
GINA G Ooh Aah...Just A Little Bit
GHOST TOWN DJ'S My Boo
INOJ Love You Down
MARCY PLAYGROUND Sex And Candy
MARK MORRISON Return Of The Mack
NO MERCY Where Do You Go
NOTORIOUS B.I.G. Mo Money Mo Problems
ROBYN Do You Know (What It Takes)
USHER Nice & Slow
USHER You Make Me Wanna...

Gold

ALLURE All Cried Out
BIZARRE INC I'm Gonna Get You
BLACK BOX Everybody, Everybody
BLACKSTREET No Diggity
TONI BRAXTON Un-break My Heart
C&C MUSIC FACTORY Gonna Make You Sweat
MARIAH CAREY Fantasy
COOLIO Fantastic Voyage
COOLIO Gangsta's Paradise
CORINA Temptation
CORONA The Rhythm Of The Night
DEEE-LITE Groove Is In The Heart
EN VOGUE Don't Let Go (Love)
EVERYTHING BUT THE GIRL Missing
HADDAWAY What Is Love
MONTELL JORDAN This Is How We Do It
LA BOUCHE Be My Lover
DONNA LEWIS I Love You Always Forever
NEW ORDER Bizarre Love Triangle
CECE PENISTON Finally
QUAD CITY DJ'S C'mon 'N Ride It (The Train)
REAL McCOY Another Night
SELENA Dreaming Of You
SNAP The Power
SNAP Rhythm Is A Dancer
KEITH SWEAT Twisted
TECHNOTRONIC Move This
TECHNOTRONIC Pump Up The Jam
TLC Baby-Baby-Baby
TLC Waterfalls
TONE LOC Wild Thing
US3 Cantaloop (Flip Fantasia)
CRYSTAL WATERS 100% Pure Love

CHR: MUST HEAR RADIO!



Based on that and additional music testing and research via callout, a solid musical focus was determined. To see what our chief competitors are playing, the top currents at WEDR, WHYI, and WPOW appear in the sidebar on the previous page.

We then contacted a promotions staffer at a West Palm Beach radio station (who requested anonymity) to review our musical focus. Based on her personal preferences, national callout scores, and preferred titles at Vallie-consulted KZQZ/San Francisco and WWZZ/Washington, the preliminary playlist on this page was created.

Conclusion And Name

In West Palm Beach, Adampora Consultants considered three target radio stations on which to place our format. Once the Fairbanks Communication divestments are complete, Clear Channel will assume control of several stations, including Country WXFG-FM (95.5 MHz) and Adult Standards WTPX-FM (105.5 MHz). Both signals can be heard clearly throughout the entire market, and both stations are underperforming in the ratings. We were also intrigued by the two Fairbanks stations James Crystal Broadcasting would have in its possession: AC WRMF-FM and older-skewing AC WRLX-FM.

Lastly, we considered WMBX-FM, a Pop/Alternative. The station is now owned by Palm Beach Radio Broadcasters and is a sibling of Alternative WPBZ-FM, a highly successful model for the format nationwide. Since our research showed heavy cross-pollination between the two properties, the company could protect WPBZ by attracting more women and shifting the demo older while adding a powerful flank that could give the company a virtual monopoly on the younger demos.

The scenario we chose: James Crystal Broadcasting's WRLX-FM would flip to a dance-oriented CHR/Pop format as WLDD-FM, known on-air as "Wild 92.1." A billboard campaign featuring the station logo would set up a major television campaign heralding the arrival of our big morning show in the next two to three weeks, following a 9200-song countdown. In the process, WRMF would shed its younger-leaning pop titles and embrace the 25-54 cell, so it could better win the overall war against WEAT-FM.

CHR Y2K

In the year 2000, CHR ratings and revenue of the format will continue to grow. However, we will see a lack of up-and-coming air talent due to continued elimination of training grounds and a lack of passion on the part of newcomers. In the year 2000, I will probably have greater responsibilities spread over more stations — it's the way things are going.

NAME: **DOM "DOMINO" THEODORE**
 POSITION: APD
 CALL LETTERS: WFLZ
 CITY: TAMPA, FL

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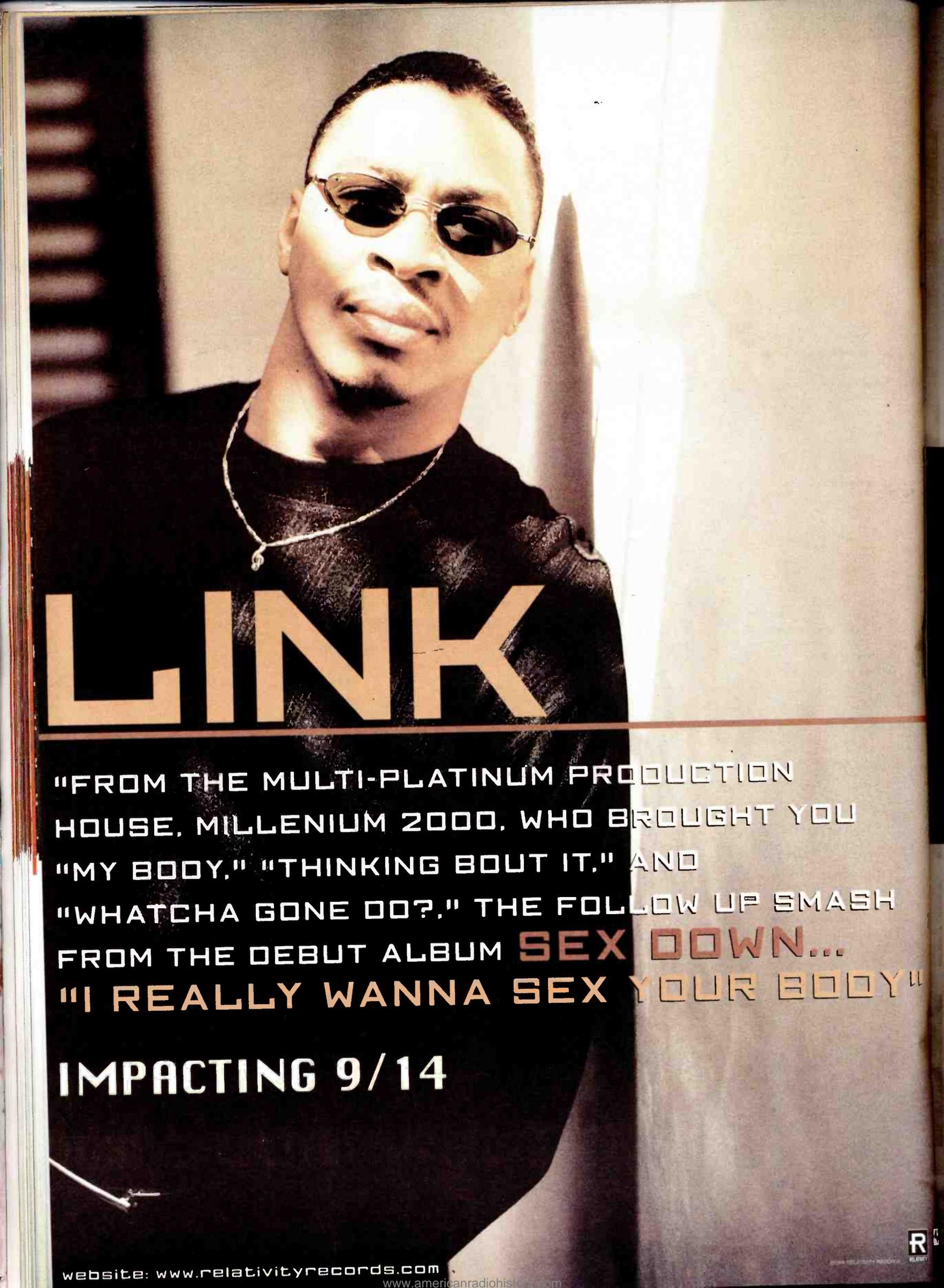
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"FROM THE MULTI-PLATINUM PRODUCTION HOUSE, MILLENIUM 2000, WHO BROUGHT YOU "MY BODY," "THINKING BOUT IT," AND "WHATCHA GONE DO?," THE FOLLOW UP SMASH FROM THE DEBUT ALBUM **SEX DOWN...** "I REALLY WANNA SEX YOUR BODY"

IMPACTING 9/14

Dan O'Day shares basic, ready-to-use tips to keep talent at their best and on their toes

The Importance Of Checking Up On Talent

By Dan O'Day

**CHR:
MUST
HEAR
RADIO!**



When it comes to the art of training and coaching talent, one of the most respected names in our business is Dan O'Day. So when it came time to ask someone to conduct a PD talent training session at this year's R&R Convention, he was an easy choice, especially as he is also an R&R alumnus. The title of his session was "How To Critique And Coach Radio Talent," and here's O'Day in action.

I thought I would share some of the questions that I find myself asking as I listen to either a live show or an aircheck of a jock. I try to ask questions that the jock can't argue with. The problem with jocks is, if you say, "You talked too much," he will say, "No I didn't. That's how real people talk. I am not a robot, I'm a real person." So I would not say, "You talk too much"; I would say, "Were you prepared?" When you examine the break, you discover he had only two pieces of information to deliver. He was supposed to tell people the temperature and the name of the next song. Apparently, it never occurred to him to find out those pieces of information before he opened the mic.

Are You Worth Hearing?

Another question I ask is, "Do you sound like this is worth listening to?" When I do air talent seminars, usually the first thing I say is, "Everything you do on your show or radio station you do because it has a value." So, if you rush through a promo, forecast, or PSA sounding completely bored, you are giving a message to your audience that, "This isn't interesting enough for me to pay attention to, so why should you?" If you're not interested, there is a good chance your listeners aren't.

Another question is, "Why did you do that?" They will say, "I was supposed to. It was on the log. It was on the schedule." That is not a valid reason. You need a deeper, more meaningful reason for everything you do on your station and on your program. So if you introduce the next program element, why do you do that? What's your goal? When you listen to a jock who makes no impact, who just fills up space or takes up time, ask him what he was trying to accomplish. If he says, "I don't know," then he really should not have had your permission to open the mic. You have to have a specific goal every time you open the mic.

Did you do what you had to do, or did you do what you wanted to do? [Plays an example.] That jock opened the mic and realized that he was going to ask a trivia question. He was desperately searching for the question and the prize while he was on the air. He could not make it sound like he waited all morning to ask this fascinating, challenging question. He cannot make it sound like he has been waiting all morning to give away this great prize. He didn't know what he was going to ask or what the prize would be until we did. If I were to ask him why he did that? "Well, I was supposed to; I did what I had to do as opposed to what I wanted to do."

Listener-Focused Radio

Is the info presented from the listener's self-interest? I really believe in listener-focused radio. In my experience, listeners don't really care that much about the radio station, they care about their own lives. Did you do it from a listener's POV? I never again need to hear a PSA that begins with the words, "Y-106 wants you to know." What are you, my mother or something? Don't tell me you've got something I have to know. If you've got something to tell me, I'll be the judge of whether I need to know it. How do most radio people do PSAs? They start with the radio station's calls or the organization, and then they go to where and when the event is and, finally, what the event is and why it might be of interest to people. It's the exact opposite of how it should be done.



Dan O'Day

If you can get people to picture something, you've got them. This is the exact opposite of how radio stations do PSAs. The example didn't mention the organization until the very end. The first thing he started with was the

listener, and then he expanded outward. Another question: Did you make it your own? You're a radio personality as opposed to an announcer. Everything you do on your radio station should reflect your own unique personality in some way. You still respect and serve the format.

Jocks have tried to be topical because their PDs and consultants have told them to be topical. You know how they do it? They will say, "Hey, did you see in the paper today?" Everyone reads their hometown paper. Apparently, the person who programs more morning shows than anyone in the country is the features editor of *USA Today*. Or they will take some tabloid article and read it verbatim, and for their own unique personal comment they will say, "What do you think of that?" Your listeners know how to read. They don't need some dummy on the radio reading to them. If you see something in the paper that you want to share with your audience, read the article to yourself, jot down a couple of notes, and put the article away.

The Personal Touch

Here in Los Angeles, there is a DJ called Greg O'Neil who I used to hear do mornings on KXEZ. KXEZ was a Soft Hits station, not a personality station. I would notice as I would wake up to him that there was a newscast twice an hour on his show, and the newscaster would always end it with a kicker story — a humorous true story in the news to end on a light note. I would notice that O'Neil would have something humorous to say about the kicker story every day. I realized that he must be cheating. He must be sneaking around behind the listener's back to find out what that kicker story is to say something humorous, glib, and verbal. In doing so, he always made it his own.

Ask Yourself ...

- Were you prepared?
- Do you sound like this is worth listening to?
- Why did you do that?
- Did you do what you had to do, or did you do what you wanted to do?
- Did you use active or passive language?
- Do you relate to the music?
- Did you surprise the listener?
- Did you promote?
- Did you make the listener want to listen?

[O'Day plays a tape of a jock telling a funny true story.] Not the funniest joke you have ever heard, but think about how this works with the listener. The listener hears this and goes to work. Around the water cooler, they are talking, and they say, "Did you hear on the news about how a guy tried to rob a McDonald's, and they chased him away by throwing a Quarter Pounder at him?" And the listener says, "Yes, that's assault with a cheesy weapon." He's not going to credit Greg O'Neil. They are going to laugh and say, "How do you come up with those?" He will say that he is just naturally funny. But he will think back to where he was when he heard that news story this morning, because O'Neil made it his own, as opposed to everyone else who just read it and said, "Boy, what a stupid robber that was." And if he hears it on another radio station or sees it on the evening news, he will harken back to where he first heard it — not because it is where he heard it first, but because it is where someone made it his own.

So when I am listening to jocks, I think, "Did you make it your own or did you do it the same way everyone else would do it?" If you are doing it the same way that jocks a, b, and c would do it, why do we need a, b, and c? Let's have one of you and save some salaries.

Did you use active or passive language? I tell jocks to use active verbs, not passive ones. Don't be like so many jocks and go on the air and say, "Later on this hour, there will be more chances to win tickets." Use active language and put the listener in the picture. "How would you like to be front-row center Friday night for Bon Jovi? You want to go? Pick up the phone and call me." You could have a

million pairs of tickets to give away, and they don't care. You got one pair of tickets with their name on it, and maybe now they are interested. Close your eyes and picture this: Later on this hour, I will have more tickets to give away. What did you picture? A clock, a guy, tickets, etc. How many of you pictured yourself entering the contest or going to the concert? That is the picture you are supposed to paint. What pictures did you create in the listener's mind? Radio is all about painting pictures. It's the combo of auditory and visual that makes radio so powerful. Once

I never again need hear a PSA that begins with the words, "Y-106 wants you to know." What are you, my mother or something? Don't tell me you've got something I have to know.

you have the listeners picturing someone or themselves playing the game, you have won half the battle. If you talk to car dealers, you find that one out of 30 people who walks into a showroom buys a car. You can change that

Continued on Page 102

The Importance Of Checking Up On Talent

Continued from Page 101

to one out of five if they test-drive it. In radio, get them to test-drive it, get them to project, to participate.

Relate To The Music

Do you relate to the music? It's amazing to me to listen to music-intensive stations and almost never hear the jocks use the music in some meaningful way. Instead, they treat the music like product. The name of the product is, and you can buy it there. It comes from this package, meaning this CD. They might mention that you can see it displayed in concert, but they don't use the music. And you know, for a music-intensive station, the No. 1 reason people tune in to your station is for the music. They have an emotional attachment or bond to the music you play, and most jocks don't use it.

The more you can relate to the music, the more you can relate to the listeners. There are billions of ways to do it. There is a common bond when the jock is listening with the audience. I can't stress this too much, the importance of using the music on a music station to connect to your audience. If you play familiar music, your job is not to say, "Okay, you are about to have the same experience you always have when you hear this song." Your job is to make it fresh. All these jocks love to complain that there is nothing new to say. Those of you who are PDs, when you listen to one of your jocks, listen to a show and notice if, in the entire three or four hours, there is really one time when the jock relates to the music. If the answer is no, you don't have a real dangerous show, and your cume could be higher. Is it just product? Could this have been yesterday's show? Most radio shows are a simply of series of unrelated events presented sequentially. A great show, however, flows. The shows that don't flow, you know it.

If you are part of a team, you need to know if you have the same goal. When you open the mic, you should know where you are headed. There is a great dearth of drama in radio, getting the audience thinking, "I wonder what is going to happen next." The shows that have drama are the shows that have a long Time Spent Listening. It might be something simple — that you asked something personal or a really strong setup. Keeping it personal and build-

ing rapport with the listener are important. When you ask the listener their name, write it down and start the next sentence with it and use it as often as possible. When you build rapport with the caller, you are with the audience. You are turning those people from voices into human beings. You're giving them names, and it makes it easier for people to picture them.

Enjoy The Silence

I am impressed by the way Mark & Brian are not afraid of silence. They know that it's their show. They aren't afraid to let the listeners be the star of their show, because they get the credit. Most DJs are terrified of silence. The good radio people know that when you have a guest and they say something, instead of jumping right into something, sit there and smile. They will get the message that, "Oh, I'm supposed to add something." That's usually when you get something really good, especially from an interview with a newsmaker. When they give you their pat answer — the one they have rehearsed — if you sit there and stare at them, they will think that they're supposed to say something else. Finally, I'm impressed with the way Mark & Brian are supportive of the callers. Despite the situation, they don't make fun of them.

Did you promote in a way to keep people listening? That's the purpose of promoting, not just to talk. Did you tease? Even the most mundane pieces of info can help build your Time Spent Listening if you tease them effectively.

listening is to surprise the listeners. How can I do something appropriate, but different? Theater of the mind. Make them feel what you have experienced. It's not about words, it's about pictures, feelings, and experiences. A writer, a

CHR: MUST HEAR RADIO!



creator, a star gets an idea and holds it in front. How can I polish this, make it better, bigger, more compelling?

Questions to ask when critiquing jocks: Did you reveal something of yourself? I don't know anything more powerful than this. The more you reveal of yourself, the more you become a person, rather than an announcer. People don't relate to announcers. Another aspect of radio is not just theater of the mind, but one-to-one communication. Was there any? Don't talk to the group; it's me and you.

Did you promote? Most radio people are bad at promotions. If you weren't ready for it, it's gone. Too bad you missed it. If it's worth doing, it's worth promoting. Let people know it's

coming. Did you promote in a way to keep people listening? That's the purpose of promoting, not just to talk. Did you tease? Even the most mundane pieces of info can help build your Time Spent Listening if you tease them effectively. Casey Kasem built his career on the tease. When Casey begins his show, his goal is to keep you there 10 minutes, then how about another 10, then another. Power of the tease.

Did you maximize the break's impact via the setup? Did you make it bigger? That's what radio is all about, taking whatever is next and making it more compelling, more fun, less likely for the listener to tune out from. Finally, did you make me listen? That's the job of the personality. It's the PD's job to build cume, to get as many people as possible to sample the radio station. The PD uses ads, marketing, and promos to do that. Once someone has stumbled upon our radio station, it's the personality's job to make them listen, to convert them from strangers to friends.

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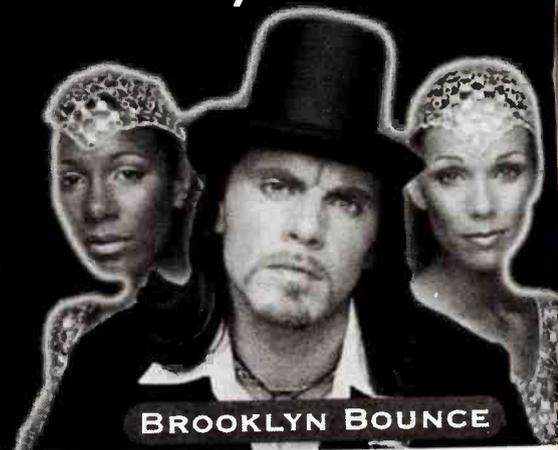
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Randy Michaels believes there's no substitute for great talent

The Secret To Managing Creative People

by Randy Michaels

Managing creative people. Some managers might feel this is a thing of the past, thanks to consolidation, satellite delivery, digital radio, etc. Who needs to worry about training and developing a personality? According to Randy Michaels, if that's how you're thinking, be prepared to lose in the ratings battle — and in every other area. Michaels doesn't buy into the idea of technology and automation taking the place of live jocks.

His compelling argument to that end was the highlight of a past Morning Show Boot Camp conference in Atlanta, where he brought down the house. A lot has happened since then to Jacor and Randy Michaels, but his presentation made such an impact on me and was so informative that we decided to run, verbatim, a portion of his talk.

Threat Of Technology

Right now, as the radio business is in great change, there are some who would question whether we need to worry about managing creative people much longer. At the speed technology is traveling now, and the way a lot of these stations operate, they can sound a hell of a lot better without you!

With today's technology, you can put in a master control system and a jock can lay down every break for the hour, go out for lunch, do production, whatever. People selling this equipment are showing you how to do the morning show, lay it all down in 10 minutes. Somebody else can come in for a couple of hours and do production and a couple of hours of drive live. If you have a highly formatted radio station, it sounds good; it doesn't sound automated. So why are all you guys that important anymore? I think some broadcasters can be convinced that you're not.

Well, here's the good news: They couldn't be more wrong. We are in the middle of fundamental changes that make what you do more important than it's ever been before. I think duopoly is seen incorrectly. Broadcasters are saying, "Hey, I can fire one receptionist. I can use one engineer. Isn't this great!" Well, that's stupid. The point of duopoly is to

concentrate force in a market and develop a multibrand strategy. If you can save some money on a receptionist, God love you. But that's the sucker bait.

As I get older, I hate change as much as anybody. You can't fight change, but within most of our careers we're going to see more delivery sources. We're not that far away from direct satellite broadcast radio — things that are being put in place in Europe right now. Fortunately, the regulation is way behind the technology. The government is going to delay what has been on the way for some time. But it is coming! And it's absolutely clear the only way we're going to assure ourselves of winning is to build radio products around highly desirable, difficult-to-duplicate programming attributes.

If I have the show that you want to hear, it doesn't matter if it's on AM or FM, digital or satellite, s-band or l-

band — it doesn't matter if it comes through the goddamn toaster! Whether it's Howard Stern, Rush Limbaugh, the Cincinnati Reds, or whatever the hell it is, people are going to tune in. The medium isn't always the message. Sometimes, the people want the message.

So if we can control that human software — you — that's how we keep a leg up. It's really important for bright broadcasters to be developing talent who make a difference. I don't doubt that there's a way to make a lot of money with 10-in-a-row, 12-in-a-row. There was one time when you could go out and make music research, and you had 10-in-a-row, 12-in-a-row, and you were really hot stuff. You were ahead of the game. Now it's table stakes. Who's not playing the hits? OK, I've got a list, too, but let's not go into that. Playing the right records is sort of fundamental. If you can't get that done, you're probably already out of the business.

Precarious Art

It's those that have real, valuable, desirable, hard-to-duplicate programming attributes that are going to make the difference. In this increasingly fragmented world, they are going to become more and more important. In terms of the precarious art of managing talented people, I've had my share of failures and times of confusion. I agreed months ago to come here and talk to you about this, but I'm probably not the person to do it. Because as I started to think about all of the things we know about how to manage creative people, I started to think about all the areas where I fall short.

I wrote down some important points on what is essential to manage creative people. The first thing you have to do is build trust. Being honest seems pretty obvious, but it's hard to do. An awful lot of programmers make a big mistake here. Managers and PDs think there are some things we have to keep secret. You will find air talent don't really trust us too much of the time. Often it's because they're just paranoid, but often it's that we made them paranoid.

It's so easy, when you're trying to hire somebody, to blue-sky a little bit — to make suggestions about the way it's going to be and to

gloss over the things that aren't so good and communicate expectations that are a little greater than they ought to be. When hiring talent, it's important to me to underpromise and overdeliver. Because it's so easy — without meaning to jerk anyone around — to make a suggestion that sticks in someone's mind. Then, when it doesn't come true, they don't trust you.

I got scolded once by a seller who asked me, "Are things going to change?" I said, "Absolutely, but I don't know how. Different company, different culture, different priorities — I don't know what's going to change, but what I'm going to advise you to do is do your job, prove that you are one of the keepers, prove that you are indispensable. If, after a few weeks, you haven't found a way to make yourself indispensable, then you should worry."

Then I get, "What are you trying to do? You're trying

jacor



The noise you can't ignore.

to kill this thing! People are going to walk out." No. I'm trying from Day One to tell them like it is.

Being fair is a pretty hard thing to come up with. What looks fair to me might not look fair to you. I'd like to talk a little bit today about how to be fair, how to admit mistakes. We all make mistakes. I make a lot of mistakes. It's real easy, obviously, if you're in a management position, to share a lot of credit, so I want you to know that most of the ideas I'm going to share with you today are not mine. If the people whose ideas they are were in this room, I would share the credit.

I will tell you that the No. 1 responsibility of a programmer, manager, or anyone dealing with talent is to pay attention. Being on the air is a neurotic, psychotic, sick thing to do. Performing always creates insecurity, and performing for people you can't even see — it's an unbelievable insecurity. The definition of neurosis is irrational behavior by an otherwise rational person. Performing for people you can't even see, if you think about it, is crazy. If you do something and it's great, you know nobody heard it. If you do something and it's awful, you know everybody heard it. If the phone rings, it's pressure, and if the phone doesn't ring, it's disaster.

PDs: Are You Listening?

The biggest function a program director can perform is to pay attention. It doesn't matter how you pay attention, even if it's remotely positive. How many PDs in this room sit in their offices with their doors closed and communicate with memos like morons? Open your door, be accessible — and I don't mean just to morning talent. I mean overnights and weekends. You have to find a way to pay attention. Whatever works for you. You've got to find a way to hear what's going on. You've got to practice MBWA: Management By Walking Around.

So often a jock comes in, and they're pissed about something. A lot of time, managers are scared of these people. It's real important that you build a relationship with your staff so they can tell you the bad news from their perspective and not just the good news. You've got to have empathy. See things from the other person's POV, and that means listening. Let's face it, if we're moderately successful, if we've locked a couple of good books in a row, if the billing's up, if the cash flow's up, if we're moving up on our competitors, we all begin to feel like we're pretty damn smart. Megalomania sneaks in pretty easy, doesn't it? And it's hard on you; you want to talk. It's hard to listen to another person's POV, especially if it's dramatically different from your own.

A manager buys out the competition, puts them together in a duopoly, and thinks everyone should see the benefit, everyone should be happy. Now the production guy is going, "Huh! Now, they'll expect me to do twice the number of spots, and they're probably not going to give me a raise. Those cheap sons of bitches." That's what they'll do, right? The people issues are always more difficult than they look on paper. You take two competitors, put them together on a piece of paper, and you say, "Hey, we're one big happy family!" But everyone's remembering last week, when you were screwing with each other's remotes and promotions.

Continued on Page 106



Randy Michaels

LAWMAN PROMOTIONS

103.5 KTFM



"It Don't Matter If You're Black Or White"



"Cliff's Petting Zoo"

WILD 94.9

BEAT 104.3



"You Quiero Lawman?"



"Sock It To Me"

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"Hi Kids, It's Bruce"



"Tuesday at 4 O'clock"

Power 92.5
WHERE THE MOB LIVE

WILD 106.3



"Concerts That Blow Your Competition Away"



"That's The Way Love Goes"



"Drag Night Bowling With Michael 'Low Score' Martin"



"Scorpio?"



"Uptown Baby"



"Hot Tub...Poppin' Bubbly"



"Consulting?"



"Billy Bobs"



"Leavers!"



"Slow Down MASE, You're Killing Me"



"If This Is A Music Call..."

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"AND JU DON'T KNOW"

The Secret To Managing Creative People

Continued from Page 104

Sell, Not Impose, Vision

Just because you're the boss doesn't mean you can impose your vision. You're going to have to sell it. Leadership is all about getting somebody else to do what you want because they want to. There are lots of ways to motivate people. You can motivate them with fear: "Do it, or I'll fire you." You can motivate them with money: "If you do it, I'll pay you." You can motivate people by belittling or by recognizing. But the one best way to motivate someone is if you can get them to share your vision and to share it passionately.

A manager can't handle everyone the same way. Some folks need more attention than others, some need more suggestions than others, some need more reinforcement. It's up to you to read people, to stop and listen and hear what someone's real concerns are, and to respond to them appropriately.

Correct gently. OK, I admit making a few mistakes in this area. No one likes to be told what to do. Everyone's ego is fragile. We all have big egos, and talent especially so. Big egos and big insecurity — it's a dangerous combination. It's dynamite. So allowing talent to save face is really important. Instead of saying, "You were wrong," ask questions. "It would be easier if we did it this way. It would be better if we did it that way. Did I forget to schedule you any hits today?" No, I'm sorry, that's the wrong question. Be tough on the performance if they blew it, but not on the person.

So far, we've talked about how fragile these people are, how we really have to handle them with kid gloves. But at the same time, you can't just sit in your office and say, "Do whatever you want." The real art of managing talent is the art of creating freedom and building respect. You've got to know where the lines are, and you have to very clearly communicate those lines. You've got to deal with dishonesty and subordination and laziness in a powerful and effective way, or you're going to be the horse, and they're going to be on the saddle, and that ain't gonna work.

Creative individuals want freedom, but they also want discipline. Everybody wants to see the vision. Everybody wants the leadership. Figuring out which mountain to climb and what route to take is hard, and if you can come in convincingly and provide the leadership, they'll follow. Trying to convince talent that getting help from people can further their career is one of the most challenging things a manager of talent has to do. But you owe it to them to teach them teamwork. You notice there's no "I" in "team." That doesn't resonate real well with big talent. It's a very tough thing to know when to discipline and when to just stay out of the way.

Listeners On Top

In the past, there were guys in the corporate office, and the GM worked for them, and the PD worked for them, and the talent worked for them. The listeners came down somewhere at the bottom of the pyramid. Well, there's been a whole lot of talk since the '70s and '80s about putting your customers first. There's always been a view that there are two types of customers: the advertisers who pay the bills, and the listeners who listen for free.

There's always a production/sales yin and yang with any company. It's particularly hard in radio, because you have two different sets of customers. The advertiser wants his commercial, and he wants it heard by a lot of people — but people don't want to hear the commercials. So, in the old days, when there were fairly few radio stations, it was the advertisers that drove everything. Today, most stations look at it like advertisers advertise because of listeners, and not the other way around.

The manager's got to keep the license and provide a re-

turn on investment; the PD's got to get the ratings so the sales guy can go out and pick pockets. It's a real simple business. We're selling thin air. We're in one of the easiest businesses to understand. The hard part is getting the talent to attract the listeners. And I would suggest it would be a lot smarter to turn the whole pyramid over and support the talent.

I hate radio union! Let's create an "us" and "them" — that'll build a team, won't it? Yeah, let's go get those guys in management! This is not a coal mine. If we're not working on the same team, if you need to get an agent to screw the manager, you're working at the wrong place. Yeah, we work with agents; it's not always horrible. We've got to be on the same team, we've got to have the same vision. If you can't be the person to provide the right things for your talent, shame on you. Don't take advantage of your talent. If you hired somebody and they're worth way more than you're paying them, pay them more. Don't screw your people, watch out for them. Your talent is what drives your radio station. Anybody can go out to the record stores and buy a CD.

That's Entertainment!

I think one thing we do rather poorly as an industry is using show business to make our point with talent. You know how morning people start to buy their own act? It happens. Did you ever hear *Mark & Brian* in Birmingham? Killer. Audience focus, topical about whatever went on that day — they had their arms around that city unbelievably well. Did you hear them when they went to Los Angeles? Same thing. They hit that

town, and they were one of the hottest items. Did you hear them a year later? They're in the press, all the stars are listening to them, and they start thinking, "Gee, everybody's into us." Then, the whole show is about them. "Yeah, I had breakfast this morning. I went to the grocery store." The whole show is about them. Ratings are right in the toilet. They started to believe that they were the music, that it was all about them.

It's important to dramatize. If you're going to give out ratings bonuses, you could put them into the checks, or you could have a meeting, or you could do it in \$100 bills or \$20 bills. You pass the first bunch around, and everybody gets excited, then there's another envelope. That kind of stuff is dramatizing and directing in a very powerful and foreground way. Sometime when you're working with talent and you want to go over a tape, when you want to show someone how to be efficient and how to edit, have a couple of hours written down on easel. Give them a pencil and say, "Why don't you work on editing that. Is there a better way to do it?" That's pretty powerful voodoo.

When we started the Power Pig [WFLZ/Tampa], we didn't just explain the format, we had the people come in who produced all the elements and lay it all down and show everybody how the double-punch and triple-punch worked. Everybody got to practice, and then we went out in the yard, opened up the boxes, and everybody got a T-shirt, a 25-foot Q105 logo, and a big basket of tomatoes. Then we got two big cases of spray paint, and we had all the station vehicles painted in pink, wrote all over them, and got the jocks to do it. Man, that is dramatizing the start of an idea using emotion and enthusiasm, persuasion and imagination. Dramatizing your idea is one of the most effective ways to communicate.

It's really important for us to communicate in terms of concepts and principals. If you want to have the 10-in-a-row station, light rock with less talent that you can listen to longer whether you're at home or at work or in the car — "We've got your favorites and best variety from the '50s, '60s, '70s,

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'80s, '90s, yesterday, and today, write it down" — that's fine. You don't have to pay a lot. You don't have to send anyone to these annoying meetings. A woman with a nice voice who can push the button will do fine.

Understand The 'Why'

If you want to have talent that cuts through the bullshit and that matters to people and becomes really powerful for your radio station, rules are bullshit. Concepts are everything. You need to sit down with talent and say, "Look, here is how our clocks work. We're playing a power here because our competition is doing something suckie." That's exactly what you want: talent that not only understands the "what," but also the "why." There are way too many people in this business who are doing it because they heard it on some other station without even understanding the reason. There are so many examples of this, I don't know where to start.

My favorite is when WNBC beat WABC in the music war on AM. It was like getting a better berth in the Titanic for a moment. There were a lot of interesting things that came out of that, but one of them was that WNBC was very cleverly emphasizing the "N." They had one letter difference from WABC. WABC was the No. 1 music station, and WNBC was W^NBC, "The Next One." So I drive up to Albany, and I get close to Syracuse. At that time, WNBC was the big Top 40, and WOLF was the also-ran. Guess what their liner is? W^OLF, "The Next One." How much respect can you have for that guy?

If you can't get a jock to do what you want him to do, you probably haven't explained it right. Or maybe your reason wasn't good enough. You have to teach principals, not rules and policies. I think if you have somebody just starting out, you owe it to them to teach them the format. The guys taking calls and bringing records from home, you've got to stop that.

We can take all the people in this room and give them a paint-by-numbers set to paint a vase of flowers or an elephant or whatever you want. If you're willing to follow the instructions, if you're in fear of your job, if you expect not to get paid if you don't take the red and put it in all of the number 1s and take the green and put it in all of the number 2s, then we can all paint a reasonably similar picture of flowers or elephants or whatever the hell. And that's what a lot of people want out of their radio station. But that isn't art. That's paint-by-numbers. It's not bad, if that's what you like, that homogenized, same everytime thing.

If you want art, you'll get artists who say, "Let's paint some flowers," and everybody's flowers will be different, won't they? It takes a little risk, and some of them are going to be offensive to people, some are going to be weird. If you're a PD or manager and you expect your talent to paint by numbers, you're screwing everybody.

**Just because you're
the boss doesn't
mean you can
impose your vision.
You're going to
have to sell it.**

This is a crazy business. No matter how much education you have, no matter how smart you are, no matter who you know, you are going to suck when you start. You're in a business that's on 24 hours a day, seven days a week. When the weather's bad and everybody else has a day off, that's when we really have to come in.

When you're starting off, you're going to work holidays, weekends, overnights; you're going to work around crazy, egotistical people. Your job is going to be at the whim of Arbitron, which has statistical reliability that's absolutely crazy. People get fired, people get ratings, people get bonuses, formats are changed, all on statistical wobbles. It's a crazy thing to do with your life. If this isn't something you need, you're sick to do it.



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The sound of music

Hits For The New Fall Season

CHR: MUST HEAR RADIO!



The most important season of the year is upon us. The Fall Arbitron sets the crucial rates for radio stations well into 1999. Sales projections are being done right now for 1999, so the importance of having a good fall book is critical to most radio stations.

On the record side, the holiday season for most labels is make or break. It's a time that consumers get excited about music and, thankfully, are out shopping. It's also a very important time for the labels to get their new music exposed on radio stations. That's where we come in. At the crossroads of radio and records for 25 years, R&R has been delivering the information vital to our industry. For a close to this year's CHR special, we couldn't think of anything more important than delivering to you the new fall season of music. Here's to the hits!

a new band), we must also look ahead to the tremendous product about to be released.

From Monica's album, "The Boy Is Mine" is the biggest single of the year (her duet with Brandy), and her first solo single, "The First Night," follows. The album is loaded with wonderful material. Deborah Cox's second album shows the blossoming of one of the great voices in the business. Wait till you hear it. It's Deborah time. From Next's *Rated Next*, the release of "I Still Love You" will continue to drive this album to new heights (it's already selling a steady 35,000 a week of "Too Close" and has gone platinum). And finally there's Andrea Martin. You have heard her songs ("Don't Let Go [Love]" by En Vogue and "Before You Walked Out Of My Life" by Monica). Now you will be treated to this great composer/producer as an artist. Remember the name! We also have new groundbreaking mainstream product from Bad Boy and LaFace.



Elliott



Fontaine

PETER NAPOLIELLO

Sr. VP/PROMOTION
A&M RECORDS

Just out is "My Favorite Mistake" by Sheryl Crow, a multi-format smash from the five-time Grammy winner. It was also produced by Sheryl Crow. It's top priority for A&M, with a major roll-out plan that consists of a high-visibility marketing campaign including television, advertising, and an aggressive retail campaign. Servicing all formats as well as CHR.



Napoliello

Also out already is "The Way It's Going Down (T.W.isM For Life)" by Shaquille O'Neal. Servicing CHR/Rhythmic and Urban. It's the debut release on T.W.isM/A&M Records from the NBA superstar. Featuring Peter Gunz.

Coming in September is "One Big Love" by Patty Griffin. This great singer and songwriter is coming off a top five Adult Alternative hit and an Alternative base, and A&M will continue to build and develop her at the CHR level. This music has received critical acclaim at the press level. Summer tours included the Lilith Fair.

With a huge Alternative, Active Rock, and mainstream Rock base coupled with platinum success, Dishwalla is back with "Once In A While." With a huge CHR fan base from "Counting Blue Cars," this song will be a lock for CHR radio and is a highly anticipated track for the Pop format.

Also on the way is *On A Day Like Today* by Bryan Adams, a true masterpiece from the multiplatinum superstar. A major roll-out campaign will ensure chart-topping success at all formats. Key programmers are already screaming, "SMASH." Expect to see a highly visible Bryan Adams, i.e. shows and television. Produced by Bob Rock.

And, finally, expect a monster year for Jonny Lang. This gifted 17-year-old guitarist and vocalist is coming off a platinum album and worldwide rave reviews. A&M is poised to make Jonny Lang a household name.

Thanks for your support.

JIM ELLIOTT

VP/TOP 40 PROMOTION
ARISTA RECORDS

While we are continuing to enjoy the successes of Sarah McLachlan (*Surfacing* is now 4x platinum), Next (coming off a No. 1 single), Ace Of Base, Usher (*My Way* is also 4x platinum), and Five ("When The Lights Go Out" is achieving great results as a first release from

ANDREA GANIS

EXEC. VP/PROMOTION
ATLANTIC RECORDS

It's already been an exciting year with the ongoing achievements of Brandy, Matchbox 20, and the *Dr. Dolittle* soundtrack, but the vision of Hootie & The Blowfish, Sugar Ray, and Duncan Sheik on the immediate horizon is heaven. And then there's the possibility that Jewel may have her second album out as soon as November! But, at this moment, Brandy has re-emerged as a true airplay powerhouse, and there's no denying her star quality. The singles: "The Boy Is Mine" and "Top Of The World," followed by "Have You Ever." Hootie have stepped forward with a brilliantly exciting record and their personal best. If you saw them on the *Today* show, you heard the first single. "I Will Wait," from the album *Musical Chairs*, went for adds last month.



Ganis

Duncan Sheik's second album proves why he's the best of a new breed of talented singer/songwriters. "Bite Your Tongue," the first single, heads to radio September 7. Sugar Ray have been busy in the lab, perfecting their third album (due this November). Phil Collins collaborates with Babyface on a rendition of Cyndi Lauper's "True Colors" for Collins' forthcoming hits collection, due in September. There's also news on the soundtrack front. Tom Hanks and Meg Ryan co-star in *You've Got Mail*. Look for the Atlantic album in the fall.

JUSTIN FONTAINE

VP/NATIONAL POP PROMOTION
CAPITOL RECORDS

This fall promises to be a very exciting and rewarding time at the Tower. We are currently in the middle of one of the biggest success stories of the year with the Beastie Boys. This project has unprecedented sales, requests, and tour excitement! Our previous success with Marcy Playground, Everclear, and the Foo Fighters will set the stage for new singles for the CHR and AC formats. Marcy Playground will follow up one of

the biggest hits of the year. "Sex & Candy," with another clean and catchy track called "Sherry Fraser." Alternative began embracing this in August, and CHR will follow. The Everclear album (which is platinum-plus) will yield "Father of Mine," which follows "I Will Buy You A New Life," a track that reintroduced CHR to this band. Look for it to surface in late September. Our wild card for the fall is Bran Van 3000, a very talented group from Canada that has delivered a rhythmic pop track called "Drinking In L.A." New releases from Liz Phair, Sonichrome, and Tommy Henrikson will warm up at Alternative this fall and then cross to the Pop format.

CHARLIE WALK

VP/POP PROMOTION
COLUMBIA RECORDS

Fourth quarter releases:

- ANOUK Nobody's Wife
- TAL BACHMAN She's So High
- BIC RUNGA Sway
- CYPRESS HILL Tequila Sunrise
- DIXIE CHICKS Wide Open Spaces
- GETAWAY PEOPLE Chocolate
- SOPHIE B. HAWKINS Lose Your Way
- LAURYN HILL Doo Wop (That Thing)
- JD AND MARIAH CAREY Sweetheart
- JULIE BAND Bad Day
- KENNY LATTIMORE Days Like This
- LORD TARIQ & PETER GUNZ Startin' Somethin'
- MAXWELL Matrimony: Maybe You
- JOHN MELLENCAMP Your Life Is Now
- SHAWN MULLINCS Lullaby
- N-TYCE Telefunkin'
- PRAS Blue Angel
- WILL SMITH Miami
- STABBING WESTWARD Sometimes It Hurts
- WYCLEF JEAN Cheated
- XSCAPE My Little Secret



Walk

Plus new releases from Marc Anthony, the Black Crowes, Afghan Whigs, and Jo Jo Robinson.

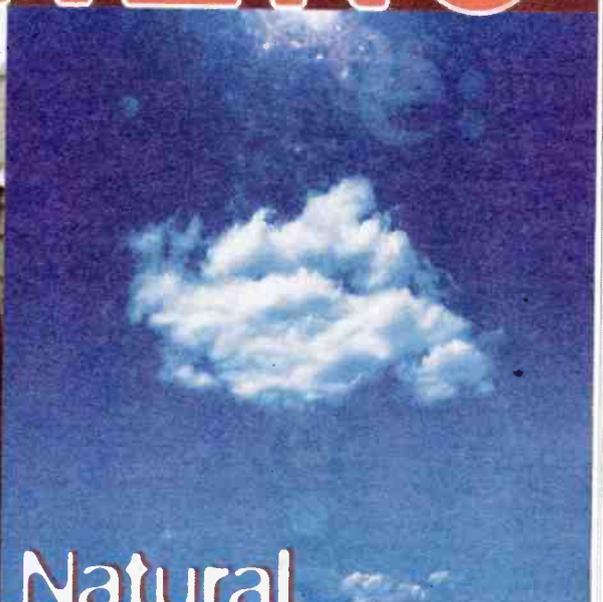
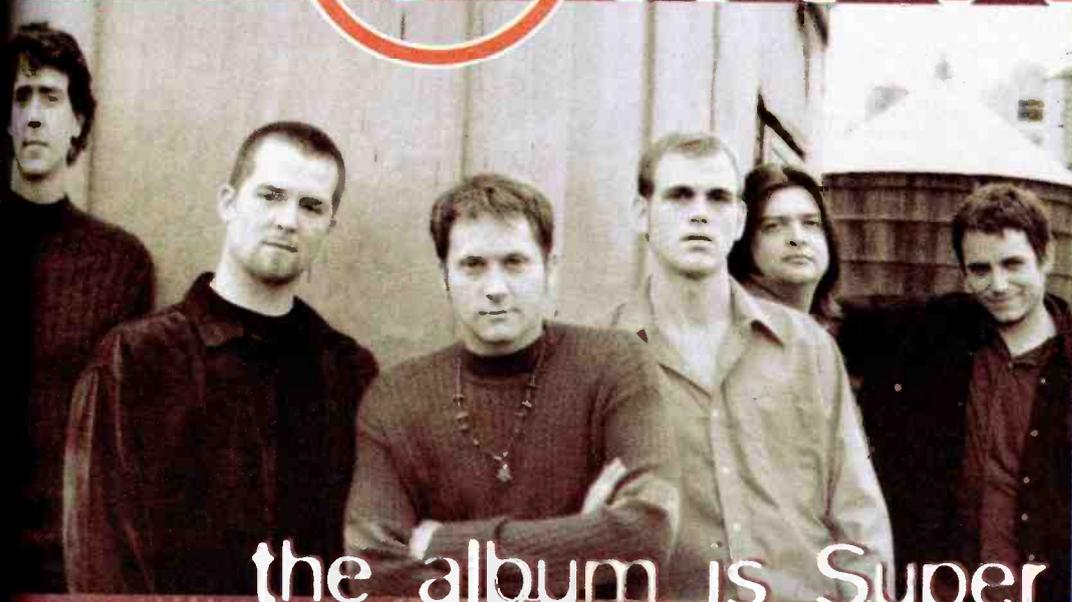
DMG RECORDS

DMG Records is pleased to announce the completion of the feature film and soundtrack *Knockout*. The film, a female *Rocky* meets *Lu Bamba*, hits theaters next January. Its culturally diverse soundtrack features India, Robin S., Arturo Sandoval, Brenda Doumani, Phillip Ingram, Tata Vega, Angie & Debbie Winans, Tito Puente, and notorious rapper Brother X, and contains singles ranging from urban to gospel to pop. It will be released later this year. The debut album from singer/actress Brenda Doumani, *Brenda Doumani*, has just been released by DMG in the U.S. It will be released this September by Sony's TriStar Records in Europe.

Continued on Page 110

INVESTING IN TALENT
NEW RELEASES

the band is
EV@:RYTHING



the album is Super Natural
 the song is "Hooch"

Who's Got "The Hooch"

Top 40

- | | | | |
|------|------|----------------|------|
| WWZZ | WFLZ | KZHT | WZYP |
| WXYV | B97 | WRVW | WNOK |
| KDWB | WSTR | KC101 | WZNY |
| KRBE | KBKS | WAPE | WDCG |
| KSLZ | KALC | KQKQ | WRHT |
| WNKS | WPRO | WABB | Z104 |
| WIXX | WSTW | and many more! | |

- R&R CHR/Pop Chart Breaker **31** - **26**
- 38* - 30* Mainstream Top 40 (+282)
- 24* Adult Top 40 Airpower
- 20* Modern Adult
- 12* - 10* Billboard Heatseekers

Requests Sales & Now Research!

Adult Top 40

- | | | | | |
|------|------|------|------|------|
| KDMX | WKSI | KOZN | KZPT | KOSO |
| KHMX | WSHE | KSTZ | KVUU | KLLY |
| WDRV | WAKS | KSRZ | KMXB | KBBT |
| WZNE | WMXB | KZZP | KLLC | KVSR |
| WSSR | WLNK | KAMX | KFMB | KCDU |
| WKZL | WPTE | KPEK | KZZO | KLAL |

ON TOUR NOW!



Hits For The New Fall Season

Continued from Page 108

MARK GORLICK

DREAMWORKS RECORDS

Here's the info on the fall CHR releases from Dream-Works:

From *Small Soldiers*:

8/18 **QUEEN #WYCLEF JEAN**

Another One Bites The Dust

9/21 **QUEEN LATIFAH & PAT**

BENATAR Love Is A Battlefield

From *Prince Of Egypt*:

10/12 **MARIAH CAREY & WHITNEY HOUSTON**

Prince Of Egypt (When You Believe)

11/30 **BOYZ II MEN** I Will Get There

The Boyz II Men track is written by Diane Warren. The movie opens 12/18.



Gorlick

GREG THOMPSON

Sr. VP/PROMOTION

ELEKTRA ENTERTAINMENT GROUP

ENVOGUE No Fool, No More

NATALIE MERCHANT Break

Your Heart

NICOLE I Can't See

REBEKAH Hey Genius

SILK Meetin' In My Room

KEITH SWEAT w/SNOOP

DOGG Come Get Wit Me



Thompson

Plus new releases from Mis-sy "Misdeamenor" Elliott and Busta Rhymes.

FELICIA SWERLING

DIRECTOR/NATIONAL POP PROMOTION
EPIC RECORDS

Epic is extremely excited about our current and upcoming releases for the fourth quarter. Anggun is a current artist development project. There is that gut feeling that the challenge before us will break her into superstardom. She is already an international sensation, with millions of records sold. Cam'ron is our other current artist development project, which comes from our joint venture with Untertainment. "Horse & Carriage" is currently climbing up the Urban and CHR/Rhythmic charts at a rapid pace. TQ is an upcoming Clockwork/Epic artist who expands his talents as a hip-hop/R&B singer and composer. The first track, "Westside," is dedicated to the late rap icons Eazy E and Tupac Shakur. Plastico, consisting of Pete Guzz and the uni-named Penny, are a colorful new Swedish import that blends sounds old and new to mold their own shiny form of pop music. Gloria Estefan's second single release from her quickly approaching gold album, *Gloria!*, is "Oye." It has taken off like wildfire nationwide in the clubs and on the mix show level at radio. *Simon Birch* is a comedy/drama film being released on September 11. This movie was inspired by the novel *A Prayer For Owen Meany* by John Irving. "You Were There" is the title of the Babyface theme to the movie, and it will become one of his all-time classics.



Swerling

DESIREE SCHUON

VP/PROMOTION
550 MUSIC

What an amazing year it has been for 550 Music, and the next quarter has nothing but more of the same exceptional hit music from 550, starting off with the one and only Celine Dion. Already 8.5 million people have chosen to own her album *Let's Talk About Love*. We should find ourselves with yet another multiformat smash to add to her already unbelievable resume of No. 1 records by the time the quarter is in full swing. In addition, Ms. Dion will be releasing a glorious holiday/Christmas album and also collaborate with R. Kelly on a duet that will hit this quarter as well. Des'ree's *Supernatural*, the long-anticipated new album from the woman who penned the top five anthem "You Gotta Be," hit in August. The first single, "Life," continues the Des'ree inspiration and sound with mood-lifting tempo and humorous lyrics. Fuel's "Shimmer" has been a top five single at Alternative radio for close to three months. We're looking to cross this over to CHR/Pop and Pop/Alternative. Ginuwine is back with a track off the *Dr. Dolittle* soundtrack. Ginuwine will deliver a brand-new album this fall that is as sure to be as strong as the last. We also will see the launch of new artists such as Janita, who has a catchy female pop/R&B record, "Getting Over," and rapper RahSun, whose first single, "I'll Be Around" (it samples the song), features Big Pun. There will also be another single from the *Ally McBeal* soundtrack featuring Vonda Shepard.



Schuon

STEVE KLINE

NATIONAL CHR PROMOTION
Geffen Records

Geffen Records' fall release schedule will be candy for the ears! Expect to be hearing more from Pure Sugar. There will surely be a follow-up to "Delicious" by the end of the year. Phantom Planet is a Los Angeles-based retro-sounding pop/alternative band that everyone here is very excited about. These guys have built a significant local following, consistently selling out L.A. club dates week after week. They are stars, and lady-killers to boot! We will deliver the soundtrack to the TV series *Sabrina The Teenage Witch*. This record will be full of superstars, including Spice Girls, Backstreet Boys, Chumbawamba, 'N Sync, Robyn, and Phantom Planet. The Hole album is amazing! I mean the "whole" Hole album. There are definitely some awesome CHR singles. Did I mention that the Hole album is f**cking amazing?!



Kline

DAN HUBBERT

HOLLYWOOD RECORDS

Obviously, Jennifer Paige will be one of our biggest priorities for the fourth quarter. We hope to be well into the second single by then, which will probably be "Always You." "Always You" is a lush ballad that showcases her amazing vocal ability, and we believe it will open her up to a much broader audience. There will also be a dance remix worked at the same time for those stations looking for some tempo. Fastball's "Fire



Hubbert

CHR: MUST HEAR RADIO!



Escape" will have a major fourth-quarter push at CHR, and the band will tour throughout the U.S. Our end of the year diva will be India Menzel, with "Minute." India played a lead role in *Rent* on Broadway. She delivered a great album full of interesting songs and proved to us that she was a very charismatic performer live.

JOE RICCITELLI

Sr. VP/PROMOTION
ISLAND RECORDS

Ednaswap's "Back On The Sun" impacted at the end of August. For those of you who are not familiar with the Los Angeles quintet, they are the writers responsible for Natalie Imbruglia's "Torn." They wrote the song in 1992. Dru Hill's first release from the album *Enter The Dru* impacted CHR/Rhythmic and Urban radio on August 24. The song is entitled "How Deep Is Your Love." The track will be impacting CHR/Pop radio on September 14. This single will also be the first single from Def Jam's *Rush Hour*, the soundtrack for the movie starring Jackie Chan and Chris Tucker. The film opens on September 18. The first single from *Elaborate Lives*, *The Legend Of Aida* is a duet by Elton John and LeAnn Rimes entitled "Written In The Stars." This will be impacting radio in late September. *Elaborate Lives*, *The Legend Of Aida* is the first collaboration between Elton John and Tim Rice since *The Lion King*. Other tracks on *Elaborate Lives* feature Sting, Spice Girls, Tina Turner, Willie Nelson, and much more to come. We will also be releasing the debut single from Lighthouse Family. The single, "High," has already received huge commercial success around the world. In fact, the LP *Postcards From Heaven* has sold over 2.5 million copies. Mona Lisa's first album sold over 150,000 copies. Mona's sophomore release, *Gettin' It On*, will be in stores in November. The first single, "Peach," will be impacting radio in September. Finally, we are expecting a full-length release from the Cranberries and a single from Melissa Etheridge by year's end.



Riccitelli

JACK SATTER

Sr. VP/POP PROMOTION
JIVE RECORDS

Backstreet Boys have sold 20 million albums worldwide, including 5 million in the U.S. alone, and they have had three top five singles in a row in the U.S.! Their current single, "I'll Never Break Your Heart," was No. 1 Most Added at CHR/Pop, CHR/Rhythmic, and AC radio, and is in heavy rotation on MTV! Their debut album, *Backstreet Boys*, is the No. 3 biggest-selling release of 1998, right behind the *Titanic* phenomenon and Celine Dion! September will bring a brand-new double album from three-time Grammy winner R. Kelly! It follows his five times platinum album *R. Kelly* and will continue his chart domination as a true multiformat superstar! Hip-hop icons A Tribe Called Quest are poised



Satter

Continued on Page 113

NEW RELEASES

CHR CHARISMA!

7 NIGHTS A WEEK!

WHEN SUPERADIO INTRODUCED OPEN HOUSE PARTY

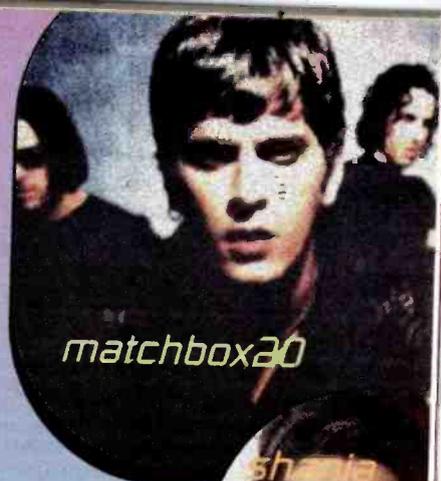
In 1987, most CHR stations on weekends sounded like they had undergone a "charisma bypass." A parade of feeble 18-year-old part-timers and 60's-sounding countdown shows infected CHR with chronic adult ratings-droop. Every weekend the grown-up demos went away.

John Garabedian's OPEN HOUSE PARTY

Then exactly 11 years ago this week, the incredible live Open House Party debuted on KISS108/Boston. Instead of predictable, ho-hum ten-in-a-row, the airwaves crackled with superstar guests, live performances, cutting-edge production, live studio audience, and the incredible electricity of host John Garabedian. Open House Party immediately became their highest share daypart!

Pictured here are just some of the superstar guests who have appeared live on Open House Party in the last 60 days!

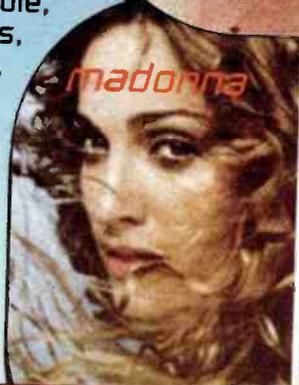
Every Saturday and Sunday night, over half of America's major-market CHR stations throb in unison to the beat of "the biggest party on the planet", building big ratings and premium sales dollars on America's most respected major market CHR stations!



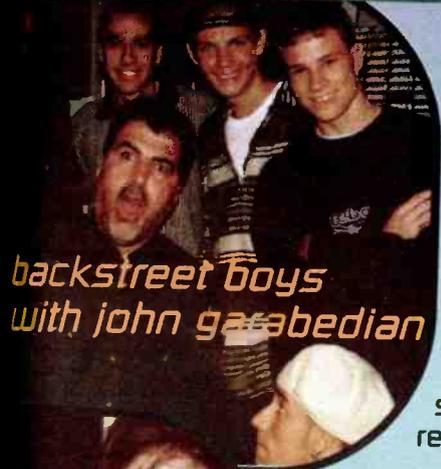
matchbox20



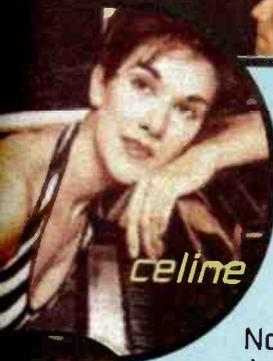
shania



madonna



backstreet boys with john garabedian



celine

NOW WAKE UP YOUR MONDAY THRU FRIDAY TOO!

Now your Monday through Friday late nights/overnights can have the legendary excitement of Open House Party. All Nite Café is hosted from Hollywood by the exciting and talented Todd Newton. Seen nightly on "E" Entertainment Television, Todd is one of the ten best sounding CHR jocks in America!

Now these same superstar guests, exciting contests and features, and great cutting-edge production can be yours Monday-Friday to build charisma for your listeners and give your sales department something to sell at premium rates!

with Todd Newton ALL NIGHT CAFE



todd newton



mariah

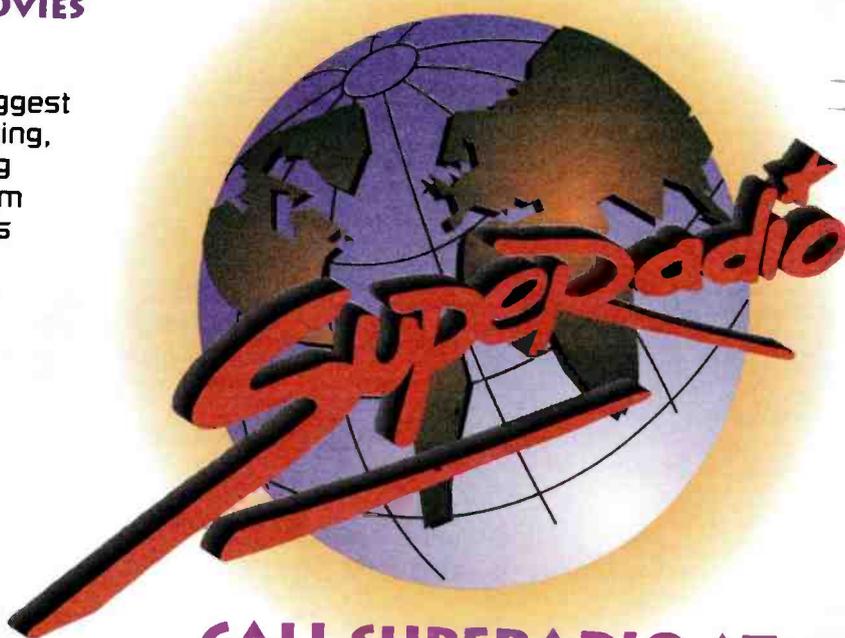
IT'S LIKE COMPARING HOME MOVIES TO HOLLYWOOD!

Because Todd interviews Hollywood's biggest stars every day, All Nite Café is compelling listening, loaded with hot gossip, exciting features, and big stars even the biggest radio stations can only dream of getting. And the top testing hits from America's best CHR research.

Your call letters and liners are flawlessly dropped into the program production by Superadio's digital interface, making Todd Newton sound like he's broadcasting from your studio! Lots of optional windows accommodate your station promos and "indie spins."

Today's tight radio budgets force managers to increase quality and reduce overhead. All Night Cafe immediately frees you to increase your promotion and morning show budget while simultaneously boosting late night listening!

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Explore fresh concepts to feature new music...

Think of different avenues to touch listeners...

Believe in the power of change

Bishop Bait & Tackle

One Hundred Thousand Watts Of Imagination

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Hits For The New Fall Season

Continued from Page 110

to debut at No. 1 again this fall, when their new album, *The Love Movement*, hits stores! Jive's future superstar Britney Spears is fast becoming the biggest buzz artist at radio through an extensive grass-roots promotional campaign! Tastemaker programmers who've heard her forthcoming single, "Baby, One More Time," are committed to putting their stamp on this mega-talented 16-year-old from New Orleans! It ships next month. 1998 is shaping up to be another record-breaking year for Jive Records!

NANCY LEVIN

Sr. VP
MCA RECORDS

No wordy diatribe. We have an awesome assortment of records on the menu for the fourth quarter at Pop radio, and here they are: Shaggy/Janet, Trisha Yearwood, Mavericks, Semisonic, K-Ci & JoJo, New Radicals, and Boyz II Men featuring Chante Moore.



Levin

STEVE ELLIS

Sr. VP/PROMOTION
MERCURY RECORDS

Mercury's fourth-quarter releases shape up nicely, as we will be working the second single from our debut band Swirl 360 and "From This Moment On" by Shania Twain. She follows up her top five single "You're Still The One." We have a new group that's top five spins here in the Mercury offices. They are called Boyzone from Ireland. Live albums are scheduled from both Hanson and the Mighty Mighty Bosstones, which will make the perfect stocking stuffers come the holidays. Of course, the fourth quarter won't be complete without mentioning new albums from the Cardigans, Vanessa Williams, Elvis Costello, and Kiss.



Ellis

PATRICIA BOCK

VP/PROMOTION
MJJ MUSIC

Men Of Vizion return with their self-titled sophomore disc with new members, new sounds, and a new attitude. Their new album, due in stores this fall, features the lead single, "Do You Feel Me?" It's a tantalizing tale of show and tell set to an up-tempo groove that will satisfy your need to flow. In addition to their own Spanky Williams, producers for *Men Of Vizion* include some of R&B's best, including Teddy Riley, Joe, Fred Jerkins III, and Noon-time Productions. These new sounds are absolutely of the moment while retaining the traditional virtue of a five-man outfit vocal blend. Last year, Men Of Vizion underwent personnel changes to tweak their sound. Joining Spanky and Gfly are Styles, Chili, and Nitty Green, former members of the R&B outfit Riff, who appeared as teens in the hit movie *Lean On Me*. Now they are all men ... Men Of Vizion ... and they are ready to touch you one more time. Do you feel me?



Bock

SEAN LYNCH

VP/PROMOTION
PRIORITY RECORDS

Album release dates for the fourth quarter:

9/22 **RAS KASS**
The End: Rasassination
9/29 **BAD AZZ**
Word On The Streets
10/6 **MACK 10** The Recipe
10/13 **HELTAH SKELTAH**
Magnum Force
11/17 **ICE CUBE** War And Peace



Lynch

RON GESLIN

Sr. VP/PROMOTION
RCA RECORDS

It has been quite a year for RCA, because we became profitable — imagine that in this business. Seriously, we broke some great artists this year like Natalie Imbruglia, Robyn, 'N Sync, and Eve 6, and again have taken the Dave Matthews Band to new multiformat exposure (alongside his critically acclaimed, sold-out tour).

The excitement will continue here this fall with a great new act from Germany called Sweetbox and "Everything's Gonna Be Alright" (you can forget about the no fear expression, because this song will be huge); Wild Orchid with a great new song (and direction) called "Be Mine" (out now); and a new song by Bruce Hornsby called "Great Divide" (that will knock people down). The house favorite at RCA, Agents Of Good Roots, has "Upspin" later this month; the Coca Cola kid, Tyrese, will be crossing to CHR/Pop; and last, but not least, there will be a rerelease of Republica's "Ready To Go" due to the incredible sales response from the new Mitsubishi car commercials:

As if that were not enough, new singles by Dave Matthews, 'N Sync, and Natalie, and a new 'N Sync Christmas album. WHEW! I'm already tired.



Geslin

PHILIP MATARAGAS

RED ANT ENTERTAINMENT

Tami Davis had great success on her first single, "How Do I Say I'm Sorry." Divine's "Lately" already has a great buzz. This is from the first album from the Pendulum/Red Ant trio, *Fairy Tales*. The rap group Militia had an incredible run on major CHR/Rhythmic radio stations with their first single, "Burn!" A breakthrough video has also been completed for their second single, "Who's The Next!" Sunz Of Man sold 96,369 singles in two weeks. They consider themselves messengers to the youth and "lyrical revolutionaries" like their associates in the Wu Tang Clan. Wu's ringleader, RZA, is the man responsible for facilitating their bond. Also coming soon are releases from Spinderella, BC, and Day To Day.



Mataragas

KEVIN CARROLL

VP/PROMOTION
RELATIVITY RECORDS

As you are reading this, Bizzy Bone's "Thugz Cry" is blowing up at Urban and CHR/Rhythmic radio. This is the first single from his first solo album,

CHR: MUST HEAR RADIO!

Heaven's Movie, which is slated for release on October 6. The album is loaded with hits, and this is just the beginning. The second single from Link, "I Really Wanna Sex Your Body," is impacting CHR/Rhythmic radio on September 14 and is already exploding the phones at KBXX/Houston. This is the huge follow-up to the enormously successful first single, "Whatcha Gone Do?" Coming in the near future will be the follow-up single for the Mo Thugs Family, "Ghetto Cowboy," and the first single from Gangsta Boo, "Where Dem Dollars At."



Carroll

STEVE TIPP

Sr. VP/PROMOTION
REPRISE RECORDS

We are really excited to be talking about a breakthrough hit with the Barenaked Ladies. The great thing is that we have plenty of strong choices for CHR radio this fall! Chris Isaak's "Please" will be released once it is fully developed and buzzing from its Adult Alternative base. While it is the sexy Chris Isaak his fans know and love, it is also up-tempo, rocking, and lyrically catchy. We also have a new Cher single that is a twist for her and really cool. And of course we are all very excited about Alanis Morissette's forthcoming album and singles. No one will be disappointed by this release. We heard a handful of rough tracks recently, and they were awesome!



Tipp

DAVE DARUS

Sr. VP/PROMOTION
RESTLESS RECORDS

Restless is excited to introduce G-Funk Music's first major release this year with R&B newcomers Reel Tight. Their debut album, *Back To The Real*, is the latest discovery from platinum-selling rap superstar Warren G. Their No. 1 single, "Wanna Ride," is a combination of timeless R&B funk and soul deftly mixed with ghetto hip-hop and seamless pop. First hitting the Urban AC and Urban radio formats the second week in September, "Wanna Ride" will then go for CHR/Rhythmic adds at the end of that same month. Because of the crossover appeal of that single, CHR/Pop will also be serviced in October. Restless is also involved with another project, Suncatcher. Suncatcher's core is derived from bliss-era '80s Brit-pop combined with the tunefulness and intelligence of '60s psychedelia. This sound will carry Suncatcher's No. 1, "Trouble," off their album *The Girl That God Forgot*, to Alternative and Pop/Alternative radio, and then to CHR/Pop.



Darus

Continued on Page 114

NEW RELEASES

Hits For The New Fall Season

Continued from Page 113

BARRY P. PINLAC

VP/PROMOTION
SIRE RECORDS GROUP

It's a very exciting time at Sire! First up at CHR is the multi-format smash "Hooch" by Everything, from their multisingle album, *Super Natural*. It's already on many major-market CHR stations. Next up will be the new single from Tina & The B-sides, "Fall From Grace," which is quickly getting a great response from radio. "Demons" is the next single from Boston's favorite sons, Guster, which we expect will be a multi-format hit! Other exciting upcoming projects from Sire are Rialto and, from Australia, Taxi, a group with sensational harmonies and great pop songs. Also, be on the lookout in early '99 for Primitive Radio Gods' latest release on Sire Records!



Pinlac

JACK CYPHERS

HEAD OF PROMOTION
TOMMY BOY RECORDS

In the world of Tommy Boy, several things are heating up on the pop and rhythmic fronts. In addition to the solid two-volume *54* soundtrack, featuring the hit single "If You Could Read My Mind" by Stars On 54, look for singing sensations Amber and Jocelyn Enriquez to have some great new tracks of their own, which should be out for the new year. Newcomers Amari will be releasing their new album featuring "Sunshine" and their current hit, "Callin'." The Timber label will have a new album release from George Lamond containing some of his greatest hits. Cynthia will be delivering an album that will include her current single, "If I Had A Chance."



Cyphers

MONTE LIPMAN

Sr. VP
UNIVERSAL RECORDS

Perhaps the biggest release of the quarter will not be a traditional pop record, but one that radio will be integrating into their programming nonetheless. Jerry Seinfeld's debut album, *I'm Telling You For The Last Time*, is a live recording of his HBO special. This album will feature many bits that morning shows will be able to use to support this multiplatinum release. We are also set to roll with the new Monifah single, "Touch It." Monifah's first Uptown/Universal release contained three top 10 Urban hits, with the album selling over 500,000 units. Billie Myers has struck gold on her debut album, *Growing Pains*. The new single, "You Send Me Flying," is already buzzing at radio and should take the album to platinum status. We continue to mine hits from the Cherry Poppin' Daddies and expect to have great success with "Brown Derby Jump." Remember, this is the No. 1-selling "swing" album in America. Other names that you will be hearing about include Sister Soleil, Inner Circle, Canibus, Ricky Jones, Grenique, Rachid, and Blue Flannel.



Lipman

MATT POLLACK

VP/PROMOTION
V2 RECORDS

V2's fourth-quarter priorities are plain and simple: PM Dawn. After a hiatus that found the group collaborating with the likes of Backstreet Boys, Elton John, and Simply Red, they have once again returned. Nearly two years in the works, the new album, *Dearest Christian...*, is their strongest body of work to date. The first single, "I Had No Right," impacted CHR and all other adult formats on 8/17. This beautifully textured ballad once again orchestrates PM Dawn's signature sound, yet pushes the band forward in contemporary style. The climate is perfect for a PM Dawn album. With three previous top five hits under their belt, the anticipation and early response from radio from the single has been overwhelming. Look for the band to hit the road in September in support of radio.

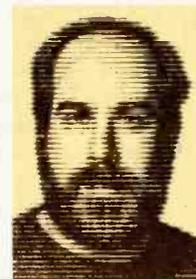


Pollack

MICHAEL PLEN

Sr. VP/PROMOTION
VIRGIN RECORDS

At Virgin, we're very excited about a number of records that are HOT!: Janet Jackson's "Go Deep" and "Every Time." With her tour and HBO special, look for a major album explosion. From the Smashing Pumpkins comes "Perfect." The ultimate pop smash! It sounds like "1979, Part 2." A major charity tour and killer video will propel this all the way. Then there's Melanie B. & Missy Elliott's "I Want You Back." This duet from a Spice Girl and Missy Elliott will lead the group back to hip-hop. It's from the forthcoming movie *Why Do Fools Fall In Love*. And we've got the latest from Lenny Kravitz, "Thinking Of You," a song to his mom, Roxie Roker, who passed away two years ago. She portrayed Helen Willis on the CBS-TV series *The Jeffersons*. An award-winning smash. Just listen to it. Luther Vandross makes his label debut with "I Know," a major crossover smash. There's "Song Of Joy" from Dreams Come True — 25 million records sold in Japan alone! And massive records by the Verve, Massive Attack, DC Talk, Culture Club, Orcher & Gomez. We're working!



Plen

BARNEY KILPATRICK

DIRECTOR/NATIONAL SINGLES
PROMOTION
WARNER BROS. RECORDS

Madonna's "Power Of Goodbye" went for adds September 1. We will be working this one all the way to Christmas and all the way to No. 1. This is the classic Madonna ballad on the *Ray Of Light* album. The new Goo Goo Dolls album, *Dizzy Up The Girl*, will be in stores September 22. Look for the follow-up single to the No. 1 smash "Iris" in early September. Soul Coughing has a new album, *El Oso*, coming on September 22. It will serve to bring this already successful act to a much larger audience. The first single, "Circles," will be a secret weapon, crossing from Alternative in the late fall. R.E.M. will deliver their new album, *Up*, for release on October 27. Look for the first single, "Day Sleeper," sometime in October. This one is reminiscent of their top five hits "Los-



Kilpatrick

CHR: MUST HEAR RADIO!



ing My Religion" and "Everybody Hurts." The Sea camp has let us know that he is putting the finishing touches on his third album for a November release. Look for the follow-up to his No. 1 international smash "Kiss From A Rose" later this fall. Tevin Campbell is also finishing a new album. Watch for the single "Another Way" to cross from Urban radio in late fall.

SHANNA FISCHER

VP/PROMOTION
WIND-UP RECORDS

Wind-up is currently working its second release, "Sorry," to Top 40, from the self-titled debut album by Stretch Princess that is in stores now. This London-bred, New York-based trio has developed a sensational pop song in unique guitar setting — instantly memorable. Stretch Princess will be touring with Third Eye Blind and Ever 6 in October.

Keep your eyes and ears on Creed, whose debut album just went double platinum and their single is prominently featured in the movie *Halloween H20*.



BURT BAUMGARTNER

GENERAL MANAGER
WORK

Work will have exciting fourth-quarter releases, including Fiona Apple doing the Beatles' "Across The Universe." We're also hoping to have the debut single and album from one of Hollywood's hottest female stars, Jennifer Lopez. It features tracks from the biggest producers in America like Emilio Estefan, Ric Wake, Walter Afanasieff, and Track Masters. Crossing over from Rhythmic to Pop is Tatyana Ali on MJJ/Work, the first release from Will Smith's label. Neil Finn (lead singer from Crowded House) will have his first CHR release from his solo album with the track "She Will Have Her Way." There's also a future award-winning video (a takeoff on *Attack Of The 50-Foot Woman*). Carry-over songs that will last until the end of the year include Eagle-Eye Cherry's "Save Tonight" and Heather Nova's "London Rain."



Baumgartner

CHRYZK

In the year 2000, CHR will — as will all formats — be forced to re-evaluate the importance of live entertainers and the dangers of automation that are beginning to plague our industry. In the year 2000, I will be a little smarter.

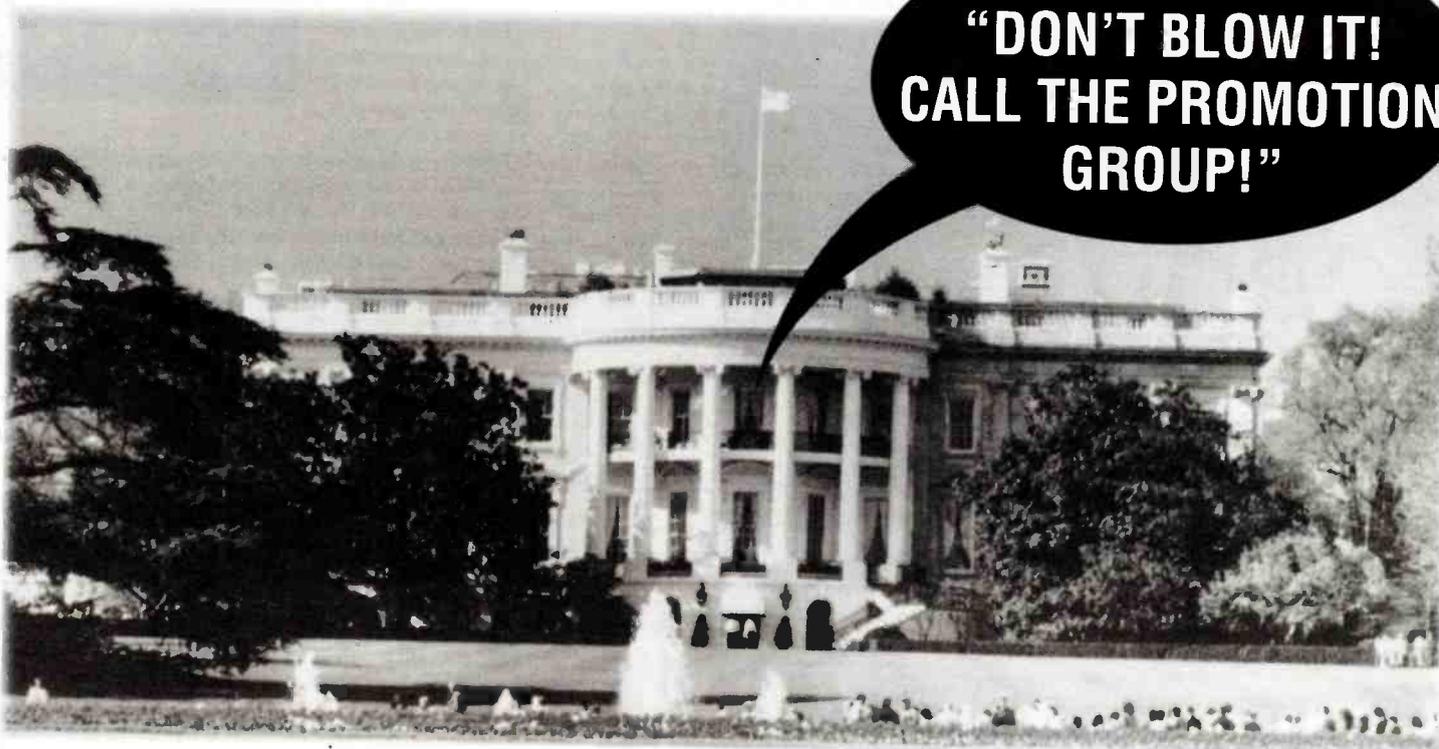
NAME: TOMMY AUSTIN

POSITION: PD

CALL LETTERS: KKRZ

CITY: PORTLAND

NEW RELEASES



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Val Starr
West Coast Office
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- RIA DENVER, *VP/Operations*
- SHAWN ALEXANDER, *Alternative Promotion*
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- MAGEE MARSHALL, *Account Executive*
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A View From The Pilot's Seat

Continued from Page 54

the problem. Asking for help and admitting that you didn't have the answer was a sign of weakness. That is so far from the truth. The thing that sticks in my mind is, don't be hesitant about asking questions and asking for help. Never assume that you have to have all the answers, because there is no way that you can. Remember, you cannot do it all by yourself, and if you do, you won't be able to do it for long.

R&R: *As a person in a position of influence, what would you like to*

leave people with?

DB: I think about the fact that people today have to understand that the business has changed. There is no way around it. It is different than it used to be and is probably, in many cases, different than what we would like for it to be. It has changed, and while we need to accept that, I think it is still critical to have that fire and that passion to want to get in the door. Don't lose the persistence. Don't accept "no" now. "No" now doesn't mean "no" later. When I was PD, I didn't get the job the first time I asked for it.

What Do Listeners Really Think?

Continued from Page 86

to cut through into the mind of the listener.

In our business, we talk a lot about P1 conversion. In other words, increasing the portion of your cume that spends most of their Time Spent Listening with your station. These are the listeners that contribute 36% of your cume and 72% of your quarter-hours. The beauty of Exit Poll is that we can ask your P2s what it would take for them to listen more often to your station. Exit Poll asks, "You said you listen second most to the

Modern AC station. What would it take for you to listen more to the Modern AC station?" Here are some examples: "They can stop repeating so many songs; they are horrible about that." Great verbatim, although I probably wouldn't want to have it said about my station. "They should get some new personalities and fewer commercials. They should not repeat the same music too much, get rid of the morning show, and play more morning music."

What would you do if you were the Modern AC station and you saw

The Hits Just Keep Coming!

Continued from Page 67

tian 17 years ago. I thank God for giving me the opportunity to pursue my dream and be successful at it. Whatever talent or ability I may have ultimately comes from Him.

40 Years And Still Kicking

The resiliency of CHR continues to amaze me. It has survived for more than 40 years, despite being despised and mercilessly trashed by its critics at every opportunity, homogenized by consultants and research companies, fragmented by an ever-increasing number of radio stations programming every conceivable niche format, and declared "dead" on a dozen different occasions. And then there are the things we have done to ourselves: the con-

stant abandonment of the format for temporarily greener pastures, the bitter on-air battles we fight with competing stations to the detriment of the listener, and the frequent inclination to lean too far in one musical direction. Yet, CHR always rises from its own ashes. Even I must admit to being skeptical when Z100 in New York City sank in the ratings after the debut of the "new" WKTU, but Tom Poleman and his team have since come roaring back to deliver Z100's highest numbers in a decade.

In my opinion, the key to CHR's continued success is to stay in the middle musically and play the hits. In fact, I've often joked that one

We have had people within our company who have asked for jobs and didn't get them the first time, but they came back later. They were better off getting them the second time, because they ended up gaining experience between that first and second request for the job, and that helped them be more confident and get the job the next time. Again, "no" now doesn't mean "no" later!

these numbers? Exit Poll confirms some stuff that was coming out of the station's callout research and other perceptual research. The station has taken some major steps toward solidifying its images and positioning. We have conducted a follow-up Exit Poll this spring, and it will be fascinating to see if the station actions translated into improved ratings and better Arbitron results.

Exit Poll was also tested in the top 10 market this spring. If the results of the test are positive, Arbitron hopes to introduce Exit Poll in a handful of markets starting with the fall 1998 survey.

of the reasons I've been successful at CHR is that I'm not really clever enough to swim away from mainstream. Musical fads and trends come and go, but CHR always be with us if it remains true to its core audience. It continues to endure and to succeed because Mike Joseph once said, people always be interested in hearing hits.

And the hits just keep coming

ACKNOWLEDGMENTS

Look inside any successful organization and you'll find outstanding leadership like we have in our publisher, Erica Farber. You'll also find the trait of exceptional teamwork. While my picture and name are on my column each week, behind the scenes at R&R there is a group of highly talented individuals whose combined efforts make me and everyone else who has a profile position at R&R consistently look good. For them, I am forever grateful. This year's and last year's CHR specials were the two largest issues in the 25-year history of R&R. We could not have accomplished this without the support of our loyal advertisers. Now, in alphabetical order, here are some of the people behind the scenes who made this special possible: Anthony Acampora, Jeff Axelrod, Page Beane, Renee Bell, Paul Colbert, Frank Correia, Steve Daniels, Diane Fredrickson, Dawn Garrett, Missy Haffley, Hurricane Heeran, Nancy Holm, Adam Jacobson, Lanetta Kimmons, Tim Kumerow, Kevin McCabe, Henry Mowry, Kristin Reeves, Mark Solovicos, Gary van der Steen, Dena Wright.

Finally, I would single out three other people for their efforts. Managing Editor Richard Lange for his expertise, my faithful assistant Robert Pau — thanks for your week-end — and Associate Editor Margo Ravel for going way beyond the call of duty. You rock, Christopher Nicholas, this one's for you, too!

— Tony New

CHR Y2K

In the year 2000, CHR will once again be the hottest, most mainstream format on the radio and growing in all demos. In the year 2000, I will still be working for the No. 1 radio station in Kansas City, Mix 93.3

NAME: JON ZELLER
POSITION: PD
CALL LETTERS: KMXV
CITY: KANSAS CITY, MO

R&R TOP 20

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

LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
1	1	GOO GOO DOLLS Iris (Warner Sunset/Reprise)	1786	1800	40/0
2	2	BARENAKED LADIES One Week (Reprise)	1675	1558	41/0
3	3	SEMISONIC Closing Time (MCA)	1392	1424	35/0
6	4	MATCHBOX 20 Real World (Lava/Atlantic)	1351	1308	37/0
5	5	BRIAN SETZER ORCHESTRA Jump Jive An' Wail (Interscope)	1274	1070	39/0
4	6	NATALIE MERCHANT Kind & Generous (Elektra/EEG)	1257	1415	32/0
10	7	HOOTIE & THE BLOWFISH I Will Wait (Atlantic)	1253	1066	39/0
5	8	FASTBALL The Way (Hollywood)	1169	1365	33/0
7	9	SMASH MOUTH Can't Get Enough Of You Baby (Elektra/EEG)	1114	1136	33/0
14	10	AEROSMITH I Don't Want To Miss A Thing (Columbia)	1030	963	25/1
-	11	SHERYL CROW My Favorite Mistake (A&M)	1011	538	42/8
13	12	DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)	984	997	33/0
12	13	NATALIE IMBRUGLIA Wishing I Was There (RCA)	975	1025	36/0
8	14	ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)	970	1135	30/0
17	15	EVERYTHING Hooch (Blackbird/Sire)	933	922	32/0
19	16	EAGLE-EYE CHERRY Save Tonight (Work)	927	763	36/2
11	17	EDWIN MCCAIN I'll Be (Lava/Atlantic)	924	1043	30/0
16	18	NATALIE IMBRUGLIA Torn (RCA)	859	926	24/0
15	19	SARAH MCLACHLAN Adia (Arista)	810	945	28/0
18	20	EVERCLEAR I Will Buy You A New Life (Capitol)	785	857	25/0

This chart reflects airplay from August 24-30. Songs ranked by total plays. Contributing stations combine from the Custom Chart function on R&R ONLINE. © 1998, R&R Inc.

PERSPECTIVE

BY

Justin Case

Pop/Alternative is in danger of becoming very cookie-cutter and chart-oriented. As the format matures and the gold begins to burn a bit, we really need to explore looking at some other titles.

Just because a song wasn't introduced in your market doesn't mean it should be left off your playlist. Through networking, look at songs the market might have missed that test well elsewhere. Mediabase is another great resource where you can pull up gold, current, or recurrent categories in our format and customize your own list. You might find something that's compatible and that could work for you.

Some people think Pop/Alternative's evolution is to become a little more current, but I don't know if that's the way it should be. By doing that, you rely solely on new music, and we certainly don't want to go through another drought like we had the fourth quarter of last year.

A programmer's job is to find music he can call his own and introduce it to his market. That's one thing I strongly advocate. Barenaked Ladies' "The Old Apartment" had never been exposed here. We put it on several weeks ago, and callout scores are consistently coming back huge. It's in a recurrent category and testing great. When it comes to scheduling, I make sure that it can be front-sold or back-sold — just like a current.

Today's Pop/Alternative current product is extremely good. "My Favorite Mistake" is one of Sheryl Crow's best records, and the staying power of some currents is outstanding. There's not much burn on Edwin McCain's "I'll Be," and it's just great that Green Day's "Time Of Your Life (Good Riddance)" can log over 1200 total plays in my computer and still be a viable power. The personalities are ready to kill themselves whenever they have to play it, but, evidently, the audience isn't tired of it.

Justin Case is PD of Pop/Alternative Hot AC WPNT "The Point"/Milwaukee.

Part Two of our examination of Pop/Alternative morning shows may be found in this week's AC column.

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

New & Active

ANGGUN Snow On The Sahara (Epic)
Total Plays: 667, Total Stations: 26, Adds: 1

SMASHING PUMPKINS Perfect (Virgin)
Total Plays: 615, Total Stations: 28, Adds: 1

HARVEY DANGER Flagpole Sitta (Slash/London/Island)
Total Plays: 603, Total Stations: 28, Adds: 2

THIRD EYE BLIND Jumper (Elektra/EEG)
Total Plays: 578, Total Stations: 30, Adds: 1

EVE 6 Inside Out (RCA)
Total Plays: 443, Total Stations: 23, Adds: 1

SHAWN MULLINS Lullaby (Columbia)
Total Plays: 250, Total Stations: 13, Adds: 4

FUEL Shimmer (550 Music)
Total Plays: 229, Total Stations: 10, Adds: 0

SIXPENCE NONE THE RICHER Kiss Me (Squint)
Total Plays: 196, Total Stations: 10, Adds: 2

FASTBALL Fire Escape (Hollywood)
Total Plays: 156, Total Stations: 7, Adds: 0

MICHELLE LEWIS Nowhere And Everywhere (Giant/WB)
Total Plays: 153, Total Stations: 11, Adds: 1

Songs ranked by total plays

Contributing Stations

KPEK/Albuquerque, NM (HAC)
KAMK/Austin, TX (HAC)
KLLY/Bakersfield, CA (HAC)
WBHX/Boston, MA (HAC)
WLCE/Buffalo, NY (HAC)
WLNK/Charlotte, NC (HAC)
WTMX/Chicago, IL (HAC)
WXCG/Dayton, OH (AII)
KALC/Denver, CO (HAC)
KXPK/Denver, CO (AA)
WPLT/Detroit, MI (AII)
KYSR/Fresno, CA (HAC)
WKSJ/Greensboro, NC (HAC)
WKZL/Greensboro, NC (HAC)
KOZN/Kansas City, MO (HAC)

KMXB/Las Vegas, NV (HAC)
KLAL/Little Rock, AR (HAC)
KYSR/Los Angeles, CA (HAC)
WPNT/Milwaukee, WI (HAC)
KOSD/Moorestown, CA (HAC)
KCDU/Monterey-Salinas, CA (HAC)
WPTE/Norfolk, VA (HAC)
KYIS/Oklahoma City, OK (HAC)
WSHE/Olando, FL (HAC)
WFLY/Philadelphia, PA (AII)
KZON/Phoenix, AZ (AII)
KZZP/Phoenix, AZ (HAC)
WDRW/Pittsburgh, PA (HAC)
KBBT/Portland, OR (HAC)
WDCG/Raleigh, NC (CHR/P)

WZNE/Rochester, NY (HAC)
KZZO/Sacramento, CA (HAC)
WVRV/St. Louis, MO (AA)
KENZ/Salt Lake City, UT (AA)
KFMB/San Diego, CA (HAC)
KLLC/San Francisco, CA (HAC)
KRUZ/Santa Barbara, CA (HAC)
WHPT/Tampa, FL (AA)
WSSR/Tampa, FL (HAC)
KZPT/Tucson, AZ (HAC)
WMBX/West Palm Beach, FL (HAC)
WXLD/Worcester, MA (HAC)

42 Total Stations

HAC-Hot AC AII-Alternative AA-Adult Alternative CHR/P-CHR/Pop

SIXPENCE NONE THE RICHER



R&R Pop/Alternative Debut **37**

196 spins (+68)

Already On:

WLIR KZNZ WFNX WPLT WHTG
WEQX WRNX WDST XHRM WBZU (new)

Over 43,000 scanned

Radio remix by Ben Grosse www.squinterland.com

squint





ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY		DEMOGRAPHICS			REGIONS				
	TW	LW	2W	3W	TOTAL %	TOTAL % BURN	TOTAL	WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
AEROSMITH I Don't Want To Miss A Thing (Columbia)	3.96	4.00	3.97	3.97	89.5	25.5	3.96	4.08	4.13	3.70	3.97	4.02	3.84	4.03
AALIYAH Are You That Somebody? (Atlantic)	3.94	4.17	3.98	4.09	60.3	10.2	3.94	4.21	3.92	3.35	4.10	3.74	4.18	3.73
GOO GOO DOLLS Iris (Warner Sunset/Reprise)	3.91	4.06	4.05	4.03	88.8	24.1	3.91	3.97	4.01	3.78	3.98	4.01	3.85	3.81
USHER My Way (LaFace/Arista)	3.78	3.73	3.80	3.77	63.3	16.3	3.78	4.00	3.77	3.30	3.56	3.87	4.13	3.63
BRANDY & MONICA The Boy Is Mine (Atlantic)	3.74	3.77	3.87	3.85	80.3	32.6	3.74	3.89	3.67	3.62	3.58	3.78	3.79	3.81
PRAS MICHEL /DDB & MYA Ghetto Supastar... (Interscope)	3.74	3.72	3.65	3.79	80.3	23.6	3.74	4.09	3.77	3.21	3.69	3.83	3.87	3.59
NEXT Too Close (Arista)	3.70	3.67	3.77	3.70	72.0	21.9	3.70	3.72	3.83	3.49	3.78	3.63	3.84	3.56
WILL SMITH Just The Two Of Us (Columbia)	3.68	3.77	3.79	3.73	88.8	27.5	3.68	3.72	3.75	3.59	3.40	3.91	3.72	3.72
VOICES OF THE TREEDY Say It (H.O.L.A./Red Ant)	3.66	3.57	3.74	3.81	42.8	10.2	3.66	4.07	3.54	3.17	3.52	3.81	3.78	3.55
BARENAKED LADIES One Week (Reprise)	3.65	3.87	3.93	—	62.0	13.4	3.65	3.58	3.80	3.58	3.78	3.84	3.54	3.41
BACKSTREET BOYS I'll Never Break Your Heart (Jive)	3.64	3.68	3.71	3.53	75.7	20.2	3.64	3.99	3.50	3.38	3.60	3.81	3.68	3.48
MATCHBOX 20 Real World (Lava/Atlantic)	3.64	3.66	3.64	3.63	79.8	25.1	3.64	3.64	3.55	3.72	3.48	3.99	3.63	3.51
ALL SAINTS Never Ever (London/Island)	3.61	3.59	3.52	3.36	63.0	15.8	3.61	3.76	3.63	3.40	3.51	3.70	3.78	3.48
BEASTIE BOYS Intergalactic (Grand Royal/Capitol)	3.59	3.48	3.55	3.54	46.5	13.1	3.59	3.55	3.75	3.32	3.58	3.68	3.37	3.69
SEMISONIC Closing Time (MCA)	3.59	3.62	3.68	3.69	77.9	26.5	3.59	3.49	3.70	3.59	3.57	3.81	3.56	3.43
FAITH HILL This Kiss (Warner Bros.)	3.54	3.59	3.84	3.62	63.3	19.0	3.54	3.55	3.73	3.39	3.09	3.74	3.71	3.56
HARVEY DANGER Flagpole Sitta (Slash/London/Island)	3.51	3.68	3.58	3.81	50.1	11.7	3.51	3.86	3.35	3.13	3.51	3.69	3.60	3.32
INOJ Time After Time (Columbia)	3.50	—	—	—	60.8	15.1	3.50	3.75	3.62	3.01	3.41	3.59	3.43	3.56
'N SYNC Tearin' Up My Heart (RCA)	3.48	3.46	3.52	3.46	65.7	19.2	3.48	3.61	3.29	3.49	3.38	3.71	3.53	3.34
ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)	3.48	3.54	3.46	3.61	83.5	35.3	3.48	3.27	3.73	3.47	3.34	3.30	3.65	3.62
FIVE When The Lights Go Out (Arista)	3.46	3.39	3.41	3.41	63.3	18.7	3.46	3.55	3.35	3.46	3.15	3.56	3.62	3.51
FASTBALL The Way (Hollywood)	3.42	3.54	3.53	3.54	83.7	33.1	3.42	3.34	3.19	3.68	3.30	3.49	3.46	3.43
DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)	3.35	—	—	—	27.5	8.0	3.35	3.41	3.36	3.21	3.70	3.69	3.13	2.73
JANET Go Deep (Virgin)	3.29	3.54	—	—	62.0	20.7	3.29	3.37	3.21	3.24	3.05	3.24	3.38	3.46
NATALIE IMBRUGLIA Wishing I Was There (RCA)	3.25	3.18	3.24	3.12	61.3	17.5	3.25	3.43	3.04	3.23	3.38	3.12	3.32	3.18
JENNIFER PAIGE Crush (Edel America/Hollywood)	3.24	3.34	3.41	3.38	64.7	21.4	3.24	3.20	3.24	3.29	3.14	3.28	3.21	3.35
SMASH MOUTH Can't Get Enough Of You Baby (Elektra/EEG)	3.19	3.44	3.38	3.47	74.2	24.8	3.19	3.28	2.97	3.29	3.06	3.29	3.11	3.32
SAVAGE GARDEN To The Moon And Back (Columbia)	3.18	3.39	3.38	3.31	69.1	25.8	3.18	3.06	3.26	3.24	2.97	3.52	2.93	3.36
ACE OF BASE Cruel Summer (Arista)	3.14	3.17	3.19	3.25	70.8	20.7	3.14	3.01	3.28	3.12	3.26	3.25	2.95	3.10
SWIRL 360 Hey Now Now (Mercury)	3.01	3.12	3.10	3.13	29.7	9.5	3.01	3.07	2.71	3.23	2.80	3.15	3.00	3.04

Total sample size is 400 respondents with a +/-5 margin of error. **Total average favorability** estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). **Total familiarity** represents the percentage of respondents who recognized the song. **Total burn** represents the number of respondents who said they are tired of hearing the song. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: **EAST:** Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. **SOUTH:** Atlanta, Charlotte, Dallas, Houston, Miami, New Orleans, Norfolk, Orlando, Tampa. **MIDWEST:** Cincinnati, Cleveland, Columbus, Indianapolis, Kansas City, Minneapolis, St. Louis. **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 KEVIN McCABE

R&R is pleased to debut the detailed Callout America data for the three female demographics, 12-17, 18-24, and 25-34 and four regions, East, South, Midwest, and West. What you're seeing this week is the full picture on each and every song tested this week. It is our mission and hope that the demo and regional scores provide a complete and in-depth look at every song and that it serves each user in making better-educated decisions about a song's performance. Since Callout America's inception nearly four years ago R&R has editorialized demo and regional strengths in this column but as of this issue its exciting to announce that readers can now have access to all of the information in detail. R&R realizes the power and importance of this data and it's a responsibility we accept to ensure that Callout America users are educated to properly evaluate and interpret the weekly results. We encourage you to get in touch with us if you ever have any questions or comments.

Make certain you don't miss the recap of the year-end Callout America charts for 1995, 1996, and 1997 as part of this week's "Must Hear Radio" special. The data for each year was compiled by utilizing a minimum six week rule that stipulated a song must have been tested in Callout America for at least six weeks or more. Then each song was averaged over its total number of weeks in the survey to produce an average median score. R&R continues to get requests for this data and this tribute to CHR was a perfect opportunity to re-serve the industry with this valuable information. You can find the year-end Callout America data on Pages 74, 76, and 79.

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3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	1 AEROSMITH I Don't Want To Miss A Thing (Columbia) 7889 7870 7834 7652 140/0					
2	2	2	2	GOD GOO DOLLS Iris (Warner Sunset/Reprise) 7079 7304 7411 7522 135/0					
5	5	5	3	3 JENNIFER PAIGE Crush (Edel America/Hollywood) 5759 5552 5385 5180 136/0					
4	4	3	4	MATCHBOX 20 Real World (Lava/Atlantic) 5450 5684 5732 5817 123/1					
3	3	4	5	BRANDY & MONICA The Boy Is Mine (Atlantic) 5093 5589 5792 6078 119/0					
12	10	10	6	6 'N SYNC Tearin' Up My Heart (RCA) 4795 4454 4243 3948 133/3					
11	9	9	7	7 ALL SAINTS Never Ever (London/Island) 4781 4455 4322 4146 131/1					
8	8	6	8	8 SEMISONIC Closing Time (MCA) 4781 4739 4669 4624 118/0					
23	16	12	9	9 BARENAKED LADIES One Week (Reprise) 4762 4132 3460 2685 135/5					
14	11	11	10	10 BACKSTREET BOYS I'll Never Break Your Heart (Jive) 4734 4394 4051 3760 132/1					
7	7	7	11	WILL SMITH Just The Two Of Us (Columbia) 4592 4718 4765 4784 112/0					
6	6	8	12	NEXT Too Close (Arista) 4514 4673 4918 4975 108/0					
17	14	14	13	13 EDWIN MCCAIN I'll Be (Lava/Atlantic) 3584 3539 3547 3275 98/5					
22	19	15	14	14 NATALIE IMBRUGLIA Wishing I Was There (RCA) 3464 3365 3205 2804 127/2					
18	18	17	15	15 FIVE When The Lights Go Out (Arista) 3325 3247 3216 3175 115/0					
10	12	13	16	FASTBALL The Way (Hollywood) 3133 3662 4019 4491 99/0					
—	42	24	17	17 HOOTIE & THE BLOWFISH I Will Wait (Atlantic) 2805 2264 959 — 121/3					
13	17	18	18	SHANIA TWAIN You're Still The One (Mercury) 2800 3245 3268 3849 80/0					
15	21	20	19	NATALIE IMBRUGLIA Torn (RCA) 2769 2908 3076 3583 93/0					
24	24	22	20	20 JANET Go Deep (Virgin) 2755 2583 2358 2211 111/5					
32	26	23	21	FAITH HILL This Kiss (Warner Bros.) 2706 2422 2197 1870 109/4					
16	15	16	22	SAVAGE GARDEN To The Moon And Back (Columbia) 2669 3307 3485 3475 95/0					
9	13	19	23	ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise) 2590 3201 3886 4511 97/0					
34	29	26	24	24 INOJ Time After Time (Columbia) 2559 2194 1918 1659 106/5					
29	27	25	25	25 USHER My Way (LaFace/Arista) 2308 2254 2154 1980 98/1					
BREAKER	26	EVERYTHING Hooch (Blackbird/Sire) 2030 1661 1376 895 101/3							
25	25	27	27	PRAS MICHEL I/ODB & MYA Ghetto...(That Is...) (Interscope) 2019 2100 2210 2196 79/2					
BREAKER	28	BRIAN SETZER ORCHESTRA Jump Jive An' Wail (Interscope) 2004 1838 1628 1519 92/6							
19	20	21	29	ACE OF BASE Cruel Summer (Arista) 1908 2588 3147 3174 67/0					
—	43	38	30	30 THIRD EYE BLIND Jumper (Elektra/EEG) 1813 1372 958 284 109/8					
—	47	40	31	AALIYAH Are You That Somebody? (Atlantic) 1781 1280 715 474 92/16					
38	39	34	32	HARVEY DANGER Flagpole Sitta (Slash/London/Island) 1665 1502 1322 1210 91/7					
36	36	33	33	VOICES OF THEORY Say It (H.O.L.A./Red Ant) 1587 1514 1449 1376 71/1					
DEBUT	34	SHERYL CROW My Favorite Mistake (A&M) 1513 371 — — 101/17							
40	41	36	35	BEASTIE BOYS Intergalactic (Grand Royal/Capitol) 1480 1434 1255 1086 88/2					
39	38	39	36	EAGLE-EYE CHERRY Save Tonight (Work) 1465 1356 1337 1143 83/5					
33	30	29	37	DAVE MATTHEWS BAND Stay (Wasting Time) (RCA) 1326 1727 1812 1794 61/0					
28	32	35	38	BRIAN MCKNIGHT Anytime (Motown) 1229 1500 1609 1985 40/0					
31	33	37	39	SARAH MCLACHLAN Adia (Arista) 1181 1423 1592 1923 43/0					
—	—	47	40	PM DAWN I Had No Right (Gee Street/V2) 1170 667 195 95 77/14					
—	49	43	41	EVE 6 Inside Out (RCA) 1107 912 676 448 68/6					
20	22	30	42	SMASH MOUTH Can't Get Enough Of You Baby (Elektra/EEG) 1092 1707 2405 3049 39/0					
30	34	41	43	CELINE DION To Love You More (550 Music) 1010 1250 1548 1974 45/0					
26	28	32	44	SWIRL 360 Hey Now Now (Mercury) 987 1626 2083 2158 53/1					
27	35	42	45	NATALIE MERCHANT Kind & Generous (Elektra/EEG) 922 1065 1491 2009 33/0					
—	—	50	46	46 98 DEGREES Because Of You (Motown) 830 560 287 41 67/11					
44	45	44	47	DAKOTA MOON Another Day Goes By (Elektra/EEG) 756 907 898 845 48/0					
DEBUT	48	MONICA The First Night (Arista) 747 490 297 38 71/16							
50	50	46	49	BIG PUNISHER I/JOE Still Not A Player (Loud) 700 718 655 633 37/1					
—	—	49	50	PURE SUGAR Delicious (Geffen) 627 585 560 571 37/0					

This chart reflects airplay from August 24-30. Songs ranked by total plays. Highlighted songs indicate Breaker.

141 CHR/Pop reporters. 137 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

BREAKERS

EVERYTHING

Hooch (Blackbird/Sire)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2030/369	101/3	26

BRIAN SETZER ORCHESTRA

Jump Jive An' Wail (Interscope)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2004/166	92/6	28

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JOHN MELLENCAMP Your Life Is Now (Columbia)	72
MADONNA The Power Of Good-bye (Maverick/WB)	58
SHERYL CROW My Favorite Mistake (A&M)	17
SHANIA TWAIN From This Moment On (Mercury)	17
AALIYAH Are You That Somebody? (Atlantic)	16
MONICA The First Night (Arista)	16
PM DAWN I Had No Right (Gee Street/V2)	14
LEANN RIMES Feels Like Home (MCG/Curb)	12
TUESDAYS I Was Thinking Of You (Arista)	12
98 DEGREES Because Of You (Motown)	11
SWEETBOX Everything's Gonna Be Alright (RCA)	11

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHERYL CROW My Favorite Mistake (A&M)	+1142
BARENAKED LADIES One Week (Reprise)	+630
HOOTIE & THE BLOWFISH I Will Wait (Atlantic)	+541
PM DAWN I Had No Right (Gee Street/V2)	+503
AALIYAH Are You That Somebody? (Atlantic)	+501
THIRD EYE BLIND Jumper (Elektra/EEG)	+441
EVERYTHING Hooch (Blackbird/Sire)	+369
INOJ Time After Time (Columbia)	+365
SHANIA TWAIN From This Moment On (Mercury)	+356
'N SYNC Tearin' Up My Heart (RCA)	+341

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)	WEEKS ON CHART
K-CI & JOJO All My Life (MCA)	48
MATCHBOX 20 3am (Lava/Atlantic)	47
GREEN DAY Time Of Your Life (Good...) (Reprise)	46
WILL SMITH Gettin' Jiggy Wit It (Columbia)	45
MARCY PLAYGROUND Sex And Candy (Capitol)	44
SAVAGE GARDEN Truly Madly Deeply (Columbia)	43
'N SYNC I Want You Back (RCA)	42
THIRD EYE BLIND How's It Going To Be (Elektra/EEG)	41
SMASH MOUTH Walkin' On The Sun (Interscope)	40
JANET Together Again (Virgin)	39

Breakers: Songs registering 2000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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s i m p l y p o w e r f u l

NEW & ACTIVE

EVERCLEAR I Will Buy You A New Life (*Capitol*)
Total Plays: 622, Total Stations: 20, Adds: 0

ANGGUN Snow On The Sahara (*Epic*)
Total Plays: 549, Total Stations: 48, Adds: 1

NICOLE Make It Hot (*Gold Mind/EastWest/EEG*)
Total Plays: 473, Total Stations: 33, Adds: 5

LAURYN HILL Can't Take My Eyes Off You (*Ruffhouse/Columbia*)
Total Plays: 425, Total Stations: 17, Adds: 2

WILD ORCHID Be Mine (*RCA*)
Total Plays: 423, Total Stations: 34, Adds: 4

SHANIA TWAIN From This Moment On (*Mercury*)
Total Plays: 408, Total Stations: 55, Adds: 17

TATYANA ALI Daydreamin' (*MJL/Work*)
Total Plays: 393, Total Stations: 23, Adds: 6

SHAGGY F/ANET Luv Me, Luv Me (*Flyte Tyme/MCA*)
Total Plays: 392, Total Stations: 27, Adds: 3

MONIFAH Touch It (*Uptown/Universal*)
Total Plays: 370, Total Stations: 35, Adds: 7

SWEETBOX Everything's Gonna Be Alright (*RCA*)
Total Plays: 329, Total Stations: 28, Adds: 11

DES'REE Life (*550 Music*)
Total Plays: 320, Total Stations: 31, Adds: 0

BRANDY F/MASE Top Of The World (*Atlantic*)
Total Plays: 285, Total Stations: 10, Adds: 0

JOHN MELLENCAMP Your Life Is Now (*Columbia*)
Total Plays: 245, Total Stations: 72, Adds: 72

BABYFACE You Were There (*Epic*)
Total Plays: 207, Total Stations: 32, Adds: 9

IDINA MENZEL Minuet (*Hollywood*)
Total Plays: 122, Total Stations: 21, Adds: 6

EDEN A.K.A. Not Your Enemy (*Glass/Note*)
Total Plays: 113, Total Stations: 12, Adds: 1

KELLY PRICE Friend Of Mine (*T-Neck/Island*)
Total Plays: 84, Total Stations: 10, Adds: 0

MADONNA The Power Of Good-bye (*Maverick/WB*)
Total Plays: 51, Total Stations: 58, Adds: 58

TUESDAYS I Was Thinking Of You (*Arista*)
Total Plays: 16, Total Stations: 12, Adds: 12

LEANN RIMES Feels Like Home (*MCG/Curb*)
Total Plays: 8, Total Stations: 13, Adds: 12

Songs ranked by total plays



WHEN 'HAIRY' MET GARY — KIIS-FM/Los Angeles hosted the "Hairiest Back on the Beach Contest" at the KIIS beach house in Venice. Wishing they had brought some razors to relieve the winner are Ape Man from Planet Of The Apes and air personality Gary Spears.



BABY ONE MORE TIME UNDER THE R&R SUN — Jive artist Britney Spears came by R&R while in Los Angeles to debut her single, "Baby One More Time." Seen here catching the rays are (l-r) Jive Sr. VP/Promotion Jack Satter, R&R Radio Editor Frank Miniaci, Spears, R&R Director/Charts & Formats Kevin McCabe and sales rep Paul Colbert, Jive West Coast Regional Manager Enrique Ongpin, and R&R GM Sky Daniels.

NEW RELEASES

ADDS SEPTEMBER 8

DUNCAN SHEIK Bite Your Tongue (*Atlantic*)

EDNASWAP Back On The Sun (*Island*)

INNER CIRCLE Da Bomb (*Republic/Universal*)

KHALEEL No Mercy (*Hollywood*)



TEARIN' UP THE 'PROS — WPRO/Providence celebrated its 24th birthday recently and RCA group 'N Sync was one of the many groups that performed at the station's birthday bash. Posing after the group performed their hit singles, "I Want You Back" and "Tearin' Up Your Heart" are (l-r) RCA's Aaron Borns and Eric Murphy, 'PRO PD Tony Bristol and MD Davey Morris.



WHERE'S THE MCDONALD'S GIRL? — Universal group the Blenders was hangin' with the boys from WHTS/Quad Cities after performing the latest single, "McDonald's Girl." Blending nicely are (l-r) Blenders' Ryan Lane and Tim Kasper, WHTS PD Tony Waitekus and MD Red Hot Brian Scott, and bandmembers Allen and Darren Rust.

Stations and their adds listed alphabetically by market

WFL/Albany, NY OM: Michael Morgan PD: Rob Dawes MD: Ron Williams SWEETBOX "Gonna" BABYFACE "There"	WKSE/Bufalo, NY OM: Sue O'Neil PD: Dave Universal MD: Brian Wilde TATIANA ALI "Daydream" SHANIA TWAIN "Moment"	WSTO/Evansville, IN OM/PD: Sky Phillips MD: Cindy Mercer 49 EDWIN MCCAIN "I" SHERYL CROW "Mistake"	KXME/Honolulu, HI Co-PD: Jamie Hyatt Co-PD: Kid Leo Baldwin 36 WYCLEF JEAN "Cheated" 23 NICOLE "Make" 7 PRAS "Angel"	KFRX/Lincoln, NE PD: Sonny Valentine APD: Larry Freeze MD: Joe Tyler SHANIA TWAIN "Moment" JOHN MELLENCAMP "Life" MADONNA "Power" AALIYAH "Somebody"	WRVW/Nashville, TN OM: Charlie Quinn PD/MD: Tom Peace 7 JOHN MELLENCAMP "Life" 5 JANET "Deep" 5 THIRDO EYE BLIND "Jumper"	WSPK/Poughkeepsie, NY VP/Prog.: Brian Krysz APD/MD: Casey MADONNA "Power" EDWIN MCCAIN "I" TATIANA ALI "Daydream" PM DAWN "Right"	KRUF/Sreveport, LA PD/MD: Catfish Kelly MADONNA "Power" JOHN MELLENCAMP "Life" TATIANA ALI "Daydream" PM DAWN "Right"	WWKZ/Tupelo, MS PD/MD: Rick Stevens JOHN MELLENCAMP "Life" LEANN RIMES "Home" PATTY GRIFFIN "Big" RICKY JONES "One" FRASER FOLLOWS "Supper" REBEKAH "Genius"	
KQID/Alexandria, LA PD: Kahuna APD/MD: Jay Stevens 4 PATTY GRIFFIN "Big" JOHN MELLENCAMP "Life" MADONNA "Power" LEANN RIMES "Home" TUESDAYS "Thinking" ROCKY JONES "One"	WRZE/Cape Cod, MA PD: Mike O'Donnell MD: Kevin Matthews FAITH HILL "Kiss" SWEETBOX "Gonna"	KMCK/Fayetteville, AR PD: Scott Johnson MD: Mike Chase SWEETBOX "Gonna" JOHN MELLENCAMP "Life" MADONNA "Power" BRIAN SETZER ORCH "Jump" BABYFACE "There" IDINA MENZEL "Minuet"	KRBE/Houston, TX PD: John Peake APD: Scott Sparks MD: Jay Michaels MADONNA "Power" BRIAN SETZER ORCH "Jump" THIRDO EYE BLIND "Jumper"	WBLI/Long Island, NY PD: Ken Medek MD: Al Levine 25 IN SYNC "Teatin" 25 BARENKED LADIES "Week" 18 98 DEGREES "Because"	WQGN/New London, CT DM: Franco PD: Jim Reitz APD: Brent McKay JOHN MELLENCAMP "Life" MADONNA "Power" PM DAWN "Right" TUESDAYS "Thinking" REBEKAH "Genius"	WPRO/Providence, RI PD: Tony Bristol MD: Dave Morris JOHN MELLENCAMP "Life" THIRDO EYE BLIND "Jumper"	WNBU/South Bend, IN PD/MD: Casey Daniels 1 JOHN MELLENCAMP "Life" PM DAWN "Right"	KISX/Tyler, TX Interim PD: Larry Kent MD: Mick Fulgham MADONNA "Power" JOHN MELLENCAMP "Life" BABYFACE "There"	
WABE/Alelontown, PA PD: Brian Ceeck MD: Chuck McCre JOHN MELLENCAMP "Life" 98 DEGREES "Because"	WSSX/Charleston, SC PD: Billy Surt THIRDO EYE BLIND "Jumper" PRAS MICHEL FRODO "Supper"	WWCK/Flint, MI PD: Scott Seiple MD: Nathan Reed 25 EDWIN MCCAIN "I" 10 JOHN MELLENCAMP "Life" 5 BIG PUNISHER "Face" MADONNA "Power" LEANN RIMES "Home"	WZYP/Huntsville, AL PD: Bill West MD: Stu Gray STRETCH PRINCESS "Sorry" EYE 6 "Inside" MADONNA "Power" JOHN MELLENCAMP "Life"	KIIS/Los Angeles, CA PD: Dan Kieley APD/MD: Tracy Austin MADONNA "Power"	WQJX/Louisville, KY OM/PD: C.C. Matthews APD/MD: Rod Phillips MADONNA "Power" JOHN MELLENCAMP "Life" EAGLE-EYE CHERRY "Save"	WHTS/Quad Cities, IA-IL DM: Brian Scott MD: Tony White HARVEY DANGER "Flagpole" SHANIA TWAIN "Moment" AALIYAH "Somebody" PM DAWN "Right"	KZZU/Spokane, WA DM: Tony Hopkins MD: Paul Gray 6 LAURYN HILL "Can't" THIRDO EYE BLIND "Jumper"	WSKS/Utica, NY PD: Stew Schantz APD/MD: Gina Jones MADONNA "Power" JOHN MELLENCAMP "Life" MONICA "First" SHANIA TWAIN "Moment"	
WVSR/Charleston, WV PD: Mark Sumner 38 MONICA "First" 26 SHERYL CROW "Mistake" 19 PM DAWN "Right" 29 CHERRY POPPIN' "Zoot" 16 TUESDAYS "Thinking" 16 JOHN MELLENCAMP "Life" 16 AALIYAH "Somebody"	WJMX/Florence, SC DM/PD: Keith Mitchell APD/MD: Kyle STRETCH PRINCESS "Sorry" JOHN MELLENCAMP "Life" LEANN RIMES "Home" MADONNA "Power"	WZPL/Indianapolis, IN PD: Tom Gjerdrum MD: Dave Decker 18 JOHN MELLENCAMP "Life"	WYQY/Jackson, MS GM: Dick O'Neil PD/APD/MD: Kevin Vaughan 25 SHANIA TWAIN "Moment" 7 MADONNA "Power"	WDXA/Louisville, KY OM/PD: C.C. Matthews APD/MD: Rod Phillips MADONNA "Power" JOHN MELLENCAMP "Life" EAGLE-EYE CHERRY "Save"	KZII/Lubbock, TX PD: Jay Shannon MD: Steve Logan SWEETBOX "Gonna" SHAGGY FJANET "Low"	WZBZ/New Orleans, LA Dir./Ops: Nick Ferrara PD: Rob Wagman SHERYL CROW "Mistake"	WOBK/Springfield, IL PD/MD: Rick Blade JOHN MELLENCAMP "Life" EAGLE-EYE CHERRY "Save"	KWTT/Waco, TX PD: Flash Phillips MD: Jeff Miles JOHN MELLENCAMP "Life" NICOLE "Make" BABYFACE "There" PATTY GRIFFIN "Big"	
WSTR/Atlanta, GA PD: Dan Bowen MD: J.R. Ammons 3 JOHN MELLENCAMP "Life" 1 IN SYNC "Teatin" 5 SHAWN MULLINS "Lullaby"	WNKS/Charlotte, NC PD: Brian Bridgman MD: Danny Wright EAGLE-EYE CHERRY "Save"	WYQY/Jackson, MS GM: Dick O'Neil PD/APD/MD: Kevin Vaughan 25 SHANIA TWAIN "Moment" 7 MADONNA "Power"	WMGB/Macon, GA Group PD: James Gregory 24 SHERYL CROW "Mistake" 7 98 DEGREES "Because" 7 PM DAWN "Right"	WHTZ/New York, NY PD: Tom Poleman APD: Kid Kelly MD: Cubby Bryant No Adds	WVNZ/Norfolk, VA PD: Don London MD: Jay West BABYFACE "There" MONIFAH "Touch"	WZBZ/New Orleans, LA Dir./Ops: Nick Ferrara PD: Rob Wagman SHERYL CROW "Mistake"	WWRQ/Richmond, VA PD: Lisa McKay Interim MD: Travis Dylan 16 GREEN DAY "Time" SHERYL CROW "Mistake" BRIAN SETZER ORCH "Jump" JANET "Deep"	WNTQ/Syracuse, NY PD: Tom Mitchell MD: Jimmy Olsen 13 SHAWN MULLINS "Lullaby" MADONNA "Power" JOHN MELLENCAMP "Life" LEANN RIMES "Home" STRETCH PRINCESS "Sorry"	WWZZ/Washington, DC PD: Dale O'Brian APD/MD: Ron Ross 12 MATCHBOX 20 "Sam" MADONNA "Power"
WAY/Atlantic City, NJ PD: Tommy Frank APD/MD: Paul Kelly 16 PM DAWN "Right" REBEKAH "Genius" LEANN RIMES "Home" JOHN MELLENCAMP "Life"	WVXK/Ft. Myers, FL PD: Chris Cue MD: Sherwyn 23 MATCHBOX 20 "Real" MONICA "First" EVERYTHING "Hooch"	WZEE/Madison, WI PD: Jimmy Steele MD: Tommy Bodean 4 JOHN MELLENCAMP "Life" 3 PM DAWN "Right" 3 SWEETBOX "Gonna" 3 AALIYAH "Somebody"	WZEE/Madison, WI PD: Jimmy Steele MD: Tommy Bodean 4 JOHN MELLENCAMP "Life" 3 PM DAWN "Right" 3 SWEETBOX "Gonna" 3 AALIYAH "Somebody"	WHTZ/New York, NY PD: Tom Poleman APD: Kid Kelly MD: Cubby Bryant No Adds	WVNZ/Norfolk, VA PD: Don London MD: Jay West BABYFACE "There" MONIFAH "Touch"	WZBZ/New Orleans, LA Dir./Ops: Nick Ferrara PD: Rob Wagman SHERYL CROW "Mistake"	WWRQ/Richmond, VA PD: Lisa McKay Interim MD: Travis Dylan 16 GREEN DAY "Time" SHERYL CROW "Mistake" BRIAN SETZER ORCH "Jump" JANET "Deep"	WNTQ/Syracuse, NY PD: Tom Mitchell MD: Jimmy Olsen 13 SHAWN MULLINS "Lullaby" MADONNA "Power" JOHN MELLENCAMP "Life" LEANN RIMES "Home" STRETCH PRINCESS "Sorry"	WWZZ/Washington, DC PD: Dale O'Brian APD/MD: Ron Ross 12 MATCHBOX 20 "Sam" MADONNA "Power"
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CHR/POP PLAYLISTS

September 4, 1998 R&R 123

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE

102.7
TODAY'S HIT MUSIC

MARKET #19
WKYY/Baltimore
(410) 828-7722
Pasha/Dee

PLAYS

PLAYS	3W	2W	1W	ARTIST/TITLE
83	44	35	62	SEMISON/Closing Time
40	65	65	61	BRANDY & MONICA/The Boy Is Mine
81	56	62	60	GOO GOO DOLLS/Sins
25	61	60	60	JENNIFER PAIGE/Crush
43	37	60	60	BARENAKED LADIES/One Week
64	60	60	60	AEROSMITH/Don't Want To...
77	50	54	55	WILL SMITH/Just The Two Of Us
1	28	38	30	INQU/Time After Time
30	36	34	30	'N SYNC/Team! Up My Heart
34	58	63	35	NEXT/Too Close
6	25	24	33	NATALIE IMBRUGLIA/Wishing I Was There
19	44	33	33	THIRD EYE BLIND/How's It Going To Be
25	30	32	33	FIVE/When The Lights...
31	38	32	32	FASTBALL/The Way
41	18	34	32	HARVEY DANGER/Flagpole Sitta
98	DEGREES/Because Of You			
40	34	32	30	NATALIE IMBRUGLIA/Tom
29	33	29	30	SAVAGE GARDEN/The Moon And Back
29	30	29	30	BACKSTREET BOYS/It's Never Break...
31	35	28	28	PURE SUGAR/Crush
31	35	28	28	EVERYTHING/Hooch
33	39	36	25	LAURYN HILL/Cant Take My
19	21	23	24	VOICES OF THEORY/Say It
1	23	24	20	DESTINY'S CHILD/No, No, No
7	46	25	24	AALIYAH/You're The One
1	9	6	24	JANET/Go Deep
18	23	22	22	THIRD EYE BLIND/Jumper
30	14	19	22	PUFF DADY/Kill Pigeons Come With Me
24	22	21	21	ALL SAINTS/Never Ever
36	14	19	21	USHER/My Way
36	50	13	13	ALANIS MORISSETTE/Uninvited
13	MONIEHAN/Touch It			
33	15	12	12	WYCLEF JEAN/One Till November
79	11	10	11	BEASTIE BOYS/Intergalactic
1	11	11	11	FAITH HILL/This Kiss
1	11	11	11	MONIEHAN/Touch It
1	11	11	11	MONIEHAN/Touch It

93.4
TODAY'S HIT MUSIC

MARKET #20
WBZZ/Pittsburgh
(412) 920-9400
Edgar

PLAYS

PLAYS	3W	2W	1W	ARTIST/TITLE
57	58	57	59	AEROSMITH/Don't Want To...
58	57	57	57	GOO GOO DOLLS/Sins
38	37	41	57	SEMISON/Closing Time
56	54	55	56	EDWIN MCCAIN/It's Be
55	56	51	48	SHANIA TWAIN/You're Still The One
28	26	36	38	BARENAKED LADIES/One Week
56	55	49	38	K-CI & JUDD/AI My Life
36	34	30	30	SMASH MOUTH/Cant Get Enough...
36	34	30	30	MATCHBOX 20/Real World
36	34	28	35	ALANIS MORISSETTE/Uninvited
33	34	32	32	NATALIE IMBRUGLIA/Tom
34	24	25	32	NATALIE IMBRUGLIA/Wishing I Was There
26	31	30	30	SHANIA TWAIN/You're Still The One
18	18	29	29	JANET/Go Deep
24	24	25	28	TONIC/If You Could Only...
20	24	26	26	HOOTIE...I Will Wait
26	25	26	26	GREEN DAY/Time Of Your Life...
24	25	25	25	ACE OF BASE/Cruel Summer
32	31	25	25	SARAH MCLACHLAN/Ada
20	25	25	25	SAVAGE GARDEN/The Moon And Back
21	22	19	25	PALLA COLE/Don't Want To Wait
23	26	20	25	SUGAR RAY/My
23	26	20	25	SUGAR RAY/My
16	18	21	22	SHERYL CROW/My Favorite Mistake
16	18	21	22	CELINE DION/You're Still The One
36	26	22	22	JENNIFER PAIGE/Crush
23	25	23	22	MATCHBOX 20/3am
18	23	22	22	THIRD EYE BLIND/How's It Going To Be
26	29	20	21	FASTBALL/The Way
25	22	21	21	CHUMBAWAMBA/It's Bumping
24	24	21	20	SMASH MOUTH/Walkin' On The Sun
19	22	24	19	BILLIE MEYER/Kiss The Rain
15	18	18	18	FAITH HILL/This Kiss
16	15	15	18	BRIAN SETZER ORCH/Jump Jive An' Wal
11	14	16	18	WILL SMITH/Just The Two Of Us
18	14	17	17	INQU/Time After Time
18	14	17	17	NEXT/Too Close
13	13	16	16	BRANDY & MONICA/The Boy Is Mine
1	14	15	15	ALL SAINTS/Never Ever
1	14	15	15	BACKSTREET BOYS/It's Never Break...
11	12	14	15	THIRD EYE BLIND/Jumper

93.1
TODAY'S HIT MUSIC

MARKET #21
WFLZ/Tampa
(813) 839-9393
Harris/Domino

PLAYS

PLAYS	3W	2W	1W	ARTIST/TITLE
36	38	73	74	ALL SAINTS/Never Ever
62	56	73	73	NEXT/Too Close
69	74	71	71	WILL SMITH/Just The Two Of Us
70	74	70	67	AEROSMITH/Don't Want To...
39	38	44	54	JENNIFER PAIGE/Crush
66	52	60	53	BRIAN MCKNIGHT/Anytime
71	70	41	40	BRANDY & MONICA/The Boy Is Mine
27	24	29	47	SEMISON/Closing Time
72	69	56	46	GOO GOO DOLLS/Sins
31	39	40	44	FIVE/When The Lights...
42	47	47	43	K-CI & JUDD/AI My Life
21	29	37	41	INQU/Time After Time
41	39	38	40	SHANIA TWAIN/You're Still The One
40	34	38	36	'N SYNC/Team! Up My Heart
15	21	28	35	BARENAKED LADIES/One Week
19	31	35	35	HARVEY DANGER/Flagpole Sitta
35	33	33	34	MATCHBOX 20/Real World
36	38	33	32	JANET/Go Deep
38	44	37	32	BACKSTREET BOYS/It's Never Break...
44	40	32	28	ALANIS MORISSETTE/Uninvited
40	38	27	27	FASTBALL/The Way
5	7	13	22	USHER/My Way
12	14	20	22	BEASTIE BOYS/Intergalactic
12	14	20	22	EDWIN MCCAIN/It's Be
31	32	13	18	ACE OF BASE/Cruel Summer
13	13	15	18	PRAS MICHEL FOOB...Ghetto Supastar...
1	13	18	18	EVERYTHING/Hooch
1	13	18	18	SHERYL CROW/My Favorite Mistake
1	13	18	18	SAVAGE GARDEN/The Moon And Back
17	15	16	17	SHAGGY RIJANET/Luv Me, Luv Me
25	29	24	26	SWIRL 360/Hey Now Now
10	15	17	16	HOOTIE...I Will Wait
10	15	17	16	NATALIE IMBRUGLIA/Wishing I Was There
8	10	11	15	BIG PUNISHER/Fuck/Skate Not A Player
10	17	18	18	SMASH MOUTH/Walkin' On The Sun
25	19	17	14	WILL SMITH/Just The Two Of Us
16	16	13	15	ROBYN/Show Me Love
28	21	15	15	SWIRL 360/Hey Now Now
31	16	14	14	NATALIE IMBRUGLIA/Tom
1	14	15	15	ALL SAINTS/Never Ever
20	22	11	13	UNCLE SAMM/Don't Ever Wait...
18	22	9	12	USHER/Nice & Slow

JAMMIN
92.3

MARKET #23
WZJM/Cleveland
(216) 621-9300
Eubanks/Jackson

PLAYS

PLAYS	3W	2W	1W	ARTIST/TITLE
51	43	51	61	ALL SAINTS/Never Ever
62	56	62	61	AEROSMITH/Don't Want To...
63	59	62	60	BRANDY & MONICA/The Boy Is Mine
58	61	59	60	NEXT/Too Close
50	57	55	58	WILL SMITH/Just The Two Of Us
26	28	34	54	SHAGGY RIJANET/Luv Me, Luv Me
49	64	52	49	PRAS MICHEL FOOB...Ghetto Supastar...
40	38	38	49	VOICES OF THEORY/Say It
64	62	53	44	FIVE/When The Lights...
46	47	46	44	'N SYNC/Team! Up My Heart
35	35	33	44	BACKSTREET BOYS/It's Never Break...
26	26	32	42	SAVAGE GARDEN/The Moon And Back
45	47	45	39	JENNIFER PAIGE/Crush
25	25	37	37	USHER/My Way
46	44	56	44	ACE OF BASE/Cruel Summer
26	26	24	33	INQU/Time After Time
17	24	25	32	NICOLE/Make It Hot
34	40	32	30	JANET/Go Deep
53	56	39	29	CELINE DION/You're Still The One
18	18	17	28	INQU/Time After Time
15	23	27	27	MONIEHAN/Touch It
19	27	27	27	MONIEHAN/Touch It
25	24	23	27	SHANIA TWAIN/You're Still The One
18	25	24	24	BABYFACE/You Were There
38	41	19	24	PUBLIC ANNOUNCEMENT/Body Bumpin'...
24	21	24	22	'N SYNC/Team! Up My Heart
16	17	22	22	MATCHBOX 20/3am
13	17	22	22	SMASH MOUTH/Walkin' On The Sun
42	35	42	21	BACKSTREET BOYS/Everybody...
13	13	12	20	BEASTIE BOYS/Intergalactic
18	18	17	20	SM DAWN/It's No Right
39	37	28	28	COLOR ME BADD/Remember When
10	17	18	18	SMASH MOUTH/Walkin' On The Sun
25	19	16	16	NATALIE IMBRUGLIA/Tom
16	16	13	15	ROBYN/Show Me Love
28	21	15	15	SWIRL 360/Hey Now Now
35	21	14	14	K-CI & JUDD/AI My Life

Z100
TODAY'S BEST MUSIC

MARKET #24
KKRZ/Portland, OR
(503) 226-0100
Austin

PLAYS

PLAYS	3W	2W	1W	ARTIST/TITLE
29	64	73	75	JANET/Go Deep
75	72	73	69	NEXT/Too Close
24	42	49	59	ALL SAINTS/Never Ever
33	38	48	58	JENNIFER PAIGE/Crush
47	63	73	57	BRIAN MCKNIGHT/Anytime
62	64	57	57	GOO GOO DOLLS/Sins
30	28	40	49	BACKSTREET BOYS/It's Never Break...
29	28	40	49	BARENAKED LADIES/One Week
46	48	49	49	'N SYNC/Team! Up My Heart
30	24	31	41	FIVE/When The Lights...
76	60	45	40	BRANDY & MONICA/The Boy Is Mine
74	69	57	40	SMASH MOUTH/Walkin' On The Sun
39	17	31	31	EDWIN MCCAIN/It's Be
30	29	31	31	PRAS MICHEL FOOB...Ghetto Supastar...
29	29	28	28	SEMISON/Closing Time
35	25	29	28	SEMISON/Closing Time
21	28	28	28	LAURYN HILL/Cant Take My
26	33	34	30	NATALIE IMBRUGLIA/Wishing I Was There
48	39	26	26	K-CI & JUDD/AI My Life
20	29	26	26	EVERCLEAR/We Buy You
20	28	26	26	INQU/Time After Time
57	39	19	25	WILL SMITH/Just The Two Of Us
1	13	13	13	SM DAWN/It's No Right
29	28	21	24	NATALIE IMBRUGLIA/Tom
5	19	24	24	USHER/My Way
17	16	16	19	THIRD EYE BLIND/Semi-Charmed Life
31	17	20	17	MARCY PLAYGROUND/Sex And Candy
58	31	19	11	SHANIA TWAIN/You're Still The One
19	17	17	17	WILL SMITH/Just The Two Of Us
18	15	15	15	MATCHBOX 20/3am
15	14	16	16	NOTORIOUS B.I.G./Mo Money Mo Problems
18	14	16	16	SAVAGE GARDEN/Truly Madly Deeply
20	21	15	15	HOOTIE...I Will Wait
1	14	14	14	SHANIA TWAIN/You're Still The One
1	13	14	14	ROBYN/Show Me Love
15	15	11	11	BEASTIE BOYS/Intergalactic
31	25	13	13	CELINE DION/You're Still The One
1	11	11	11	SHERYL CROW/My Favorite Mistake

102.7
TODAY'S HIT MUSIC

MARKET #25
WKRC/Cincinnati
(513) 763-5500
Marino/Kelly

PLAYS

PLAYS	3W	2W	1W	ARTIST/TITLE
74	75	77	75	GOO GOO DOLLS/Sins
45	45	69	73	GREEN DAY/Time Of Your Life...
72	75	72	72	SHANIA TWAIN/You're Still The One
46	47	43	69	EVERCLEAR/We Buy You
46	45	41	68	NATALIE IMBRUGLIA/Tom
47	43	28	66	SARAH MCLACHLAN/Ada
48	47	42	62	SEMISON/Closing Time
73	74	75	56	MATCHBOX 20/Real World
73	74	75	56	MATCHBOX 20/Real World
70	74	73	48	EDWIN MCCAIN/It's Be
31	38	40	47	BARENAKED LADIES/One Week
29	23	39	45	SMASH MOUTH/Cant Get Enough...
1	40	40	40	WILL SMITH/Just The Two Of Us
44	38	39	38	JENNIFER PAIGE/Crush
21	11	38	38	DAVE MATTHEWS BAND/Stay (Wasting Time)
15	26	37	37	NEXT/Too Close
41	40	36	36	FASTBALL/The Way
37	41	40	35	NATALIE IMBRUGLIA/Wishing I Was There
30	40	30	35	BRANDY & MONICA/The Boy Is Mine
37	38	33	33	K-CI & JUDD/AI My Life
31	31	32	30	'N SYNC/Team! Up My Heart
1	29	30	30	FAITH HILL/This Kiss
1	27	27	27	THIRD EYE BLIND/How's It Going To Be
1	25	25	25	NATALIE IMBRUGLIA/And & Generous
21	28	23	23	HOOTIE...I Will Wait
1	10	11	11	WILL SMITH/Just The Two Of Us
1	18	18	18	EVERYTHING/Hooch
1	10	17	17	'N SYNC/Team! Up My Heart
13	16	17	17	HARVEY DANGER/Flagpole Sitta
13	7	15	15	ANGUIN/Snow On The Sahara
14	15	17	13	BACKSTREET BOYS/It's Never Break...
1	10	11	11	'N SYNC/Team! Up My Heart
1	5	5	5	EAGLE-EYE CHERRY/Save Tonight
1	1	1	1	THIRD EYE BLIND/Jumper
1	1	1	1	ALL SAINTS/Never Ever

93.1
TODAY'S HIT MUSIC

MARKET #26
KMXV/Kansas City
(816) 756-5698
Zelner/Dyhan

PLAYS

PLAYS	3W	2W	1W	ARTIST/TITLE
64	64	64	64	GOO GOO DOLLS/Sins
54	60	62	62	AEROSMITH/Don't Want To...
62	62	62	60	FASTBALL/The Way
52	52	56	58	EDWIN MCCAIN/It's Be
42	42	50	56	NEXT/Too Close
58	58	58	54	SHANIA TWAIN/You're Still The One
56	56	52	50	MATCHBOX 20/Real World
40	40	46	46	BRANDY & MONICA/The Boy Is Mine
36	38	40	40	JENNIFER PAIGE/Crush
32	36	36	36	SEMISON/Closing Time
28	32	34	34	'N SYNC/Team! Up My Heart
24	26	30	32	BACKSTREET BOYS/It's Never Break...
24	26	30	32	BACKSTREET BOYS/It's Never Break...
24	26	30	32	NATALIE IMBRUGLIA/Wishing I Was There
22	24	24	24	BARENAKED LADIES/One Week
22	24	24	24	HOOTIE...I Will Wait
22	24	24	24	

CHR/POP PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE

MARKET #39
B97
WEZB/New Orleans
(504) 834-9587
Wagman

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
63	62	57	58	AEROSMITH/Don't Want To...	
64	62	58	58	GOO GOO DOLLS/Sins	
45	55	56	56	SEMISONIC/Closing Time	
44	44	54	54	MATCHBOX 20/Real World	
44	43	43	49	EVERCLEAR/Whip It	
42	42	45	47	BRANDY & MONICA/The Boy Is Mine	
63	63	47	45	EDWIN MCCAIN/It's Be	
63	63	46	45	WILL SMITH/Just The Two Of Us	
45	43	42	44	K-Ci & JOJIBAN My Life	
16	17	13	13	BARENAKED LADIES/One Week	
21	23	40	43	BETTER THAN EZRA/Desperately Wanting	
34	41	43	38	FAITH HILL/This Kiss	
19	26	28	35	VOICES OF THEORY/Say It	
29	30	32	34	FIVE/When The Lights...	
37	32	31	33	GREEN DAY/Time Of Your Life...	
19	30	32	32	HOOTIE, I Will Wait	
31	27	26	32	BACKSTREET BOYS/It's Never Break...	
32	33	32	31	DAVE MATTHEWS BAND/Say (Wasting Time)	
22	29	29	29	XSCAPE/The Arms Old...	
28	17	32	28	MATCHBOX 20/3am	
44	36	37	27	FASTBALL/The Way	
24	29	27	26	NATALIE IMBRUGLIA/Wishing I Was There	
12	26	24	24	USHER/My Way	
15	18	21	21	SHANIA TWAIN/You're Still The One	
43	41	25	23	ALL SAINTS/Never Ever	
15	22	23	23	DAVE MATTHEWS BAND/Cash Into Me	
44	44	21	21	NATALIE IMBRUGLIA/Wishing I Was There	
11	13	13	13	BRIAN MCKNIGHT/Anytime	
11	13	13	13	N 'SYNCR'ain' Up My Heart	
13	15	16	19	THIRD EYE BLIND/Jumper	
20	19	24	19	ALANIS MORISSETTE/Uninvited	
15	16	18	18	WILL SMITH/Just The Two Of Us	
13	15	17	17	JANET/Go Deep	
20	18	20	17	THIRD EYE BLIND/How's It Going To Be	
15	16	17	16	THIRD EYE BLIND/Semi-Charmed Life	
16	17	14	16	EAGLE-EYE CHERRY/Save Tonight	
-	-	-	-	SHAWN COVAIN/Sunny Came Home	
-	-	-	-	PURE DADDY/It's Messing You	
-	-	-	-	SARAH MCCLACHLAN/Ada	
-	-	-	-	SARAH MCCLACHLAN/Building A Mystery	

MARKET #41
KISS 98.5
WKSE/Buffalo
(716) 884-5101
Universal/Wilde

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
42	57	43	58	EDWIN MCCAIN/It's Be	
33	56	57	57	SHANIA TWAIN/You're Still The One	
42	43	44	49	BRANDY & MONICA/The Boy Is Mine	
58	51	51	49	AEROSMITH/Don't Want To...	
56	62	49	49	ALL SAINTS/Never Ever	
47	56	55	46	NEXT/Too Close	
39	36	54	45	BARENAKED LADIES/One Week	
50	40	43	43	FAITH HILL/This Kiss	
53	39	55	43	GOO GOO DOLLS/Sins	
27	40	50	41	ALYVAH/Are You That...	
43	40	41	40	WILL SMITH/Just The Two Of Us	
27	40	41	40	JANET/Go Deep	
25	27	43	39	MATCHBOX 20/Real World	
37	38	37	37	PRAS MICHEL FOOB.../Ghetto Supastar...	
26	27	35	35	FIVE/When The Lights...	
41	44	42	35	JENNIFER PAIGE/Crush	
23	41	37	33	SEMISONIC/Closing Time	
21	20	22	31	BRANDY & MONICA/The Boy Is Mine	
36	38	44	31	USHER/My Way	
21	25	28	31	BIG PUNISHER FLO/ES/5/1 Not A Player	
28	28	29	29	STARS ON 54M/You Could Head...	
29	28	24	28	INQU/Time After Time	
41	14	24	21	'N SYNCR'ain' Up My Heart	
52	41	31	25	BRIAN MCKNIGHT/Anytime	
-	15	23	23	HOOTIE, I Will Wait	
19	23	21	22	NICOLE/Make It Hot	
-	19	22	22	SWEETBOX/Everything's...	
40	56	26	22	GREEN DAY/Time Of Your Life...	
19	22	18	22	BACKSTREET BOYS/It's Never Break...	
-	14	24	21	BEASTIE BOYS/Intergalactic	
19	18	21	19	MVA F/SCISSORS/All About Me	
19	21	14	18	NATALIE IMBRUGLIA/Wishing I Was There	
-	15	23	23	VOICES OF THEORY/Say It	
16	13	12	14	JOE/Angel	
12	11	10	13	LAURYN HILL/Can't Take My...	
12	11	10	13	NOTORIOUS B.I.G./Mo Money Mo Problems	
12	13	13	13	ALANIS MORISSETTE/Uninvited	
20	21	22	13	MASE FT/OTAL/What You Want	
13	13	12	13	ROBYN/Show Me Love	

MARKET #42
KISS 95.7
WKSS/Hartford
(860) 723-6160
Jones/McGowan

PLAYS	3W	2W	1W	TW	ARTIST/TITLE	
68	60	55	58	NEXT/Too Close		
53	45	57	55	AEROSMITH/Don't Want To...		
49	37	43	52	SHANIA TWAIN/You're Still The One		
65	58	50	50	ALL SAINTS/Never Ever		
64	55	51	49	GOO GOO DOLLS/Sins		
57	50	45	47	WILL SMITH/Just The Two Of Us		
39	49	44	47	BACKSTREET BOYS/It's Never Break...		
60	52	44	45	ALANIS MORISSETTE/Uninvited		
44	36	35	39	MATCHBOX 20/Real World		
40	40	38	38	'N SYNCR'ain' Up My Heart		
40	29	36	37	SEMISONIC/Closing Time		
55	41	41	35	BRANDY & MONICA/The Boy Is Mine		
27	29	35	35	USHER/My Way		
30	27	25	35	FIVE/When The Lights...		
28	27	26	32	INQU/Time After Time		
34	32	33	30	VOICES OF THEORY/Say It		
45	42	33	29	PRAS MICHEL FOOB.../Ghetto Supastar...		
-	20	20	29	HOOTIE, I Will Wait		
17	15	20	25	CELINE DION/You're Still The One		
32	33	34	24	PUNISHER/Show Me Love		
28	26	22	24	BIG PUNISHER FLO/ES/5/1 Not A Player		
31	26	20	24	ROCKWELL F/OC/LAGE/Can't We Try		
34	27	29	22	JENNIFER PAIGE/Crush		
-	19	23	23	SWEETBOX/Everything's...		
-	14	22	18	ALYVAH/Are You That...		
10	15	9	18	BARENAKED LADIES/One Week		
-	-	-	-	SHAGGY F/UNATE/Luv Me, Luv Me		
-	-	-	-	98 DEGREES/Because Of You		
-	-	-	-	10	11	MONIEV/Touch It
11	7	5	10	JANET/Go Deep		
12	7	5	9	NICOLE/Make It Hot		
-	6	8	8	NATALIE IMBRUGLIA/Wishing I Was There		
-	5	8	8	THIRD EYE BLIND/Jumper		
-	5	7	8	MISTER JONES/Destiny		
-	6	7	7	HARVEY DANGER/Fragole Sita		
10	13	9	6	BEASTIE BOYS/Intergalactic		
-	5	6	6	WILD ORCHID/One Mine		
11	11	11	11	DONNA LEWIS/Love Him		
8	10	5	5	MONICA/The First Night		

MARKET #44
theRiver 107.5fm
WRVW/Nashville
(615) 664-2400
Quinn/Peace

PLAYS	3W	2W	1W	TW	ARTIST/TITLE	
62	60	55	62	GOO GOO DOLLS/Sins		
56	50	50	60	AEROSMITH/Don't Want To...		
35	36	35	55	SEMISONIC/Closing Time		
38	38	34	53	FIVE/When The Lights...		
52	35	51	51	NATALIE IMBRUGLIA/Wishing I Was There		
61	60	56	44	FAITH HILL/This Kiss		
64	61	54	44	MATCHBOX 20/Real World		
44	60	53	42	ALANIS MORISSETTE/Uninvited		
36	36	32	36	ALL SAINTS/Never Ever		
26	35	30	35	EDWIN MCCAIN/It's Be		
23	32	34	34	SARAH MCCLACHLAN/Ada		
38	37	30	33	'N SYNCR'ain' Up My Heart		
19	22	22	33	NATALIE IMBRUGLIA/Wishing I Was There		
20	18	31	31	BARENAKED LADIES/One Week		
24	26	26	26	THIRD EYE BLIND/How's It Going To Be		
25	23	23	23	'N SYNCR'ain' Up My Heart		
27	23	27	25	MARCY PLAYGROUND/Six And Candy		
24	24	26	25	SAVAGE GARDEN/Truly Madly Deeply		
21	25	26	25	BACKSTREET BOYS/Long As You...		
26	20	23	24	BACKSTREET BOYS/It's Never Break...		
19	21	21	24	ROBYN/Show Me Love		
-	24	24	24	SMASH MOUTH/Walkin' On The Sun		
15	10	19	19	CHUMBAWAMBA/Tubthumping		
-	15	15	15	FAITH HILL/This Kiss		
37	16	12	13	NEXT/Too Close		
37	20	10	12	SHANIA TWAIN/You're Still The One		
20	15	10	12	USHER/My Way		
24	25	12	12	NATALIE IMBRUGLIA/Wishing I Was There		
22	16	11	11	JOHN MELLENCAMP/Your Life Is Now		
-	-	-	-	5	5	THIRD EYE BLIND/Jumper

MARKET #45
Kiss 107.5
WKSL/Memphis
(901) 375-0024
Taylor/Cole

PLAYS	3W	2W	1W	TW	ARTIST/TITLE	
62	68	99	99	ALL SAINTS/Never Ever		
99	99	99	99	AEROSMITH/Don't Want To...		
99	99	99	99	GOO GOO DOLLS/Sins		
63	62	61	61	K-Ci & JOJIBAN My Life		
99	61	62	62	WILL SMITH/Just The Two Of Us		
40	39	36	62	MATCHBOX 20/Real World		
61	63	66	61	SHANIA TWAIN/You're Still The One		
57	65	61	58	NATALIE IMBRUGLIA/Wishing I Was There		
30	29	30	30	JENNIFER PAIGE/Crush		
39	37	37	38	NEXT/Too Close		
41	19	16	16	FASTBALL/The Way		
30	38	35	35	SEMISONIC/Closing Time		
28	30	32	34	BARENAKED LADIES/One Week		
40	40	37	34	INQU/Time After Time		
36	38	37	34	ALANIS MORISSETTE/Uninvited		
27	31	33	33	BACKSTREET BOYS/It's Never Break...		
63	68	62	63	BRANDY & MONICA/The Boy Is Mine		
8	11	11	11	'N SYNCR'ain' Up My Heart		
31	30	30	30	STARS ON 54M/You Could Head...		
25	25	23	23	PRAS MICHEL FOOB.../Ghetto Supastar...		
-	-	-	-	19	19	SWEETBOX/Everything's...
-	-	-	-	4	19	EDWIN MCCAIN/It's Be
6	10	11	18	NATALIE IMBRUGLIA/Wishing I Was There		
10	14	15	17	EVERYTHING/Hooch		
30	32	30	30	ALYVAH/Are You That...		
10	12	10	10	VOICES OF THEORY/Say It		
6	2	10	14	FAITH HILL/This Kiss		
9	8	10	10	BEASTIE BOYS/Intergalactic		
-	7	10	9	98 DEGREES/Because Of You		
-	-	-	-	9	9	HOOTIE, I Will Wait
28	20	29	8	DEBORAH COX/Things Just Ain't...		
8	9	5	6	USHER/My Way		
8	10	7	4	JANET/Go Deep		
4	7	9	3	DAVE MATTHEWS BAND/Say (Wasting Time)		
-	-	-	-	2	2	MONICA/The First Night
13	12	5	2	PURE SUGAR/Delicious		
16	10	4	2	SAVAGE GARDEN/The Moon And Back		
-	-	-	-	-	-	THIRD EYE BLIND/Jumper

MARKET #46
B98
WB80/Memphis
(609) 597-6700
Sullivan/Fox

PLAYS	3W	2W	1W	TW	ARTIST/TITLE	
66	64	61	67	AEROSMITH/Don't Want To...		
48	57	70	67	JENNIFER PAIGE/Crush		
70	65	65	65	BRANDY & MONICA/The Boy Is Mine		
60	66	63	65	ALL SAINTS/Never Ever		
60	60	60	60	GOO GOO DOLLS/Sins		
41	43	42	55	WILL SMITH/Just The Two Of Us		
24	34	44	54	BARENAKED LADIES/One Week		
65	64	62	60	FASTBALL/The Way		
40	40	50	50	SEMISONIC/Closing Time		
43	44	44	45	SAVAGE GARDEN/The Moon And Back		
17	23	35	42	NATALIE IMBRUGLIA/Wishing I Was There		
20	25	42	42	BACKSTREET BOYS/It's Never Break...		
66	45	40	42	SHANIA TWAIN/You're Still The One		
40	40	42	42	MATCHBOX 20/Real World		
47	41	40	42	ALANIS MORISSETTE/Uninvited		
42	56	50	42	NEXT/Too Close		
25	11	28	41	INQU/Time After Time		
11	25	21	34	FAITH HILL/This Kiss		
49	48	28	31	NATALIE IMBRUGLIA/Wishing I Was There		
21	21	20	28	PRAS MICHEL FOOB.../Ghetto Supastar...		
-	20	25	28	THIRD EYE BLIND/Jumper		
-	12	24	24	HOOTIE, I Will Wait		
25	18	13	24	'N SYNCR'ain' Up My Heart		
48	43	42	19	ACE OF BASE/Cruel Summer		
44	44	43	19	SWIRL 360/Hey Now Now		
19	24	19	19	JANET/Together Again		
21	22	18	18	THIRD EYE BLIND/Semi-Charmed Life		
-	14	18	18	JANIE/Go Deep		
-	9	11	18	BEASTIE BOYS/Intergalactic		
20	23	19	18	WILL SMITH/Just The Two Of Us		
18	22	17	17	SAVAGE GARDEN/Truly Madly Deeply		
40	42	41	17	SMASH MOUTH/Can't Get Enough...		
41	28	17	16	GREEN DAY/Time Of Your Life...		
23	23	15	16	DREAMHOUSE/Stay		
13	14	15	15	USHER/My Way		
11	13	15	11	EVERYTHING/Hooch		
-	-	-	-	11	11	SHERYL CROWMY Favorite Mistake
-	-	-	-	11	11	HARVEY DANGER/Fragole Sita
-	-	-	-	11	11	ALYVAH/Are You That...
-	-	-	-	-	-	SHANIA TWAIN/From This Moment On

MARKET #47
98 PXY
WPXY/Rochester, NY
(716) 239-7440
Ingram/Danger

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
32	56	68	73	AEROSMITH/Don't Want To...	
60	69	70	67	EDWIN MCCAIN/It's Be	
67	68	68	67	GOO GOO DOLLS/Sins	
38	48	50	66	MATCHBOX 20/3am	
44	54	56	64	FASTBALL/The Way	
70	54	49	58	SHANIA TWAIN/You're Still The One	
48	38	34	46	NATALIE IMBRUGLIA/Wishing I Was There	
52	52	50	45	WILL SMITH/Just The Two Of Us	
19	27	26	36	BARENAKED LADIES/One Week	
40	44	43	36	WILL SMITH/Just The Two Of Us	
21	24	27	27	ROBYN/Show Me Love	
34	32	33	34	JENNIFER PAIGE/Crush	
38	38	41	30	NATALIE IMBRUGLIA/Wishing I Was There	
28	33	38	29</		

3W	2W	LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	1 AALIYAH Are You That Somebody? (Atlantic)	2696	2691	2687	2604	46/0
4	3	2	2	LAURYN HILL Can't Take My Eyes Off... (Ruffhouse/Columbia)	1766	1788	1787	1741	39/0
5	4	3	3	NICOLE Make It Hot (Gold Mind/EastWest/EEG)	1601	1681	1733	1727	41/0
15	15	9	4	4 MONICA The First Night (Arista)	1566	1392	1233	1083	46/1
10	8	5	5	5 TATYANA ALI Daydreamin' (MJJ/Work)	1545	1522	1499	1359	38/0
16	17	12	6	6 MYA I/SILKK THE SHOCKER Movin' On (University/Interscope)	1445	1273	1104	955	39/2
13	11	7	7	BRANDY I/MASE Top Of The World (Atlantic)	1442	1448	1326	1256	36/0
2	2	4	8	BRANDY & MONICA The Boy Is Mine (Atlantic)	1328	1574	1931	2154	31/0
14	12	11	9	INOJ Time After Time (Columbia)	1271	1329	1293	1175	31/0
3	5	6	10	WILL SMITH Just The Two Of Us (Columbia)	1252	1503	1676	1802	30/0
8	6	8	11	USHER My Way (LaFace/Arista)	1246	1410	1618	1617	31/0
7	7	10	12	BIG PUNISHER I/JOE Still Not A Player (Loud)	1212	1389	1507	1621	36/0
22	21	18	13	13 MONIFAH Touch It (Uptown/Universal)	1115	992	816	734	33/1
6	9	15	14	NEXT Too Close (Arista)	1115	1142	1471	1658	30/0
17	16	14	15	GINUWINE Same Ol' G (Atlantic)	1088	1173	1118	937	35/1
9	10	13	16	PRAS MICHEL I/ODB & MYA Ghetto...(That Is...) (Interscope)	975	1198	1341	1603	28/0
12	14	16	17	JON B. They Don't Know (Yab Yum/550 Music)	973	1044	1236	1261	27/0
35	28	24	18	18 XSCAPE My Little Secret (So So Def/Columbia)	845	700	543	414	31/3
20	19	21	19	BACKSTREET BOYS I'll Never Break Your Heart (Jive)	816	827	888	854	22/0
18	18	19	20	CAM'RON I/MASE Horse & Carriage (Entertainment/Epic)	813	856	938	927	33/0
BREAKER	21			21 LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)	803	449	186	—	25/6
11	13	17	22	JANET Go Deep (Virgin)	768	1040	1238	1285	26/0
21	20	23	23	KELLY PRICE Friend Of Mine (T-Neck/Island)	764	817	833	770	29/0
BREAKER	24			24 KEITH SWEAT I/SNOOP DOGG Come Get Wit... (Elektra/EEG)	727	458	151	—	34/4
30	25	25	25	'N SYNC Tearin' Up My Heart (RCA)	725	677	677	521	20/0
23	23	22	26	MO THUGS FAMILY All Good (Relativity)	710	823	777	703	22/1
25	26	26	27	JERMAINE DUPRI I/JAY-Z Money... (So So Def/Columbia)	705	638	608	583	22/1
24	22	20	28	SHAGGY I/JANET Luv Me, Luv Me (Flyte Tyme/MCA)	695	835	781	686	23/0
29	27	27	29	NEXT I Still Love You (Arista)	660	602	590	536	32/2
BREAKER	30			30 TQ Westside (ClockWork/Epic)	654	473	361	257	22/1
BREAKER	31			31 DIVINE Lately (Pendulum/Red Ant)	648	357	155	29	25/2
33	32	29	32	MASE I/PUFF DADDY Lookin' At Me (Bad Boy/Arista)	619	569	467	452	25/0
19	24	28	33	VOICES OF THEORY Say It (H.O.L.A./Red Ant)	605	592	691	916	18/0
15	30	30	34	BRIAN MCKNIGHT The Only One For Me (Motown)	529	510	539	569	16/0
BREAKER	35			35 SNOOP DOGG Still A G Thang (No Limit/Priority)	526	415	343	169	25/0
BREAKER	36			36 JENNIFER PAIGE Crush (Edel America/Hollywood)	500	461	434	378	16/3
32	31	32	37	JAGGED EDGE Gotta Be (So So Def/Columbia)	464	468	498	485	13/0
DEBUT	38			38 DRU HILL I/REDMAN How Deep... (Def Jam/RAL/Mercury/Island)	440	243	122	69	33/7
—	50	43	39	QUEEN & WYCLEF JEAN Another One... (DreamWorks/Geffen)	390	342	273	128	26/3
28	29	33	40	K-CI & JOJO Don't Rush (Take Love Slowly) (MCA)	382	467	540	557	15/0
42	43	44	41	BEASTIE BOYS Intergalactic (Grand Royal/Capitol)	375	337	338	323	20/0
—	—	45	42	AEROSMITH I Don't Want To Miss A Thing (Columbia)	373	326	267	177	9/2
44	40	38	43	BLACK-EYED PEAS Joints And Jams (Interscope)	344	395	360	309	18/0
31	33	39	44	NATE DOGG I/WARREN G Nobody... (Dogg Foundation/Breakaway)	342	367	436	499	10/0
DEBUT	45			45 BIZZY BONE Thugz Cry (Relativity)	334	250	158	59	18/3
DEBUT	46			46 R. KELLY Half On A Baby (Tavdash/Jive)	331	55	—	—	34/31
—	—	46	47	SHAQUILLE O'NEAL I/PETER GUNZ The Way... (T.W.isM/A&M)	324	312	252	156	19/2
36	37	42	48	ALL SAINTS Never Ever (London/Island)	323	357	381	404	11/0
DEBUT	49			49 SWEETBOX Everything's Gonna Be Alright (RCA)	319	222	159	8	15/1
DEBUT	50			50 TAMIA So Into You (Qwest/WB)	316	265	204	135	21/6

This chart reflects airplay from August 24-30. Songs ranked by total plays. Highlighted songs indicate Breaker. 47 CHR/Rhythmic reporters. 46 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

BREAKERS

LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)	TOTAL PLAYS/INCREASE 803/354	TOTAL STATIONS/ADDS 25/6	CHART 21
KEITH SWEAT F/SNOOP DOGG Come Get Wit Me (Elektra/EEG)	TOTAL PLAYS/INCREASE 727/269	TOTAL STATIONS/ADDS 34/4	CHART 24
TQ Westside (ClockWork/Epic)	TOTAL PLAYS/INCREASE 654/181	TOTAL STATIONS/ADDS 22/1	CHART 30
DIVINE Lately (Pendulum/Red Ant)	TOTAL PLAYS/INCREASE 648/291	TOTAL STATIONS/ADDS 25/2	CHART 31
SNOOP DOGG Still A G Thang (No Limit/Priority)	TOTAL PLAYS/INCREASE 526/111	TOTAL STATIONS/ADDS 25/0	CHART 35
JENNIFER PAIGE Crush (Edel America/Hollywood)	TOTAL PLAYS/INCREASE 500/39	TOTAL STATIONS/ADDS 16/3	CHART 36

MOST ADDED

ARTIST/TITLE LABEL(S)	ADDS
R. KELLY Half On A Baby (Tavdash/Jive)	31
J. DUPRI & M. CAREY Sweetheart (So So Def/Columbia)	14
A TRIBE CALLED QUEST Find A Way (Jive)	7
DRU HILL I/REDMAN How... (Def Jam/RAL/Mercury/Island)	7
LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)	6
TAMIA So Into You (Qwest/WB)	6
EN VOGUE No Fool No More (EastWest/EEG)	4
KEITH SWEAT I/SNOOP DOGG Come Get... (Elektra/EEG)	4
WILLIE MAX I/RAPHAEL SAADIQ Can't Get... (Motown)	4

MOST INCREASED PLAYS

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
LAURYN HILL Doo... (That Thing) (Ruffhouse/Columbia)	+354
DIVINE Lately (Pendulum/Red Ant)	+291
R. KELLY Half On A Baby (Tavdash/Jive)	+276
KEITH SWEAT I/SNOOP DOGG Come Get... (Elektra/EEG)	+269
DRU HILL I/REDMAN How... (Def Jam/RAL/Mercury/Island)	+197
J. DUPRI & M. CAREY Sweetheart (So So Def/Columbia)	+186
TQ Westside (ClockWork/Epic)	+181
MONICA The First Night (Arista)	+174
MYA I/SILKK THE SHOCKER Movin'... (University/Interscope)	+172
XSCAPE My Little Secret (So So Def/Columbia)	+145

HOTTEST RECURRENTS

ARTIST/TITLE LABEL(S)	PLAYS
K-CI & JOJO All My Life (MCA)	15/0
BRIAN MCKNIGHT Anytime (Motown)	10/0
MASE I/TOTAL What You Want (Bad Boy/Arista)	18/3
USHER Nice & Slow (LaFace/Arista)	18/3
USHER You Make Me Wanna... (LaFace/Arista)	18/3
DESTINY'S CHILD No, No, No (Grass Roots/Columbia)	11/0
WILL SMITH Gettin' Jiggy Wit It (Columbia)	11/0
MARIAH CAREY My All (Columbia)	11/0
PUFF DADDY I'll Be Missing You (Bad Boy/Arista)	11/0
INOJ Love You Down (So So Def/Columbia)	11/0

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

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R&R HIP-HOP TOP 20

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
3	1	JERMAINE DUPRI F/JAY-Z Money Ain't... (So So Def/Columbia) 2771 2706 95/1			
1	2	CAM'RON F/MASE Horse & Carriage (Entertainment/Epic) 2767 2859 113/0			
4	3	MASE F/PUFF DADDY Lookin' At Me (Bad Boy/Arista) 2367 2415 94/1			
6	4	SHAGGY F/JANET Luv Me, Luv Me (Flyte Tyme/MCA) 2266 2171 97/1			
8	5	SNOOP DOGG Still A G Thang (No Limit/Priority) 2015 1660 102/0			
2	6	MO THUGS FAMILY All Good (Relativity) 1742 2761 68/1			
5	7	WILL SMITH Just The Two Of Us (Columbia) 1717 2302 50/0			
9	8	DMX F/FAITH EVANS How's It Goin' Down? (Def Jam/Mercury) 1678 1606 86/0			
7	9	BIG PUNISHER F/JOE Still Not A Player (Loud) 1594 1841 53/0			
10	10	E-40 Hope I Don't Go Back (Sick Wid' It/Jive) 1534 1487 84/1			
12	11	SHAQUILLE O'NEAL F/PETER GUNZ The Way It's... (T.W.isM./A&M) 1366 1164 94/3			
13	12	MELANIE B F/MISSY ELLIOTT I Want You Back (Virgin) 1132 1051 74/1			
11	13	PRAS MICHEL F/ODB & MYA Ghetto Supastar (That Is...) (Interscope) 1115 1480 36/0			
14	14	MC LYTE I Can't Make A Mistake (EastWest/EEG) 1011 1010 56/1			
—	15	BIZZY BONE Thugz Cry (Relativity) 999 706 77/8			
15	16	GOODIE MOB Beautiful Skin (LaFace/Arista) 994 964 58/1			
19	17	EIGHTBALL My Homeboy's Girlfriend (Suave House/Universal) 926 830 55/0			
20	18	QUEEN & WYCLEF JEAN Another One... (DreamWorks/Geffen) 876 752 80/9			
—	19	MASTER P Goodbye To My Homies (No Limit/Priority) 851 555 60/2			
—	20	KURUPT We Can Freak It (Antra/A&M) 805 715 58/1			

This chart reflects airplay from August 24-30. Songs ranked by total plays. 47 CHR/Rhythmic reporters and 85 Urban reporters combine from the Custom Chart function on R&R ONLINE. Rap titles are manually extrapolated. For complete reporter lists refer to Rhythmic and Urban sections. © 1998, R&R Inc.

NEW & ACTIVE

SILKK THE SHOCKER It Ain't My Fault (Priority) Total Plays: 288, Total Stations: 17, Adds: 1	EN VOGUE No Fool No More (EastWest/EEG) Total Plays: 147, Total Stations: 18, Adds: 4
JERMAINE DUPRI & MARIAH CAREY Sweetheart (So So Def/Columbia) Total Plays: 262, Total Stations: 21, Adds: 14	98 DEGREES Because Of You (Motown) Total Plays: 127, Total Stations: 8, Adds: 0
DMX F/FAITH EVANS How's It Goin'...? (Def Jam/Mercury) Total Plays: 252, Total Stations: 14, Adds: 0	A TRIBE CALLED QUEST Find A Way (Jive) Total Plays: 89, Total Stations: 9, Adds: 7
TYRESE Nobody Else (RCA) Total Plays: 229, Total Stations: 17, Adds: 1	J'SON I Should Cheat On You (Hollywood) Total Plays: 65, Total Stations: 7, Adds: 0
PURE SUGAR Delicious (Geffen) Total Plays: 216, Total Stations: 13, Adds: 1	SPARKLE Time To Move On (Interscope) Total Plays: 61, Total Stations: 9, Adds: 2
PRESSHA Splackavellie (Tony Mercedes/LaFace/Arista) Total Plays: 201, Total Stations: 5, Adds: 2	DEBORAH COX Nobody's Supposed To Be Here (Arista) Total Plays: 53, Total Stations: 6, Adds: 0
KHADEJIA F/PRODUCT Here We Go (Franchise/Loud) Total Plays: 188, Total Stations: 10, Adds: 1	LORD TARIQ & PETER GUNZ Startin' Somethin' (Columbia/Columbia) Total Plays: 46, Total Stations: 6, Adds: 1
MELANIE B F/MISSY ELLIOTT I Want You Back (Virgin) Total Plays: 159, Total Stations: 11, Adds: 0	PM DAWN I Had No Right (Gee Street/V2) Total Plays: 44, Total Stations: 6, Adds: 2
KURUPT We Can Freak It (Antra/A&M) Total Plays: 154, Total Stations: 7, Adds: 0	BABYFACE You Were There (Epic) Total Plays: 28, Total Stations: 7, Adds: 3

Songs ranked by total plays



MOVIN' ON — Interscope artist Mya chilled backstage after her recent performance at KBXX/Houston's Freedom Jam where she performed her latest single, "Movin' On." Hanging are (l-r) Lawman Promotions Gary Spangler, PD Rob Scorpio, Mya, and Lawman Promotions Greg Lawley.

NEW RELEASES

ADDS SEPTEMBER 8

BRANDY f/MASE Top Of The World (Atlantic)
INNER CIRCLE Da Bomb (Republic/Universal)
RAHSUN I'll Be Around (550 Music)

CHR/RHYTHMIC REPORTERS

Stations and their adds listed alphabetically by market

KKSS/Albuquerque, NM PD: Tony Manero APD/MD: Jackie James 22 WIG THUGS FAMILY "Good" 9 R. KELLY "Haf" SILKK THE SHOCKER "Fault" ANDREA MARTIN "Return" TAMIA "So" JD & MARIAH CAREY "Sweetheart"	WBHJ/Birmingham, AL PD: Mickey Johnson APD/MD: Darysha Parker 37 DIVINE "Lipstix" 36 A TRIBE CALLED QUEST "Find" 21 R. KELLY "Haf" 12 LIL' JIMMY "Short Playa" 9 DJ SHURF "Gins" GANG STARR "M.D.P. 1/2"	KQKS/Denver, CO PD: Cat Coates MD: Jennifer Wilde DRU HILL FREDMAN "Deep" WDRQ/Detroit, MI PD: Alex Tear MD: Jimmi Jam No Adds KPRR/El Paso, TX PD/MD: John Candelaria GERALD LEVERT "Thru" R. KELLY "Haf" NEXT "5th"	WHHH/Indianapolis, IN PD: Scott Wheeler MD: Carl Frye 31 R. KELLY "Haf" JD & MARIAH CAREY "Sweetheart" TAMIA "So" WJBT/Jacksonville, FL PD: Dave Wynter MD: Tiffany Green 21 R. KELLY "Haf" 19 INOCE "Rain" 16 LAURYN HILL "Doo" 15 JON B. "Doo" 14 LIL' MC FINE ELLIOTT "Mistakes"	WFHN/New Bedford, MA PD: Jim Reitz APD/MD: Kevin Palana BABYFACE "There" R. KELLY "Haf" SHERYL CROW "Mistake" WKTU/New York, NY PD: Frankie Blue APD/MD: Andy Shane MADONNA "Power" WQHT/New York, NY PD/MD: Tracy Cloverly 23 JAY-Z FAMILY AND "A Get" 11 A TRIBE CALLED QUEST "Find"	WWKJ/Providence, RI PD: Jerry McKenna MD: Sandy B. 45 LAURYN HILL "Doo" KHADEJIA F/PRODUCT "Here" EN VOGUE "Toot" DRU HILL FREDMAN "Deep" KWNZ/Reno, NV PD: Jeff Davis APD/MD: Bill Shakespeare ANDREA MARTIN "Return" DRU HILL FREDMAN "Deep" BABYFACE "There" PM DAWN "Ride" JD & MARIAH CAREY "Sweetheart"	WOCQ/Salisbury, MD PD: Wookiee MD: Brian O'Brion 10 "Westside" R. KELLY "Haf" LAURYN HILL "Doo" JD & MARIAH CAREY "Sweetheart" TAMIA "So" A TRIBE CALLED QUEST "Find" KTFM/San Antonio, TX PD: Cliff Treway MD: Steve Chavez R. KELLY "Haf" BABYFACE "There" SHAQUILLE O'NEAL "Way" WILLIE MAX "Can't"	WPGC/Washington, DC PD: Jay Stevens APD/MD: Maurice Devoe 28 KORK FRANKLIN "Lean" 27 R. KELLY "Haf" KDGS/Wichita, KS PD: Steve Dorrell APD: Ricardo Cherry MD: A. J. Jones 10 VOICES OF THEORY "Where" 10 R. KELLY "Haf" 6 JENNIFER PAIGE "Clash" JD & MARIAH CAREY "Sweetheart" MADONNA "Power" A TRIBE CALLED QUEST "Find"
KYLZ/Albuquerque, NM OM/MD: M.C. Scrappy MD: Rob Royale 5 WILLIE MAX "Can't" 9 R. KELLY "Haf" A TRIBE CALLED QUEST "Find" TAMIA "So"	WJMN/Boston, MA PD: Cadillac Jack McCartney APD/MD: Danny Ocean WKXJ/Chattanooga, TN PD/MD: Bobby Corona 1 PRESSHA "Spack" 6 NATALIE IMBROGLIA "Washing"	KBOS/Fresno, CA MD: Travis Loughran 61 JERMAINE DUPRI/JAY-Z "Thang" 5 JD & MARIAH CAREY "Sweetheart" 2 R. KELLY "Haf" WJMH/Greensboro, NC PD: Brian Douglas MD: Mary Kay 24 R. KELLY "Haf" 19 CRUCIAL CONFLICT "Scummy"	KLUC/Las Vegas, NV PD: Cat Thomas MD: Melissa Stefan 17 AEROSMITH "Miss" JD & MARIAH CAREY "Sweetheart" KPWR/Los Angeles, CA VP/Prog: Steve Smith MD: Damien Young 20 A TRIBE CALLED QUEST "Find" DRU HILL FREDMAN "Deep" JD & MARIAH CAREY "Sweetheart"	KCAQ/Dxnard, CA PD: Dan Garite MD: Corn Dog 5 A TRIBE CALLED QUEST "Find" 5 MONICA "First" EN VOGUE "Toot" KPSI/Palm Springs, CA MD: Jacques Gonzalez James MD: Bobby Sato MYA F/SILUK "Movin" SWEETBOX "Gonna" R. KELLY "Haf"	WJWS/Roanoke, VA PD: David Lee Michaela APD/MD: Melissa Morgan R. KELLY "Haf" DRU HILL FREDMAN "Deep" SHANIA TWAIN "Sht" JD & MARIAH CAREY "Sweetheart"	KMEL/San Francisco, CA PD: Joey Arbagoy MD: Glenn Auro No Adds KYLO/San Francisco, CA PD: Michael Martin APD/MD: Jazzy Jim Archer R. KELLY "Haf" VOICES OF THEORY "Wherever"	KUBE/Seattle, WA PD: Eric Powers MD: John E Cage R. KELLY "Haf" TAMIA "So"
KISV/Bakersfield, CA PD: Mark Feather MD: Mickey Fuentes No Adds KKOZ/Bakersfield, CA PD: Chris Squires MD: Craig Marshall 12 LAURYN HILL "Doo" 12 KEITH SWEAT F/SNOOP "Come" 11 XSCAPE "Lips" 10 BIZZY BONE "Thugz" R. KELLY "Haf"	WBBM/Chicago, IL PD: Todd Cavannah MD: Erik Bradley JENNIFER PAIGE "Clash" 6 QUEEN & WYCLEF JEAN "Another" KZFM/Corpus Christi, TX PD: Ed Ocamas 17 AEROSMITH "Miss" DRU HILL FREDMAN "Deep" R. KELLY "Haf" XSCAPE "Lips" KEITH SWEAT F/SNOOP "Come" JENNIFER PAIGE "Clash"	KIKI/Honolulu, HI MD: Richie Agal 5 R. KELLY "Haf" KBXX/Houston, TX PD: Rob Scorpio MD: Greg Head 9 VOICES OF THEORY "Wherever" 9 NEXT "5th" 7 BIZZY BONE "Thugz"	KHTN/Merced, CA PD: Dan Watson MD: Mark Medina 43 JD & MARIAH CAREY "Sweetheart" 40 PRESSHA "Spack" 22 LAURYN HILL "Doo" 21 R. KELLY "Haf" 13 BIZZY BONE "Thugz" WILLIE MAX "Can't"	KKFR/Phoenix, AZ PD: Bruce St. James APD: Krazy Kid Slavanz 17 MONICA "First" SHAQUILLE O'NEAL "Way" R. KELLY "Haf" DIVINE "Lipsy" KSFN/Sacramento, CA PD: Bob West MD: John E Cage R. KELLY "Haf" TAMIA "So"	WJWS/Roanoke, VA PD: David Lee Michaela APD/MD: Melissa Morgan R. KELLY "Haf" DRU HILL FREDMAN "Deep" SHANIA TWAIN "Sht" JD & MARIAH CAREY "Sweetheart"	KYLO/San Francisco, CA PD: Michael Martin APD/MD: Jazzy Jim Archer R. KELLY "Haf" VOICES OF THEORY "Wherever"	47 Total Reporters 47 Current Reporters 46 Current Playlists Did Not Report, Playlist Frozen (1): WPOW/Miami, FL

CHR/RHYTHMIC PLAYLISTS

September 4, 1998 R&R • 127

FIND COMPLETE PLAYLISTS FOR ALL CHR/RHYTHMIC REPORTERS ON R&R ONLINE

MARKET #1	
WKUT/New York (201) 420-3700 Blue/Shane	
ARTIST/TITLE	
70	DEBORAH COX/Just Another
71	WILL SMITH/Just The Two Of Us
72	BRANDY & MONICA/The Boy Is Mine
73	ROCKWELL/You Can't Take My Love
74	HANNA/You Only Have To
75	BACKSTREET BOYS/I'll Never Break...
76	N' SYNC/Team Up My Heart
77	LA BOUGH/You Won't Forget Me
78	LAURYN HILL/Don't Take My Love
79	ACE OF BASE/Cruel Summer
80	PRAS MICHEL FOOB.../Ghetto Supastar...
81	ROCKWELL/In A Dream
82	NEXT/Too Close
83	SHANIA TWAIN/You're Still The One
84	K-CI & JOJODI/My Love
85	WALIE ISHBERG/Don't Take My Love
86	INDU/Time After Time
87	STAYS ON SAH/You Could Read...
88	BRANDY & MONICA/Anytime
89	TAMPERER F/MA/Feel It
90	SWEETBOX/Everything's
91	AMBER/One More Night
92	RICKY MARTIN/Me
93	WALIE ISHBERG/Don't Take My Love
94	PURE SUGAR/Delicious
95	CYNTHIA/ I Had The Chance
96	JANET/Go Deep
97	SELENA/Dreaming Of You
98	AALIYAH/You That...
99	JENNIFER PAIGE/Crush
100	WALIE ISHBERG/Don't Take My Love
101	MONICA/The First Night
102	TATYANA ALI/Dreamin'
103	NICOLE/Make It Hot
104	BIG PUNISHER F/JOE/Sill Not A Player
105	MADONNA/The Power Of...

MARKET #1	
HOT 97.3 KROQ/97.3 FM KROQ/97.3 FM	
ARTIST/TITLE	
37	37 32 33 45 NICOLE/Make It Hot
38	38 36 40 45 NOREAGA/Superthug
39	39 30 43 44 DMX/Ruff Ryders Anthem
40	40 42 42 43 JERMAINE DUPRI/JAZZ/Money Ain't A Thing
41	41 42 42 41 DMX/Stop Being Greedy
42	42 42 42 42 BRIAN MCKNIGHT/The Only One For Me
43	42 42 42 42 AALIYAH/You That...
44	42 41 41 CAMRON F/MA/Feel It
45	41 30 43 44 DMX/Ruff Ryders Anthem
46	41 30 43 44 DMX/Ruff Ryders Anthem
47	41 30 43 44 DMX/Ruff Ryders Anthem
48	41 30 43 44 DMX/Ruff Ryders Anthem
49	41 30 43 44 DMX/Ruff Ryders Anthem
50	41 30 43 44 DMX/Ruff Ryders Anthem
51	41 30 43 44 DMX/Ruff Ryders Anthem
52	41 30 43 44 DMX/Ruff Ryders Anthem
53	41 30 43 44 DMX/Ruff Ryders Anthem
54	41 30 43 44 DMX/Ruff Ryders Anthem
55	41 30 43 44 DMX/Ruff Ryders Anthem
56	41 30 43 44 DMX/Ruff Ryders Anthem
57	41 30 43 44 DMX/Ruff Ryders Anthem
58	41 30 43 44 DMX/Ruff Ryders Anthem
59	41 30 43 44 DMX/Ruff Ryders Anthem
60	41 30 43 44 DMX/Ruff Ryders Anthem
61	41 30 43 44 DMX/Ruff Ryders Anthem
62	41 30 43 44 DMX/Ruff Ryders Anthem
63	41 30 43 44 DMX/Ruff Ryders Anthem
64	41 30 43 44 DMX/Ruff Ryders Anthem
65	41 30 43 44 DMX/Ruff Ryders Anthem
66	41 30 43 44 DMX/Ruff Ryders Anthem
67	41 30 43 44 DMX/Ruff Ryders Anthem
68	41 30 43 44 DMX/Ruff Ryders Anthem
69	41 30 43 44 DMX/Ruff Ryders Anthem
70	41 30 43 44 DMX/Ruff Ryders Anthem
71	41 30 43 44 DMX/Ruff Ryders Anthem
72	41 30 43 44 DMX/Ruff Ryders Anthem
73	41 30 43 44 DMX/Ruff Ryders Anthem
74	41 30 43 44 DMX/Ruff Ryders Anthem
75	41 30 43 44 DMX/Ruff Ryders Anthem
76	41 30 43 44 DMX/Ruff Ryders Anthem
77	41 30 43 44 DMX/Ruff Ryders Anthem
78	41 30 43 44 DMX/Ruff Ryders Anthem
79	41 30 43 44 DMX/Ruff Ryders Anthem
80	41 30 43 44 DMX/Ruff Ryders Anthem
81	41 30 43 44 DMX/Ruff Ryders Anthem
82	41 30 43 44 DMX/Ruff Ryders Anthem
83	41 30 43 44 DMX/Ruff Ryders Anthem
84	41 30 43 44 DMX/Ruff Ryders Anthem
85	41 30 43 44 DMX/Ruff Ryders Anthem
86	41 30 43 44 DMX/Ruff Ryders Anthem
87	41 30 43 44 DMX/Ruff Ryders Anthem
88	41 30 43 44 DMX/Ruff Ryders Anthem
89	41 30 43 44 DMX/Ruff Ryders Anthem
90	41 30 43 44 DMX/Ruff Ryders Anthem
91	41 30 43 44 DMX/Ruff Ryders Anthem
92	41 30 43 44 DMX/Ruff Ryders Anthem
93	41 30 43 44 DMX/Ruff Ryders Anthem
94	41 30 43 44 DMX/Ruff Ryders Anthem
95	41 30 43 44 DMX/Ruff Ryders Anthem
96	41 30 43 44 DMX/Ruff Ryders Anthem
97	41 30 43 44 DMX/Ruff Ryders Anthem
98	41 30 43 44 DMX/Ruff Ryders Anthem
99	41 30 43 44 DMX/Ruff Ryders Anthem
100	41 30 43 44 DMX/Ruff Ryders Anthem

MARKET #2	
POWER 106.7 FM KPWR/Los Angeles (818) 953-4200 Smith/Young	
ARTIST/TITLE	
52	49 61 69 SNOOP DOGG/Sill A G Thing
53	55 56 56 LAURYN HILL/Can't Take My...
54	30 61 55 MONIFAH/Touch It
55	32 50 52 BIG PUNISHER F/JOE/Sill Not A Player
56	50 53 49 AALIYAH/You That...
57	27 48 LAURYN HILL/Don't Take My Love
58	63 54 61 47 JERMAINE DUPRI/JAZZ/Money Ain't A Thing
59	38 47 42 47 MASE F/PUFF DADDY/Look At Me
60	42 33 45 37 QUEEN & WYCLEF JEAN/Another One Bites...
61	35 43 37 KURUPT/We Can Freak It
62	19 57 32 BRANDY F/MA/Feel It
63	37 38 39 32 E-40/Hope I Don't Go Back
64	45 47 31 SHAGUILE O'NEAL.../The Way It's...
65	10 11 24 28 BLACK-EYED PEAS/Just Another
66	51 44 34 27 MO THUGS FAMILY/All Good
67	27 27 NEXT/Still Love You
68	25 28 26 BIZZY BONE/Thugz Cry
69	39 16 34 26 JAYO F/WHATCHA Gonna Do
70	19 26 23 WC F/ICE Cube/Cheddar
71	43 47 31 TATYANA ALI/Dreamin'
72	48 55 35 22 CAMRON F/MA/Feel It
73	24 33 32 BEASTIE BOYS/Intergalactic
74	7 26 21 XSCAPE/My Little Secret
75	42 27 20 DWAG F/ERIC WILLIAMS/Do For Love
76	28 24 28 19 A TRIBE CALLED QUEST/Find A Way
77	28 24 28 19 TQ/Westside
78	62 22 18 PRAS MICHEL FOOB.../Ghetto Supastar...
79	16 16 16 JON B./They Don't Know
80	7 7 7 5 MONICA/The First Night
81	DRU HILL F/REDMAN/How Deep Is Your...
82	DRU HILL F/REDMAN/How Deep Is Your...
83	DRU HILL F/REDMAN/How Deep Is Your...
84	DRU HILL F/REDMAN/How Deep Is Your...
85	DRU HILL F/REDMAN/How Deep Is Your...
86	DRU HILL F/REDMAN/How Deep Is Your...
87	DRU HILL F/REDMAN/How Deep Is Your...
88	DRU HILL F/REDMAN/How Deep Is Your...
89	DRU HILL F/REDMAN/How Deep Is Your...
90	DRU HILL F/REDMAN/How Deep Is Your...
91	DRU HILL F/REDMAN/How Deep Is Your...
92	DRU HILL F/REDMAN/How Deep Is Your...
93	DRU HILL F/REDMAN/How Deep Is Your...
94	DRU HILL F/REDMAN/How Deep Is Your...
95	DRU HILL F/REDMAN/How Deep Is Your...
96	DRU HILL F/REDMAN/How Deep Is Your...
97	DRU HILL F/REDMAN/How Deep Is Your...
98	DRU HILL F/REDMAN/How Deep Is Your...
99	DRU HILL F/REDMAN/How Deep Is Your...
100	DRU HILL F/REDMAN/How Deep Is Your...

MARKET #3	
B96 WBWB/Chicago (312) 944-6000 Cavanah/Bradley	
ARTIST/TITLE	
77	77 76 76 AALIYAH/You That...
78	55 73 75 AEROSMITH/Don't Want To...
79	60 55 71 73 BRIAN MCKNIGHT/The Only One For Me
80	24 52 63 NICOLE/Make It Hot
81	24 52 63 MO THUGS FAMILY/All Good
82	81 75 56 59 BRANDY & MONICA/The Boy Is Mine
83	43 53 64 53 NEXT/Too Close
84	13 25 42 49 ALL SAINTS/Never Ever
85	35 45 56 47 BIG PUNISHER F/JOE/Sill Not A Player
86	62 44 47 USHER/My Way
87	17 27 36 47 INU/Time After Time
88	37 33 34 47 MONTELL JORDAN/Can Do That
89	36 28 40 41 SHAGGY F/IANET/Luv Me, Luv Me
90	26 26 33 38 BRANDY F/MA/Feel It
91	73 62 45 37 WILL SMITH/Just The Two Of Us
92	75 75 62 32 PRAS MICHEL FOOB.../Ghetto Supastar...
93	36 30 34 30 JANE/Too Deep
94	40 33 30 VOICES OF THEORY/Say It
95	29 34 26 12 MONTELL JORDAN/Can Do That
96	5 20 28 MONICA/The First Night
97	74 65 34 26 BACKSTREET BOYS/I'll Never Break...
98	17 20 20 MYA F/SILK.../Movin' On
99	12 18 19 TATYANA ALI/Dreamin'
100	7 16 16 JON B./They Don't Know
101	10 13 13 SWEETBOX/Everything's
102	6 12 12 GUNWINE/Same Of G
103	39 44 19 18 N' SYNC/Team Up My Heart
104	6 12 12 TAMIA/So Into You
105	6 12 12 JENNIFER PAIGE/Crush
106	2 2 2 QUEEN & WYCLEF JEAN/Another One Bites...

MARKET #4	
KMEL/San Francisco (415) 538-1061 Arbogay/Aure	
ARTIST/TITLE	
25	25 27 44 59 GUNWINE/Same Of G
26	59 57 58 MVA F/SILK.../Movin' On
27	60 62 59 57 AALIYAH/You That...
28	59 53 55 NICOLE/Make It Hot
29	52 35 48 53 MONICA/The First Night
30	55 56 54 52 MO THUGS FAMILY/All Good
31	11 16 19 49 MASE F/PUFF DADDY/Look At Me
32	51 59 47 42 E-40/Hope I Don't Go Back
33	59 60 54 42 JERMAINE DUPRI/JAZZ/Money Ain't A Thing
34	41 41 41 41 LAURYN HILL/Don't Take My Love
35	46 43 46 40 CAMRON F/MA/Feel It
36	37 41 45 39 BRANDY F/MA/Feel It
37	37 38 38 TATYANA ALI/Dreamin'
38	53 51 34 31 JON B./They Don't Know
39	16 13 26 BIZZY BONE/Thugz Cry
40	60 40 30 22 DESTINY'S CHILD F/With Me Part 1
41	16 26 25 22 JAYO F/WHATCHA Gonna Do
42	20 22 21 19 JON B./They Don't Know
43	19 19 NICOLE RENEE/Sweetheart
44	27 25 25 17 NEXT/Still Love You
45	5 9 10 10 BLACK-EYED PEAS/Just Another
46	6 7 35 15 SILK THE SHOCKER/ Ain't My Fault
47	6 7 35 15 SHAGGY F/IANET/Luv Me, Luv Me
48	24 26 21 15 TAMIA/So Into You
49	6 16 12 13 KELLY PRICE/Friend Of Mine
50	6 7 9 13 MONTELL JORDAN/Can Do That
51	11 11 11 KHADJA F/PRODUCED/Here We Go
52	18 16 11 12 BEASTIE BOYS/Intergalactic
53	5 9 22 12 TQ/Westside
54	5 9 9 8 DMX F/FAITH EVANS/How's It Goin' Down?
55	10 5 5 QUEEN & WYCLEF JEAN/Another One Bites...
56	5 5 5 XSCAPE/My Little Secret
57	5 5 5 SNOOP DOGG/Sill A G Thing
58	5 5 5 DRU HILL F/REDMAN/How Deep Is Your...
59	5 5 5 AARON HALL/All The Pieces...

MARKET #4	
WILD 94.9 KYLD/San Francisco (415) 356-0949 Martin/Archer	
ARTIST/TITLE	
72	72 72 AALIYAH/You That...
73	72 72 TQ/Westside
74	72 72 TATYANA ALI/Dreamin'
75	72 72 MYA F/SILK.../Movin' On
76	72 72 MO THUGS FAMILY/All Good
77	72 72 NICOLE/Make It Hot
78	72 72 MASE F/PUFF DADDY/Look At Me
79	72 72 JERMAINE DUPRI/JAZZ/Money Ain't A Thing
80	72 72 N' SYNC/Team Up My Heart
81	72 72 GUNWINE/Same Of G
82	72 72 BIZZY BONE/Thugz Cry
83	72 72 LAURYN HILL/Don't Take My Love
84	72 72 CAMRON F/MA/Feel It
85	72 72 JON B./They Don't Know
86	72 72 BRANDY F/MA/Feel It
87	72 72 MONICA/The First Night
88	72 72 NASTYBOY KLICK/Lost In Love
89	72 72 STILETTO (Clock Of...)
90	72 72 INDIAN Summer
91	72 72 KEITH SWEAT F/SNOOP/Come Get Wit Me
92	72 72 SILK THE SHOCKER/ Ain't My Fault
93	72 72 MONIFAH/Touch It
94	72 72 SHAQUILLE O'NEAL.../The Way It's...
95	72 72 TIRA BLACK/Just In
96	72 72 SHAGGY F/IANET/Luv Me, Luv Me
97	72 72 DRU HILL F/REDMAN/How Deep Is Your...
98	72 72 GUNWINE/Same Of G
99	72 72 E-40/Hope I Don't Go Back
100	72 72 SNOOP DOGG/Sill A G Thing
101	72 72 XSCAPE/My Little Secret
102	72 72 KEITH SWEAT F/SNOOP/Come Get Wit Me
103	72 72 TAMIA/So Into You
104	72 72 DIVINE/Lately
105	72 72 GLODIA ESTER/All Day
106	72 72 SPARKLE/Time To Move On
107	72 72 TYRESA/Nobody Else
108	72 72 JON B./They Don't Know
109	72 72 R. KELLY/Half On A Baby
110	72 72 VOICES OF THEORY/Wherever You Go

MARKET #7	
WDRQ/Detroit (313) 454-9300 Year/Jam	
ARTIST/TITLE	
34	56 65 63 JENNIFER PAIGE/Crush
65	56 63 63 NEXT/Too Close
66	66 61 63 ACE OF BASE/Cruel Summer
67	37 49 63 USHER/My Way
68	35 56 49 82 JANET/Go Deep
69	64 65 57 82 MYA F/SILK.../Movin' On
70	34 55 44 61 ALL SAINTS/Never Ever
71	37 36 41 41 INU/Time After Time
72	24 23 28 35 MONIFAH/Touch It
73	36 36 39 34 PURE SUGAR/Delicious
74	17 24 22 34 AALIYAH/You That...
75	37 36 33 FIVE/When The Lights...
76	33 35 31 33 SWEETBOX/Everything's
77	64 66 52 33 K-CI & JOJODI/My Love
78	24 23 19 32 BRANDY F/MA/Feel It
79	41 36 46 32 BRIAN MCKNIGHT/Anytime
80	34 39 32 NU FLAVOR/Heaven
81	25 26 41 32 VOICES OF THEORY/Say It
82	65 40 42 WILL SMITH/Just The Two Of Us
83	38 36 31 32 N' SYNC/Team Up My Heart
84	62 63 39 32 BACKSTREET BOYS/I'll Never Break...
85	35 34 26 31 BRANDY & MONICA/The Boy Is Mine
86	36 34 46 31 SAVAGE GARDEN/To The Moon And Back
87	25 22 18 28 PRAS MICHEL FOOB.../Ghetto Supastar...
88	17 24 22 34 BEASTIE BOYS/Intergalactic
89	23 38 22 SWEETBOX/Everything's
90	10 10 10 GUNWINE/Same Of G
91	16 17 21 TAMPERER F/MA/Feel It
92	16 12 21 LAURYN HILL/Can't Take My...
93	20 20 20 KEITH SWEAT F/SNOOP/Come Get Wit Me
94	19 19 19 DRU HILL F/REDMAN/How Deep Is Your...
95	21 23 18 SHAGGY F/IANET/Luv Me, Luv Me
96	7 7 5 5 BANIA MEN F/REISS/Double Lovin'

MARKET #8	
WPGC/Washington (301) 441-3500 Stevens/DeVoe	
ARTIST/TITLE	
36	38 62 BRANDY/Anytime In Disguise
41	44 60 LAURYN HILL/Don't Take My Love
50	59 66 XSCAPE/My Little Secret
53	50 55 55 JAGGED EDGE/Gotta Be
54	53 61 53 KELLY PRICE/Friend Of Mine
55	53 60 53 AALIYAH/You That...
56	39 42 46 GERALD LEVERT/Thinkin' Bout It
57	56 52 42 LAURYN HILL/Can't Take My...
58	44 44 40 MYA F/SILK.../Movin' On
59	46 48 37 JON B./They Don't Know
60	41 40 37 MONICA/The First Night
61	31 28 33 NEXT/Too Close
62	39 47 29 BRANDY & MONICA/The Boy Is Mine
63	19 23 17 BIG PUNISHER F/JOE/Sill Not A Player
64	19 23 20 24 SILK THE SHOCKER/ Ain't My Fault
65	23 30 22 RARE ESSENCE/Oversight Scenario
66	16 18 22 DRU HILL F/REDMAN/How Deep Is Your...
67	16 20 20 DMX F/FAITH EVANS/How's It Goin' Down?
68	21 24 18 BIZZY BONE/Thugz Cry
69	17 19 23 17 BIG PUNISHER F/JOE/Sill Not A Player
70	30 36 38 10 NICOLE/Make It Hot
71	31 33 7 NICOLINE/Same Of G
72	44 29 25 7 CAMRON F/MA/Feel It

MARKET #9	
97.9 FM THE BOX KBXX/Houston (713) 623-2108 Scorpio/Head	
ARTIST/TITLE	
59	59 66 66 MYA F/SILK.../Movin' On
52	59 60 55 USHER/My Way
19	27 55 62 MONICA/The First Night
61	58 52 62 AALIYAH/You That...
57	56 57 52 XSCAPE/My Little Secret
54	51 46 53 SILK THE SHOCKER/ Ain't My Fault
61	55 59 52 KELLY PRICE/Friend Of Mine
56	58 57 51 JAGGED EDGE/Gotta Be
31	43 R. KELLY/Half On A Baby
16	35 41 LAURYN HILL/Don't Take My Love
42	42 31 38 DRU HILL F/REDMAN/How Deep Is Your...
25	38 81 BIG PUNISHER F/JOE/Sill Not A Player
42	42 31 38 NICOLE/Make It Hot
23	28 28 35 TATYANA ALI/Dreamin'
21	44 33 KEITH SWEAT F/SNOOP/Come Get Wit Me
56	49 35 31 LINKIN' Reaty Wanna...
8	21 29 DIVINE/Lately
28	21 21 28 GERALD LEVERT/Thinkin' Bout It
39	28 28 27 GUNWINE/Same Of G
23	29 28 27 VOICES OF THEORY/Say It
15	19 20 53 JERMAINE DUPRI/JAZZ/Money Ain't A Thing
42	38 32 21 SAM SALTER/Where You Are
58	18 21 21 BRANDY & MONICA/The Boy Is Mine
35	25 24 21 NEXT/Too Close
39	39 31 19 EIGHTBALL/My Homeboy's...
7	16 18 TAMIA/So Into You
16	20 16 13 CAMRON F/MA/Feel It
9	9 9 9 VOICES OF THEORY/Wherever You Go
10	9 9 9 SNOOP DOGG/Sill A G Thing
9	9 9 9 NEXT/Still Love You
7	7 7 7 BIZZY BONE/Thugz Cry

MARKET #10	
JMN 94.5 WJMN/Boston (781) 290-0009 McCartney/Ocean	
ARTIST/TITLE	
69	67 69 69 AALIYAH/You That...
66	66 66 66 BIG PUNISHER F/JOE/Sill Not A Player
64	65 66 66 BRANDY & MONICA/The Boy Is Mine



WALT LOVE

URBAN

Sunny Days For WJHM/Orlando

PD Russ Allen utilized the station's music, signal, and personality strengths to boost its ratings

One radio station in the format that made a nice recovery in the Spring '98 Arbitron was WJHM (102 Jamz)/Orlando. Not that it was way off in any book, but management wanted to bring the station's shares up, and PD Russ Allen had another challenge: the format flip of a crosstown competitor to Urban AC. Allen took the high road and chose to focus on his station's music, personalities, and dedication to the community.

The 11-year industry vet's strategy paid off. WJHM moved from 6.7-7.6 12+. It also spruced up its rank from No. 4 to No. 2 overall.

What's It All About?

Allen, whose previous programming positions were at KSOL/SF and WERQ/Baltimore, explains his first reaction when crosstown WCFB became an Urban AC. "It's really been interesting. The competitor had been doing a poor imitation of an Urban AC, and finally they decided they wanted to be an Urban AC. The initial reaction — after they put Tom Joyner on in mornings and took a lot of their dance and pop product off the air — was, this is really going to hurt 102 Jamz.

"The station also began to focus on classic R&B and R&B oldies. What it made us do was focus even more on our target demo, which is 18-34-year-old adults with a female skew. We made an even stronger attempt to superserve that demographic. We knew our listeners were going to check out WCFB as they tried to improve their station, but we also knew that people tend

“

The initial reaction — after they put Tom Joyner on in mornings and took a lot of their dance and pop product off the air — was, this is really going to hurt 102 Jamz.

”

to come back to where they were and what they know. So we wanted to stay true to what we've always been doing.

"Our goal has always been to play the best R&B and the best hip-hop out there. Also, we offer the best gold for our audience — which doesn't go that far back into the '80s — sprinkled into the overall music mix. As a result of that, we

were happy about, love to hear on the air, and are happy to participate in."

In addition to the marketing of the station, Allen credits the morning team. The Wakeup Posse (6-10am), for their hard work to make the show more focused and give it a lot of forward momentum.

Allen says that even though the morning show isn't No. 1, it did maintain its No. 3 status from the winter book. "For the three previous books, they had been ranked fourth, and the Time Spent Listening had dropped to its lowest level since they came on. But they have rebounded, and their TSL is up over a half hour from the fall book. They're now maintaining their grip on the No. 3 spot, and we're looking to move up into No. 2." Comprising the "Posse" are Paco Lopez, Mz. B., and Brandi.

Allen also mentioned the hard work and talent of the station's other air talents, beginning with afternoon personality Stevie De Mann. "He took over afternoons and is up almost two full shares in our target demo. In addition, he was up this book in the 12+ demo, now ranking him No. 2 in the market. We also have a new 6-10pm jock named Jay Love. He was ranked No. 1 12+ and also 18-34. What's interesting about Jay is, he started out as an intern."

Far-Reaching Signal

Something else I found quite interesting: In all my years at R&R, writing about ratings and other things, I've always been aware of radio stations with excellent signals showing up in other rated markets nearby — and sometimes very far away. Showing up is one thing, but competing and ranking in a market that's not your targeted one is another. That's just what WJHM did in Arbitron market No. 91, Daytona Beach. The station jumped in its 12+ ranking there from sixth to No. 2. It's up from a 4.1 share to a 6.5 and is second to AC-formatted WMGF-FM, which has a 9.1. It also shows up in the Tampa-St. Petersburg and Melbourne-Titusville markets.

Does Allen think it's important that Jamz is reaching other markets, and is he encouraging his salespeople to capitalize on that advantage? "The answer to that question is, when I'm programming this station, I don't really think about other markets. We do know that there are three other markets that can pick up our signal and that we do well in. We have a strong follow-

Burnin' Up In Orlando

Check out the ratings that WJHM (102 Jamz)/Orlando logged in the Spring '98 Arbitron.

Looking at its target demo of persons 18-34, while it may have been off with a 10.9 share (down from an 11.1), it still boasts a strong No. 2 hold.

- In persons 18-49, it steps up to No. 4 with a Jump from 6.9-7.5.
- In persons 25-54, 102 Jamz jumped from a 3.6 to a solid 5.0, ranking it sixth in the market.

Also impressive are the station's Time Spent Listening numbers. In 12+, it ranks fourth with TSL of 10:15; in its target demo, it boasts a TSL of 10:45.

“

Our goal has always been to play the best R&B and the best hip-hop out there. As a result of that, we have seen our TSL increase in our target demo.

”

ing of active listeners in Daytona and Melbourne. Our prize sheets are littered with contest winners from those areas. Fortunately, Daytona Beach is an embedded market for Orlando, much like San Jose is an embedded market for San Francisco.

"But, it's a market unto its own. I can only imagine what our num-

bers would be if we could include Daytona. While we only focus on our metro and the three counties it consists of, we are out in Daytona Beach. And the answer to the second part of your question is, yes, our sales staff is in tune with the popularity in those areas, and they have some of the clubs advertised with us. But those clubs are not as often as I would like to see them on.

"The Orlando market," Allen explains, "although it's only ranked as market No. 38. I think, from the standpoint of radio revenue, it's a top 20 market. This is a market that gets a lot of national sales dollars and a lot of attention from media buyers. Obviously, we are a big tourist town, and we always have to take into consideration we have a lot of transplants living here from everywhere in the country. We just try and give people what they want."



AT A LOSS FOR WORDS — WJHM/Orlando PD Russ Allen (r) poses with H.O.L.A. recording artist Veronica. It seems Veronica's beauty rendered Allen speechless.



DRINK UP! — 102 Jamz listeners just happened to stop by the Jamz to quench their thirsts. Talk about "camera-ready."

JD & MARIAH

SWEETHEART

Early airplay at:

WILD	WNFZ	WUSL
WPHI	WJHM	WVEE
WNEZ	WIIZ	WJLB
WJUC	WQHT	KBXX
WTMP	WCHB	WQUE
WSOJ	WROU	KMJM
WBLS	WCDX	WFXA
WWWZ	WWDM	WZFX
WEDR	KPRS	WJTT
WFXE	KPWR	KMEL
WHTA		

Going for adds September 7th & 8th

The follow-up to JD's
smash Money Ain't A Thang.

From the Platinum
album "Life In 1472
The Original Soundtrack"
by JERMAINE DUPRI.

Also available on
"Ones," the next album
from MARIAH CAREY
coming this fall.

Single in stores
Tuesday, September 29

Jermaine Dupri's Management: Jeff Sharp for Artistic Control. Mariah Carey's Management: Jim Motry.



COLUMBIA

"Sweetheart" Reg. U.S. Pat. & Tm. Off. Music Supervisors: © 1998 Sony Music Entertainment Inc.

www.wsesof.net

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www.mariah.com

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
			1	BRANDY I/MASE Top Of The World (Atlantic)	3351	3149	3110	3001	81/1
			2	MONICA The First Night (Arista)	3276	3608	3236	2930	84/0
			3	MYA I/SILKK THE SHOCKER Movin' On (University/Interscope)	3256	3062	2833	2456	84/0
			4	XSCAPE My Little Secret (So So Def/Columbia)	3029	2691	2334	1964	80/0
			5	PUBLIC ANNOUNCEMENT It's About Time (A&M)	2634	2619	2592	2535	79/1
			6	GINUWINE Same Ol' G (Atlantic)	2633	2351	1979	1719	81/0
			7	TAMIA So Into You (Qwest/WB)	2556	2491	2281	2154	81/1
			8	NEXT I Still Love You (Arista)	2352	2167	2040	1922	82/0
			9	GERALD LEVERT Thinkin' Bout It (EastWest/EEG)	2266	3084	3504	2928	66/0
			10	MONTELL JORDAN I Can Do That (Def Jam/RAL/Mercury)	2246	2137	2045	1960	78/0
			11	MARY J. BLIGE Missing You (MCA)	2107	1940	1871	1758	69/0
			12	JERMAINE DUPRI I/JAY-Z Money Ain't A Thang (So So Def/Columbia)	2066	2068	1959	1878	73/0
			13	CAM'RON I/MASE Horse & Carriage (Entertainment/Epic)	1954	2003	1955	1891	80/0
			14	TATYANA ALI Daydreamin' (MJJ/Work)	1952	1931	1831	1746	73/1
			15	TYRESE Nobody Else (RCA)	1949	1876	1700	1462	75/0
			16	JESSE POWELL I Wasn't With It (Silas/MCA)	1921	1785	1709	1594	72/1
			17	PRESSHA Splackavellie (Tony Mercedes/LaFace/Arista)	1887	1816	1801	1653	63/2
			18	BOYZ II MEN Doin' Just Fine (Motown)	1802	1822	1746	1687	70/2
			19	MASE I/PUFF DADDY Lookin' At Me (Bad Boy/Arista)	1748	1846	1813	1695	69/1
			20	KELLY PRICE Friend Of Mine (T-Neck/Island)	1747	2008	2457	3066	57/0
			21	AALIYAH Are You That Somebody? (Atlantic)	1648	1787	2045	2410	46/0
BREAKER			22	LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)	1582	827	142	8	80/6
			23	SHAGGY I/JANET Luv Me, Luv Me (Flyte Tyme/MCA)	1571	1336	1084	750	74/1
			24	KEITH SWEAT I/SNOOP DOGG Come Get Wit Me (Elektra/EEG)	1561	1168	397	—	80/1
			25	MONIFAH Touch It (Uptown/Universal)	1523	1377	1113	900	76/2
			26	SNOOP DOGG Still A G Thang (No Limit/Priority)	1489	1245	841	383	77/0
BREAKER			27	R. KELLY Half On A Baby (Tavdash/Jive)	1479	43	—	—	81/79
			28	TRIN-I-TEE 5:7 God's Grace (B-Rite/Interscope)	1477	1338	1261	1078	62/0
			29	DMX I/FAITH EVANS How's It Goin' Down? (Def Jam/Mercury)	1426	1357	1192	1110	72/0
			30	E-40 Hope I Don't Go Back (Sick Wid' It/Jive)	1285	1243	1081	932	71/1
			31	SOLO Touch Me (Perspective/A&M)	1183	1044	914	757	61/1
BREAKER			32	DIVINE Lately (Pendulum/Red Ant)	1173	900	624	231	70/6
BREAKER			33	JON B. I Do (Whatcha Say Boo) (Yab Yum/550 Music)	1136	829	278	6	73/4
BREAKER			34	BOYZ II MEN Your Home Is In My Heart (Flyte Tyme/MCA)	1053	918	774	644	55/2
BREAKER			35	SHAQUILLE O'NEAL I/PETER GUNZ The Way It's Goin'... (T.W.isM./A&M)	1042	852	675	283	75/1
			36	MO THUGS FAMILY All Good (Relativity)	1032	1938	2128	2109	46/0
BREAKER			37	DRU HILL I/REDMAN How Deep Is Your Love (Def Jam/RAL/Mercury/Island)	1028	559	34	—	77/4
BREAKER			38	EN VOGUE No Fool No More (EastWest/EEG)	1020	900	769	548	65/1
BREAKER			39	DEBELAH MORGAN Yesterday (Motown)	1012	923	796	647	63/1
			40	K-CI & JOJO Don't Rush (Take Love Slowly) (MCA)	997	1713	2305	2323	43/0
			41	MELANIE B I/MISSY ELLIOTT I Want You Back (Virgin)	973	902	778	709	63/1
			42	MC LYTE I Can't Make A Mistake (EastWest/EEG)	960	944	865	793	52/1
			43	LUTHER VANDROSS Nights In Harlem (LV/Virgin)	957	1718	1824	1822	42/0
DEBUT			44	SPARKLE Time To Move On (Interscope)	936	499	133	24	73/6
			45	GOODIE MOB Beautiful Skin (LaFace/Arista)	892	866	823	713	55/1
			46	EIGHTBALL My Homeboy's Girlfriend (Suave House/Universal)	883	789	712	676	53/0
DEBUT			47	DEBORAH COX Nobody's Supposed To Be Here (Arista)	876	640	181	—	74/1
DEBUT			48	KENNY LATTIMORE Days Like This (Columbia)	876	681	286	59	66/1
DEBUT			49	MASTER P Goodbye To My Homies (No Limit/Priority)	851	555	170	20	60/2
			50	JON B. They Don't Know (Yab Yum/550 Music)	834	951	943	1273	25/0

This chart reflects airplay from August 24-30. Songs ranked by total plays. Highlighted songs indicate Breaker.
85 Urban reporters. 83 current playlists. Songs that are down in plays for three consecutive weeks and below No. 25 are moved to recurrent.
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NEW & ACTIVE

AARON HALL All The Places (I Will...) (MCA)
Total Plays: 802, Total Stations: 72, Adds: 8

NICOLE RENEE Strawberry (Atlantic)
Total Plays: 702, Total Stations: 55, Adds: 1

BIZZY BONE Thugz Cry (Relativity)
Total Plays: 665, Total Stations: 59, Adds: 5

J'SON I Should Cheat On You (Hollywood)
Total Plays: 659, Total Stations: 46, Adds: 1

ARETHA FRANKLIN In Case You Forgot (Arista)
Total Plays: 657, Total Stations: 45, Adds: 1

TQ Westside (ClockWork/Epic)
Total Plays: 651, Total Stations: 50, Adds: 1

KURUPT We Can Freak It (Antra/A&M)
Total Plays: 651, Total Stations: 51, Adds: 1

KHADEJIA I/PRODUCT Here We Go (Franchise/Loud)
Total Plays: 622, Total Stations: 51, Adds: 3

FLIPMODE SQUAD Everybody On The Line Outside (Flipmode/Elektra/EEG)
Total Plays: 607, Total Stations: 56, Adds: 0

TEMPTATIONS Stay (Motown)
Total Plays: 562, Total Stations: 23, Adds: 0

QUEEN LATIFAH Paper (Flavor Unit/Motown)
Total Plays: 545, Total Stations: 41, Adds: 0

4KAST I Tried (RCA)
Total Plays: 528, Total Stations: 48, Adds: 2

ABSOLUTE I/KELLY PRICE... Heat (Yab Yum/550 Music)
Total Plays: 525, Total Stations: 48, Adds: 2

FAT JOE I/PUFF DADDY Don Cartagena (Mystic/Big Beat/Anti)
Total Plays: 524, Total Stations: 53, Adds: 2

SKULL OUGGERY If It Don't Make Dollars (Penalty/No Limit/Tommy Boy)
Total Plays: 510, Total Stations: 48, Adds: 1

Songs ranked by total plays.

BREAKERS

LAURYN HILL			Doo Wop (That Thing) (Ruffhouse/Columbia)		CHART
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS				
1582/755	80/6				22
R. KELLY			Half On A Baby (Tavdash/Jive)		CHART
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS				
1479/1436	81/79				27
DIVINE			Lately (Pendulum/Red Ant)		CHART
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS				
1173/273	70/6				32
JON B.			I Do (Whatcha Say Boo) (Yab Yum/550 Music)		CHART
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS				
1136/307	73/4				35
BOYZ II MEN			Your Home Is In My Heart (Flyte Tyme/MCA)		CHART
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS				
1053/135	55/2				34
SHAQUILLE O'NEAL I/PETER GUNZ			The Way It's Goin' Down... (T.W.isM./A&M)		CHART
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS				
1042/190	75/1				35
DRU HILL I/REDMAN			How Deep Is Your Love (Def Jam/RAL/Mercury/Island)		CHART
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS				
1028/469	77/4				37
EN VOGUE			No Fool No More (EastWest/EEG)		CHART
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS				
1020/120	65/1				38
DEBELAH MORGAN			Yesterday (Motown)		CHART
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS				
1012/89	63/1				39

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
R. KELLY Half On A Baby (Tavdash/Jive)	79
NICOLE I Can't See (Gold Mind/EastWest/EEG)	59
JEROME Too Old For Me (Bad Boy/Arista)	51
LINK I Really Wanna Sex Your Body (Relativity)	46
REGINA BELLE I've Had Enough (MCA)	44
LEVI LITTLE Somebody To Love (White Label)	30
RAHSUN I/OG PUNISHER & 4 DEEP I'll Be Around (550 Music)	27
DEJAH Crazy (Un-D-Nyable)	19
A TRIBE CALLED QUEST Find A Way (Jive)	12
INOJ Time After Time (Columbia)	12

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY Half On A Baby (Tavdash/Jive)	+1436
LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)	+755
AARON HALL All The Places (I Will Kiss You) (MCA)	+492
DRU HILL I/REDMAN How Deep Is Your Love (Def Jam/RAL/Mercury/Island)	+469
SPARKLE Time To Move On (Interscope)	+437
KEITH SWEAT I/SNOOP DOGG Come Get... (Elektra/EEG)	+393
A TRIBE CALLED QUEST Find A Way (Jive)	+363
ANDREA MARTIN Let Me Return The Favor (Arista)	+344
XSCAPE My Little Secret (So So Def/Columbia)	+338
JON B. I Do (Whatcha Say Boo) (Yab Yum/550 Music)	+307

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICOLE Make It Hot (Gold Mind/EastWest/EEG)	+1436
MAXWELL Luxury: Cococure (Columbia)	+755
BRIAN MCKNIGHT The Only One For Me (Motown)	+492
BRANDY & MONICA The Boy Is Mine (Atlantic)	+469
WILL SMITH Just The Two Of Us (Columbia)	+437
JANET Go Deep (Virgin)	+393
SILKK THE SHOCKER It Ain't My Fault (No Limit/Priority)	+363
KEITH WASHINGTON/CHANTE MOORE I Love You (Silas/MCA)	+344
USHER My Way (LaFace/Arista)	+338
BIG PUNISHER I/JOE Still Not A Player (Loud)	+307

Breakers: Songs registering 1000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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39 BREAKER URBAN CHART

Breaking out at these stations

- | | | | |
|-------------|-------------|-------------|-------------|
| WJTT | WILD | WBLK | WUSL |
| WEUP | WPEG | WOWI | WCDX |
| WROU | WPLZ | WFXA | WSOJ |
| WDZZ | KTBT | WJMI | KDKS |
| WJMZ | KDKO | WEMX | WJUC |



debelah morgan
yesterday

THE FIRST SINGLE FROM THE MOTOWN DEBUT ALBUM IT'S NOT OVER



PRODUCED BY VASSAL BENFORD FOR VAZ ENTERTAINMENT
EXECUTIVE PRODUCERS: BRUCE CARBONE, VASSAL BENFORD AND GEORGE JACKSON
Management: Raulo Roach for Vaz Management
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ARTIST BREAKDOWN

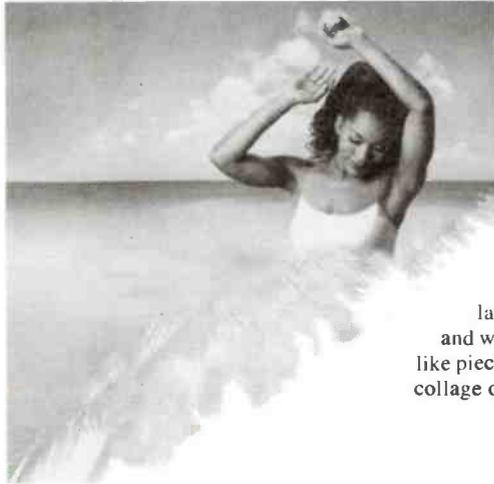
ARTIST: **HOW STELLA GOT
HER GROOVE BACK**
LABEL: **FLYTE TYME/MCA**

Saw the movie, loved it, took notes. Though I'm still "searchin' for my groove," I'm happy Stella got hers back. As I listened to the soundtrack for the first time, I swear I was back in the theater. I actually felt like I was in Jamaica. While driving down Crenshaw in my black Navigator (okay, it's a Pinto, but it is black, and it's insured!), the pavement was replaced with white sand; the liquor stores and hair salons replaced with bars decorated like huts; and the guy with the bean pies looked very much like "Winston" handing me a Merlot. (Hey, it's my breakdown.) As much as I enjoyed the movie, I enjoyed the soundtrack. Jimmy Jam and Terry Lewis produced one of the most beautiful CDs in circulation right now.

Each track is filled with island reminders, whether it be the voice of the artist, the sound of the music, or the song itself. *How Stella Got Her Groove Back* was a very engrossing movie, and the soundtrack instantly sweeps you away from wherever you are to the romantic island; the blue water; the white sands; the beautiful, black, wet skin of Winston during the shower scene.... (I'm in love.) Uniting **Stevie Wonder** and **Wyclef Jean** for "Mastablasta '98" brought a taste of yesterday into today; ballads by **Mary J. Blige** ("Beautiful"), **K-Ci & JoJo** ("Never Say Never Again"), and **Boyz II Men** featuring **Chante Moore** ("Your Home Is In My Heart") emphasized the strength of the relationship between the two main characters; while hip-hop beats by **Shaggy** featuring **Janet** ("Luv Me, Luv Me") and **Big Punisher & Beenie Man** ("Makes Me Sweat") were indicative of the characters' vitality. Also included on the soundtrack were the return of **Soul II Soul** with "Free Again," **Me'Shell N'degeocello** ("Let Me Have You"), and **Kevin Ford** featuring **Rufus Blaq** ("Dance For Me"), and the "island sounds" of **Diana King** ("Make My Body Hot"), **Maxi Priest** ("The Art Of Seduction"), and **Lady Saw** featuring **Nadine Sutherland** ("Escape To Jamaica").

From the first track to the last, every song is well-produced and well-written; each fits onto this CD like pieces to a puzzle, forming the perfect collage of Jamaican memories. Peace.

— Tanya O'Quinn
Asst. Urban Editor



Artist Breakdown highlights artists with strong chart momentum.

IN MY OPINION

Lauryn Hill
"Doo Wop (That Thing)"
Ruffhouse/Columbia

with **Al Jai Wallace**

PD/WEMX & KQXL/Baton Rouge, and KRRQ/Lafayette

What do I think of Lauryn Hill's latest single? Excellent record. It's the kind of music that will ensure hip-hop's place in history. This song is a very inspiring piece of material. The problem with hip-hop today is that most of the songs out there are "forgettable" songs. They don't possess the qualities needed to endure the test of time. Many songs are hits for the moment, then after a little while you don't remember the song and, sometimes, not even the artist. Hill is guaranteeing that she and others like her will have a place in history and that hip-hop will be remembered after it's no longer "trendy."

"Doo Wop ..." is simply a well-written, well-produced song by an artist who, in my opinion, is the Queen Of Hip-Hop. I haven't heard the album yet, but given the intensity of the single, I can't wait to get into the album and find those other "gems" that I will be eager to play. "Doo Wop ..." has a nice groove ... a good melody. I'm glad she chose the title "Doo Wop," because it's like the old "doo wop" songs, the songs you can sing along with.

What I like most about Lauryn Hill is her ability to rap. She raps just as well as she can sing! And the message in the song is good advice for all people — both young and old. Listen to the words, then sing along. Lauryn Hill is a class act.

ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Monday (9/7) and Tuesday (9/8).

BLACK ROB I Dare You (Epic)

JD & MARIAH CAREY Sweetheart (So So Def/Columbia)

REEL TIGHT Wanna Ride (G-Funk/Restless)

USHER One Day You'll Be Mine (LaFace/Arista)

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MARKET #2 KJLH/Los Angeles (310) 330-5550 Winston

MARKET #3 WVAZ/Chicago (312) 360-9000 Myrick/Muhammad

MARKET #34 WQWI/Norfolk (757) 466-0000 Holiday/Mauzone

MARKET #36 WPEF/Charlotte (704) 333-0131 Carson/Quick

MARKET #5 WDAS/Philadelphia (610) 671-8500 Tamburo/Davis

MARKET #7 WMXD/Detroit (313) 385-2000 Starr/Rankin

MARKET #8 MAJIC 102.3 FM WMMJ/Washington (301) 306-1111 Gilmore

MARKET #37 WTLIC/Indianapolis (317) 923-1456 Wallace

MARKET #38 WJHM/Orlando (407) 333-0072 Allen/Frifa

MARKET #9 MAJIC 102 KMJQ/Houston (713) 623-2108 Conner/Boalster

MARKET #11 WHOT/Miami (305) 444-4404 Kidd/Michaels

MARKET #12 KISS 104.7 WALR/Atlanta (404) 585-0668 Kennedy

MARKET #39 WQUE/New Orleans (504) 827-6000 Stevens

MARKET #41 WBLK/Buffalo (716) 852-9393 DiIorio

MARKET #17 MAJIC 107 KMJK/Phoenix (602) 265-2442 Jackson/Higgs

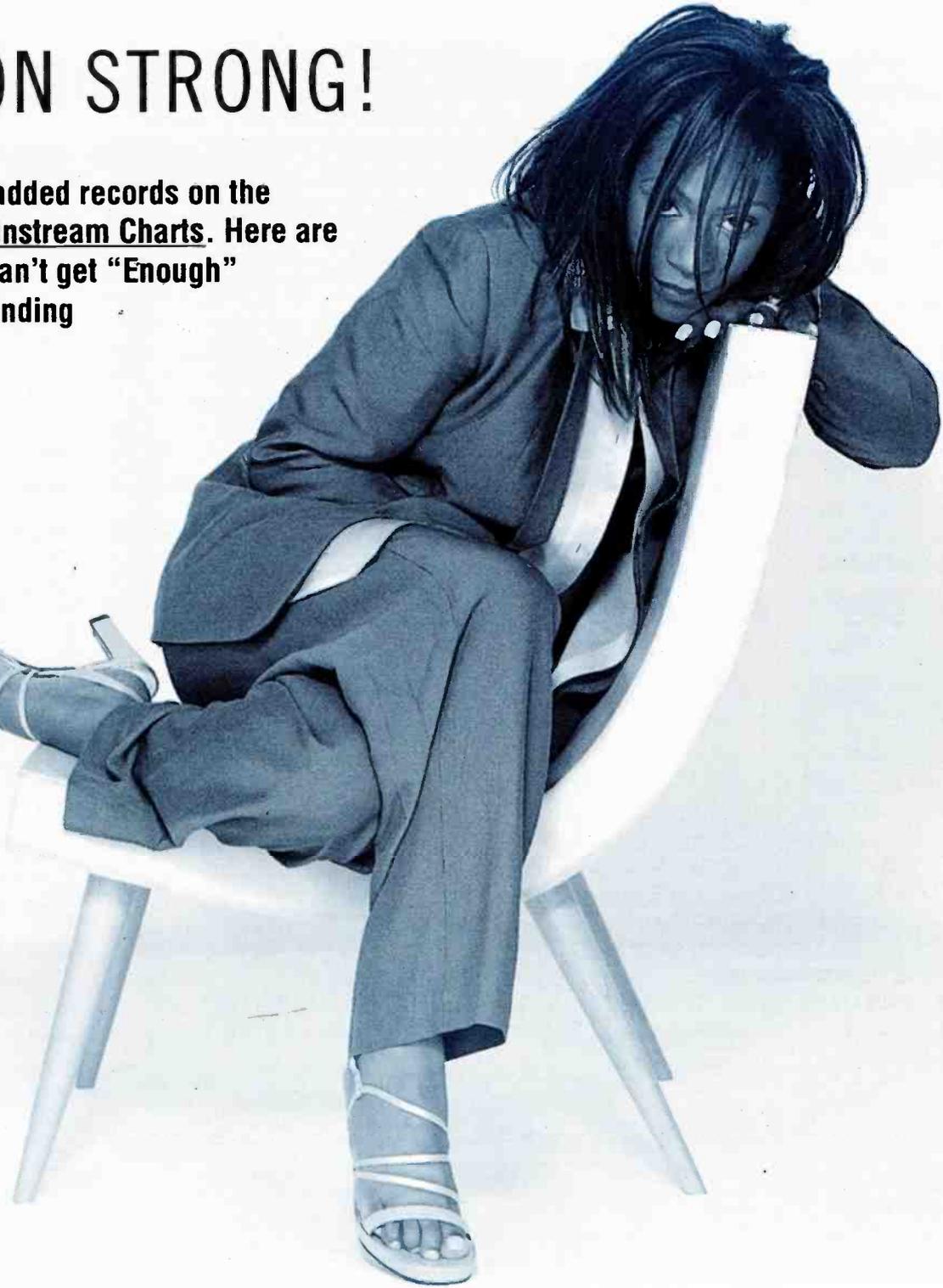
MARKET #18 100.3 KISS FM KATZ/St. Louis (314) 692-5108 Atkins

MARKET #19 MAJIC 95.9 WWIN/Baltimore (410) 332-8200 Brown/Case

COMING ON STRONG!

One of the week's most added records on the Urban AC and Urban Mainstream Charts. Here are just a few stations that can't get "Enough" of Ms. Belle, with outstanding adds at:

WGCI - Chicago
WWWZ - Charleston
WDAS - Philadelphia
WWIN - Baltimore
WCDX - Richmond
WVAZ - Chicago
WYLD - New Orleans
WALR - Atlanta
KJLH - Los Angeles
KMJQ - Houston
WJTT - Chattanooga
WQMG - Greensboro
WKKV - Milwaukee
KJMS - Memphis
WPLZ - Richmond
WFLM - Ft. Pierce
WIZF - Cincinnati
WFXC - Raleigh
WGZB - Louisville
WESE - Tupelo
WCKX - Columbus
KTBT - Baton Rouge
WZHT - Montgomery
KBCE - Alexandria
WFXA - Augusta
KJMM - Tulsa
KIPR - Little Rock
WMCS - Milwaukee



I'VE HAD ENOUGH

THE NEW SINGLE FROM GRAMMY AWARD WINNING SONGSTRESS

REGINA BELLE

FROM HER FORTHCOMING ALBUM BELIEVE IN ME IN STORES SEPTEMBER 22

SINGLE PRODUCED BY GREG CHARLEY FOR YELRAHC PRODUCTION
MANAGEMENT: BRENDA DASH/PIPELINE ENTERTAINMENT AND MERVYN DASH/COAST TO COAST
GET AMPED AT MCA RECORDS ONLINE: www.mcarecords.com

MCA
AMERICA

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
6	3	1	1	TEMPTATIONS Stay (Motown)	1168	1103	937	840	42/0
3	1	2	2	GERALD LEVERT Thinkin' Bout It (EastWest/EEG)	948	963	996	958	41/1
1	2	3	3	LUTHER VANDROSS Nights In Harlem (LV/Virgin)	835	889	954	1034	40/0
13	11	7	4	PEABO BRYSON My Heart Belongs To You (Windham Hill)	756	703	594	603	39/2
5	6	8	5	BRIAN MCKNIGHT The Only One For Me (Motown)	747	701	742	843	31/0
2	4	4	6	MAXWELL Luxury: Cococure (Columbia)	734	842	934	1028	34/0
8	7	6	7	KELLY PRICE Friend Of Mine (T-Neck/Island)	720	718	741	818	33/0
4	5	5	8	KEITH WASHINGTON/CHANTÉ MOORE I Love You (Silas/MCA)	647	755	834	880	31/0
14	13	10	9	BOYZ II MEN Doin' Just Fine (Motown)	643	588	540	531	30/1
15	12	11	10	TAMIA So Into You (Qwest/WB)	617	554	572	512	27/3
10	9	9	11	TAMI DAVIS How Do I Say I'm Sorry (Red Ant)	545	683	630	687	28/2
9	10	12	12	JON B. They Don't Know (Yab Yum/550 Music)	532	512	618	688	25/1
25	20	15	13	PHYLLIS HYMAN Funny How Love Goes (Philadelphia International)	521	436	368	298	32/1
22	17	16	14	PHIL PERRY Mind Blowah (Peak/Private/Windham Hill)	502	432	439	381	28/1
—	—	17	15	VESTA Somebody For Me (I.E./Motown)	490	394	255	93	35/1
BREAKER			16	KENNY LATTIMORE Days Like This (Columbia)	455	331	257	116	26/1
29	24	21	17	SOLO Touch Me (Perspective/A&M)	432	379	332	283	23/0
—	25	24	18	TRIN-I-TEE 5:7 God's Grace (B-Rite/Interscope)	431	357	324	234	24/1
17	18	18	19	MARY J. BLIGE Missing You (MCA)	412	393	420	452	19/2
—	28	19	20	EN VOGUE No Fool No More (EastWest/EEG)	407	388	295	218	24/0
7	8	13	21	GEORGE BENSON Standing Together (GRP)	376	485	633	838	21/0
BREAKER			22	ARETHA FRANKLIN In Case You Forgot (Arista)	369	275	175	36	28/1
23	22	25	23	ANGEL GRANT Knockin' (Flyte Tyme/Universal)	347	345	348	367	21/0
16	16	20	24	BOB JAMES I/RASHEEDA Do It Again (Warner Bros.)	342	386	446	487	21/0
DEBUT			25	DEBORAH COX Nobody's Supposed To Be Here (Arista)	324	226	94	—	28/0
12	14	14	26	JANET Go Deep (Virgin)	313	452	516	615	20/1
28	27	27	27	XSCAPE My Little Secret (So So Def/Columbia)	308	324	303	285	13/0
DEBUT			28	KEITH SWEAT I/SNOOP DOGG Come Get Wit Me (Elektra/EEG)	307	244	94	—	22/2
DEBUT			29	FOURPLAY I/EL DEBARGE Sexual Healing (Warner Bros.)	297	246	136	25	22/1
DEBUT			30	R. KELLY Half On A Baby (Tavdash/Jive)	295	9	—	—	27/26

This chart reflects airplay from August 24-30. Songs ranked by total plays. Highlighted songs indicate Breaker. 42 Urban AC reporters. 38 current playlists. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1998, R&R Inc.

NEW & ACTIVE

BOYZ II MEN Your Home Is In My Heart (Flyte Tyme/MCA)
Total Plays: 270, Total Stations: 23, Adds: 2

JK Ain't It Good To Know (Verve/Motown)
Total Plays: 263, Total Stations: 19, Adds: 0

BRANDY I/MASE Top Of The World (Atlantic)
Total Plays: 233, Total Stations: 10, Adds: 1

SPARKLE Time To Move On (Interscope)
Total Plays: 228, Total Stations: 17, Adds: 2

DIVINE Lately (Pendulum/Red Ant)
Total Plays: 216, Total Stations: 20, Adds: 6

JON B. I Do (Whatcha Say Boo) (Yab Yum/550 Music)
Total Plays: 193, Total Stations: 14, Adds: 1

NEXT I Still Love You (Arista)
Total Plays: 184, Total Stations: 11, Adds: 1

MONICA The First Night (Arista)
Total Plays: 183, Total Stations: 7, Adds: 0

LENNY KRAVITZ Thinking Of You (Virgin)
Total Plays: 176, Total Stations: 17, Adds: 5

AARON HALL All The Places (I Will Kiss You) (MCA)
Total Plays: 168, Total Stations: 21, Adds: 3

Songs ranked by total plays

BREAKERS

KENNY LATTIMORE
Days Like This (Columbia)
TOTAL PLAYS/INCREASE: 455/124
TOTAL STATIONS/ADDS: 26/1
CHART: 16

ARETHA FRANKLIN
In Case You Forgot (Arista)
TOTAL PLAYS/INCREASE: 369/94
TOTAL STATIONS/ADDS: 28/1
CHART: 22

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
R. KELLY Half On A Baby (Tavdash/Jive)	26
REGINA BELLE I've Had Enough (MCA)	23
WILL DOWNING & GERALD ALBRIGHT Stop... (Verve/Motown)	19
GLENN JONES Let It Rain (SAR/WB)	16
4KAST I Tried (RCA)	9
LEVI LITTLE Somebody To Love (White Lable)	7
DIVINE Lately (Pendulum/Red Ant)	6
LENNY KRAVITZ Thinking Of You (Virgin)	5
REEL TIGHT Wanna Ride (G-Funk/Restless)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY Half On A Baby (Tavdash/Jive)	+286
AARON HALL All The Places (I Will Kiss You) (MCA)	+128
KENNY LATTIMORE Days Like This (Columbia)	+124
DEBORAH COX Nobody's Supposed To Be Here (Arista)	+98
VESTA Somebody For Me (I.E./Motown)	+96
ARETHA FRANKLIN In Case You Forgot (Arista)	+94
SPARKLE Time To Move On (Interscope)	+94
BABYFACE You Were There (Epic)	+85
PHYLLIS HYMAN Funny How... (Philadelphia International)	+85
TRIN-I-TEE 5:7 God's Grace (B-Rite/Interscope)	+74

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
NEW POWER GENERATION The One (New Power Soul)
PUBLIC ANNOUNCEMENT It's About Time (A&M)
K-CI & JOJO All My Life (MCA)
SPARKLE Be Careful (Rock Land/Interscope)
BRANDY & MONICA The Boy Is Mine (Atlantic)
K-CI & JOJO Don't Rush (Take Love Slowly) (MCA)
CECE WINANS What About You (PMG/Atlantic)
JANET I Get Lonely (Virgin)
ARETHA FRANKLIN A Rose Is Still A Rose (Arista)
XSCAPE The Arms Of The One Who... (So So Def/Columbia)

Breakers: Songs registering 350 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

ONE OF THE GREATEST SINGERS OF OUR TIME GLENN JONES

Our First Week Outside... **“LET IT RAIN”**
The Forecast Is

- | | | | | | | | |
|------|------|------|------|------|------|------|------|
| WRKS | WDAS | KRNB | KMJK | KDKO | WXMG | WFXC | WHUR |
| WMJM | WKJS | WDLT | WMGL | WPAL | WNFQ | WFLM | WXXP |
| WRBV | WLVH | WAAV | KXZZ | WUVA | WTMP | WFEX | WJTT |





LON HELTON

Has Passion Died For Country Radio?

Panelists from R&R Convention '98 urge the format to take chances with artists — even those who don't have a country base

Music is the glue that holds this format together. Its fortunes can rise and fall based on the relative strength of the tunes and stars emanating from Music City.

With that in mind, we return to last June's R&R Convention '98 and the panel featuring former KZLA/Los Angeles PD John Sebastian, researcher Matt Hudson, Jacor Director/Country Programming Jaye Albright, and Capitol/Nashville President Pat Quigley.

Rock Acts As Audience, Revenue Builders?

We pick up the conversation as the panelists debate the potential inclusion in this format of artists not primarily known as country artists.

PQ: I had a call from a magazine that was doing an article about country stars trying to cross over to pop. I said, "Don't forget to do an article about pop stars crossing over to country." He said, "I've never heard of this." I said, "You're going to hear of it, because I'm out there fighting as hard as I can to get Bruce Springsteen and Bob Seger to make country records."

Have you ever been to Asbury Park [NJ]? It's not New York City. It's the country. Those people have pickup trucks, and they work their asses off. They come from small-town values and families that mean something and have blue-collar ethics. So does Bob Seger. We need to attract people like him to our format — but not to sing a rock song. They'd have to come here and respect the history and tradition of country music if they expect to be welcome.

R&R: If I can interrupt for a second ... Garth Brooks addressed a similar question at the Country Radio Seminar. He said he and Capitol were going to take a record or two to AC radio so that when AC listeners heard them, they would like Garth Brooks and then maybe come over to the Country stations to hear other music by him and all the other artists and become country fans. If we buy that premise, why would Country radio want to play former rock stars? Wouldn't that work the other way? Especially since Country radio gets so much listening from its P1s, why would we ever want to turn the P1s on to these other artists?

PQ: You want to turn P1s on to new music, and you have to decide where you want to go. Do you want to go with a bunch of kid bands? We looked at every single released since 1990 in Nashville and found that 4% of the acts went on to sell

As long as we broaden our hearts and minds to stay true to what country really is to the listeners, it'll turn around.
—John Sebastian

200,000 units — the point where an act is considered to have broken even financially. That's eight years of music, and 4% broke through. We failed 96% of the time.

What you guys need is revenue, and you need to know that national revenue is sometimes a lot better than your retail rate. So I want to bring you acts that national advertisers are interested in. A name like Seger is an icon that can attract advertisers — but only if he sings a country record. And if you think a country fan is going to go out and buy a Bob Seger rock record — he has it already. That's what John's [Sebastian] been saying: Country listeners like other music.

When you talk to country artists, they don't just go back to Merle Haggard. They go back to Lynyrd Skynyrd and the Allman Brothers. They've got a lot of great roots in music that are constipated, and they want to break out. What we need to do is participate in that growth.

But if you want to find the next Garth Brooks, you've got to find somebody and let them go. You have to take a chance. We're going to make some mistakes. Sometimes we're going to let it go. I need to make it clear to you that we're not going to bring you all the shit we've given you over the years. I'll admit that some of the music was to make year-end numbers. I submit to you that we're running this company on the numbers of Garth Brooks.

I don't have to put another record out. We've already made our March '99 numbers. Do you know how? On Garth Brooks. So now we can give you Deana Carter when she's ready and Suzy Bogguss with much less pressure than we used to put on you.

There's been an attitude that people age into country music. People tell me my core demographic is 44-54. I said, "It must be shrinking, because there's a lot of fat and heart attacks." So, basically your audience is dying. What's interesting to a music company is that 15-25-year-olds index 10 times higher than 44-55 in terms of buying records. So don't just look at the baby boomer bubble and say, "Gee, this is a gold mine." It's not the gold mine you think it is. As Mike Shallett of SoundScan says, "It's easier to get somebody who's already buying music to buy one more than to get somebody who's not buying music to buy one."

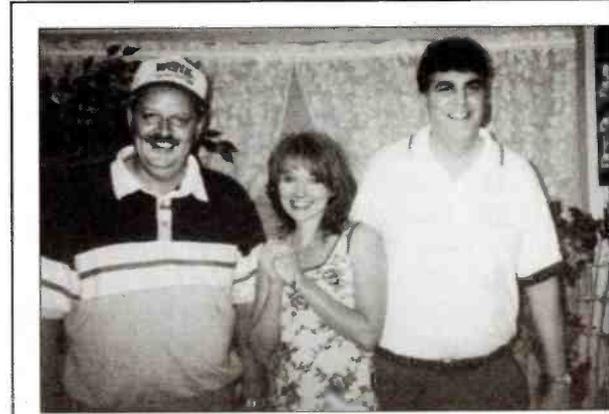
Dene Hallam [KKBQ/Houston PD, from the audience]: Pat, with all due respect, I'm tired of old, washed-up rockers who couldn't make it in New York and L.A. coming to country as a last resort. God bless them, but if you think Bob Seger and Bruce Springsteen are the answers to our problems, that blows my mind.

JA: I'd like to do a little history for those who may not remember. None of what Pat's talking about is particularly new. We played Lionel Richie's "Stuck On You" 20 years ago. We played "Lay Down Sally" at KUZZ/Bakersfield 25 years ago. There's been a long list of artists from other formats who come to this format, and Country has certainly found a way to embrace them. Those with a good

Shame on us in radio if we're not selling the music, because listeners do want that.
—Jaye Albright

sense of Country's history can understand what Pat's saying. We're certainly willing to look at some of these things, especially at a down time for our music. We've done it before, and it hasn't killed us.

But if Bob Seger becomes a country artist, I don't know that that's progress for anybody, because we really need 25-44-year-olds for the good of the radio business. Country's success for the last 50 years is that we've evolved con-



A STEP TOWARD SUCCESS — Lyric Street artist Lari White joined forces with WQYK/Tampa Bay and Wal-Mart to promote the release of her new album, Stepping Stone. Pictured (l-r) are WQYK air personality Steve Austin, White, and WQYK MD Jay Roberts.

stantly, so we've stayed focused on 30-50, right in the center of the 25-54 demo.

PQ: I'm not sitting here with a crystal ball, but I am not saying I want you to play a Bob Seger pop song on Country radio. I want you to play a Bob Seger country song on Country radio. That's a huge difference. I'm not looking to play music that's inappropriate for our audience. I'm looking to tell these people, "You already have the same values and the same background and the same fan base as country." It doesn't take a brain trust to look at Arbitron and say, "Gee, AC is benefiting at our expense." I'm just a marketing man who says, "Stop the bleeding before you make your next move."

The Passion Factor

JS: Rather than getting bogged down on individual artists and songs, I think we need to get back to talking about passion in the music and opening our minds to meet new music that really is country — songs that have the storyline country songs have, that have the feel that country has. As outrageous as some people think what we did at KZLA was, everything we did had a country feel to it and had passion to it. The proof of that is that our core, the P1s, not only didn't go away, but we had historic exclusive come and TSL.

The very first song I added out-of-the box in this format was "Blue" by LeAnn Rimes, and the very last song I added was "26 Cents" by the Wilkinsons. Although we were very tight and very careful about everything we did, when a song came along that was moving, that was powerful, we went on it without any research, without any hesitation. As long as we broaden our hearts and minds to stay true to what country really is to the listeners, it'll turn around.

R&R: With all due respect — and certainly your career doesn't need any validation from me — but you talk about the passion in the music and how everything you played had passion, but I didn't get that sense of passion from your radio station, from the stuff between the records. Don't those things have to go together? Is that

I'm out there fighting as hard as I can to get Bruce Springsteen and Bob Seger to make country records.
—Pat Quigley

one of Country radio's problems, that the stationality maybe isn't as passionate as it could be?

JS: As I listen to Country radio stations, I hear just the opposite, and I could say this about all radio. What I hear too many times is radio people stroking themselves with promotions and promos and "stationality" that the listeners don't respond to, but that those of us in the business think are really cool. I have tried to determine what those things are that are important to listeners and those that aren't, and that's why you heard that sound on KZLA. Again, it didn't hurt our passion, didn't hurt those people loving and adoring our radio stations. Those people who were predisposed toward Country anyway. So I would disagree that that was a problem.

JA: It seems to me that Country listeners are really pretty forgiving. We've stretched the boundaries a lot of times in a lot of different ways, and they seem to stick with us. As long as we exemplify the values they identify as country, they're with us. Although I would agree that some of what we do on the air is probably unnecessary.

Before I fully understood what Pat Quigley was trying to do, a couple of reporters called me out of the blue and asked about the "pay for say" stuff. I told them I'm not sure that Nashville should be paying us to do something we should already be doing. As research studies show, listeners want to know the names of the songs and the artists every time. So shame on us in radio if we're not selling the music, because listeners do want that."

SPRINGERS!

Coming
Fall '98



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Jackson Racks Up 'High Mileage'

Country superstar discusses his new album, which hit stores this week

"I compare it to a car that's not that old, but it's been driven a lot, so it's got high mileage on it," Alan Jackson says. "Still, a lot of times cars like that run better than ones that have been just sitting around rusting."

He's talking about how he arrived at the title of his new Arista album, *High Mileage*. And while it may seem odd to hear a country superstar compare himself to an automobile, it's an apt description from Jackson. "It just seemed like a good title for where I am in my career and my life," he adds. With album sales now exceeding 24 million, however, nobody is accusing him of gathering rust.

"I've been through a lot in my life," Jackson continues. "Even before the music business, I've just done so many different things. Good and bad things, but mostly good things. I've done so much, I can't remember anymore all the different lives I feel like I've had. It just seemed real fitting for that. That's why I wanted to call it that."

Since he still hasn't recorded a song called "High Mileage," Jackson admits that there were those close to the project who wanted him to choose an album title from one of the new tracks he recorded. He says, "A lot of people got kind of mad because I wouldn't come up with a regular old title off the album. But I like that one ... so there."

When asked to describe the album, Jackson jokes, "Finished!" He adds, "I tend to say this every time I finish a new album, but I like it better than any album I've made overall. I think it's a good collection of songs. It's not the same subject matter in each song. I think there's a lot of heart and soul in this

COUNTRY FLASHBACK

1 YEAR AGO

• No. 1: "We Were In Love" — Toby Keith

5 YEARS AGO

• No. 1: "A Thousand Miles From Nowhere" — Dwight Yoakam

10 YEARS AGO

• No. 1: "We Believe In Happy Endings" — Earl Thomas Conley & Emmylou Harris

15 YEARS AGO

• No. 1: "I'm Only In It For Love" — John Conlee

20 YEARS AGO

• No. 1: "Rake And Ramblin' Man" — Don Williams

smiles when it's mentioned that some people thought he was taking a major chance by releasing a recitation as the album's initial single. "You're kidding?" he says facetiously. "People thought that? I didn't know that?"

He continues, "I didn't know it would be the first single when we recorded it. I didn't know if it would even make the album. I've always been a song person. It was a little different for me, but I didn't do it for shock value or anything

Giving Thanks

In the *High Mileage* CD booklet, Jackson thanks more than 30 veteran country acts. In alphabetical order, the list runs from John Anderson to Tammy Wynette and includes a diverse array of influences, including Steve Earle, the Kendalls, Bill Monroe, and the Chuck Wagon Gang. In compiling the list, Jackson explains, "Most of them influenced me by just listening to their music."

One of the listed singers who influenced him beyond the mere music is George Jones. Jackson says, "He's always been real supportive of me and almost treated me like a son sometimes. He's given me a lot of encouragement. You know George: He's a mess anyway. He'd always say, 'Keep it country, son. Just keep it country.'"

On his past albums, Jackson has always thanked his family, friends, label employees, and industry allies. He says, "I know a lot of these people like to see their names on the album. These people [listed on the CD booklet] didn't have anything to do with recording this album, but I tried to sing their songs in bars, and I'm still a fan of these people. That's why I wanted to thank 'em, because I don't know if I've had a chance to thank all these people personally."

Jackson recorded 20 songs, but one that didn't make the final cut was a country remake of REO Speedwagon's "Time For Me To Fly." Jackson wasn't familiar with the song when one of his pilots suggested it. Jackson says, "We did cut it, and it came off pretty neat. Actually, it sounded like one of my records when we got done. The lyric was real timely for me when we cut it. I think that's one reason it didn't make the album." Alan laughs, "When we got the album done, things had changed. It's probably good it didn't end up on there."

In recording *High Mileage*, Jackson and producer Keith Stegall proved that you don't have to record country albums in Nashville. They completed several tracks with Jackson's band at Compass Point Studios in Nassau. Jackson says, "Keith and I have been talking about going to the Bahamas to record for a long time, but we just never did it. I love it. I go down there all the time to go fishing. It's good and bad. You go there, and it's beautiful. But it's so nice, you don't want to be in the studio. You say, 'I'm done today. Let's go fishing.'"

As it turned out, Jackson had better luck in the studio than he did on the fishing boat. He says, "We were in Nassau, and there really is not a lot of billfish action there. I think we might have caught some dolphin, mahi-mahi. We probably caught a kingfish, but they're not real big ... maybe 30 or 40 pounds. But I've caught some big fish down there."

— Calvin Gilbert

Warren Brothers

NEW ARTIST FACT FILE

Current Single: "Guilty"

Album, Label: *Beautiful Day In The Cold Cruel World*, BNA (October 27 release)

Influences: Johnny Cash, Waylon Jennings

Background

The Warren Brothers — Brett, 27, and Brad, 29 — were born and raised in Tampa. Their father was an amateur guitar player whose record collection was filled with titles by Chet Atkins, Duane Eddy, Johnny Cash, and Roger Miller. As the brothers grew older, their musical tastes expanded to include Bob Dylan, Bruce Springsteen, Tom Petty, John Mellencamp, and the Eagles. "We're more on the rockin' side of country," Brett Warren tells R&R. "There's a lot of pop country out there, but our influences are more the outlaws."

The Warren Brothers began performing while Brett was still in junior high. Noting that their parents weren't involved in producing or promoting their gigs, Brett recalls, "My father told us, 'I'm going to teach you things that are more important than how to play guitar and how to promote a show. You can learn that on your own. I'll teach you how to have character. I'll teach you how to be strong and how to remember that family is the most important thing.' He taught us principles."

Between their acoustic sets as a duo at beach bars and larger dates with their band, the Warren Brothers found no shortage of club work throughout Florida. Brett says, "We've been out playing in clubs for four or five nights a week for the past eight years." Admitting that there are some negative connotations to a life spent playing in smoky bars, he explains, "It's like playing football. You can practice all day long, but until you get into the game..."

The brothers eventually realized that they would have to move elsewhere to build a career. Brett says, "Nashville was turning out great songs. Rock 'n' roll had just turned to grunge, and there was no place for songwriters except Nashville. We had been raised on the Nashville sound, and we'd always written country songs our entire life." They just celebrated their third anniversary as Nashville residents.

More Clubs ... And A Deal

After arriving in Nashville, Brett says, "For the first six or seven months, we would play anywhere. We'd play writer's nights. We'd open for people for free ... just anything we could get." With bills to pay, the Warren Brothers would often play two weeks in Nashville clubs, including a four-hour gig that netted them \$30 each — enough to provide gas money for a commute back to Tampa. Brett says, "We'd drive back to Florida and play 10 days straight to make our rent money and come back to Nashville."

Along the way, they met songwriter/publisher Buzz Cason, who introduced them to songwriter Tom



Warren Brothers

Douglas, whose list of credits includes several Collin Raye cuts, including "Little Rock." They began a songwriting collaboration, which paid off big-time. Brett says, "We did a demo one morning with our band, just one take all the way through. Tom pitched it to [RCA Label Group A&R executive] Renee Bell for Martina McBride. We figured we'd do like a lot of people do and write songs first. We thought we'd get our writers deal through writing songs."

After Bell brought the Warren Brothers to the attention of RLG/Nashville Chairman Joe Galante, he signed them to BNA last year.

The Music

The Warren Brothers previously released 1500 copies of an independent CD, but the upcoming *Beautiful Day In The Cold Cruel World* is their first major-label album. It was produced by Chris Farren, best-known for his work on Deana Carter's *Did I Shave My Legs For This?* Explaining their attraction to Farren's approach to production, Brett says, "Deana's album was very commercial and radio-sounding, but it still had some roots to it."

With Brett on lead vocals and rhythm guitar and Brad on harmony vocals and lead guitar, the Warren Brothers recorded the basic tracks for their new album in about a week. They also wrote or co-wrote all of the songs, including the debut single, "Guilty."

On their current radio tour, they've been inviting PDs and MDs to see them perform at outdoor shows and station promotions. Brett says, "We wanted them to see us play in front of an audience. We wanted to prove that we just didn't want to sit there and play for them — we wanted to play for their audience." These shows have included opening slots with John Berry, Joe Diffie, the Wilkinsons, Pam Tillis, and others.

There's a good chance that the Warren Brothers will be joining a platinum country act on the road this fall. Regardless of what happens, the Warrens are chomping at the bit to play for some new faces. Brett says, "If we don't get the tour, we'll just continue to get out and play where and when we can. People usually play live to support their albums. We make albums so we can go play live."

“

I've been through a lot in my life. Even before the music business, I've just done so many different things. Good and bad things, but mostly good things.

— Alan Jackson

”

album. Some of the songs that I was a writer on came at a time when there was a lot going on in my life. There was a lot of emotion there, and I think it comes through in some of the music.

"It's got a different overall attitude than some of the others. There's not a lot of light, up-tempo stuff on there, and it wasn't intentional. It just happened that way." He adds, "Outside of the new single, the rest of it is not too far from what I've always done musically."

The single — "I'll Go On Loving You" — was a departure from what's considered fashionable in country music today. Jackson

other than that I really liked the song and thought it would make a good record.

"The way I felt about it was that it would either be a big hit or it wouldn't be a hit at all — that they'd either play it and go crazy, or it wouldn't get played. I felt that way going in. We all knew that it may be hard to get played. But I felt like if we could get radio to play it, fans would like it. The video turned out nice, and that's helped.

"There are a couple of stations still out there that are not playing it. One guy said it's immoral," Jackson laughs. "I forget the other one's comments, but that's okay."

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL STATIONS/ADDS	PLAY RANK	TOTAL PLAYS	+/- PLAYS	TOTAL POINTS	+/- POINTS
3	2	1	1	GEORGE STRAIT True (MCA)	204/0	1	7430	-18	35788	+225
8	5	2	2	BROOKS & DUNN How Long Gone (Arista)	204/0	2	7424	+247	35682	+1430
12	7	5	3	WILKINSONS 26 Cents (Giant)	204/0	3	7063	+310	33656	+1737
5	4	3	4	JOHN MICHAEL MONTGOMERY Cover You... (Atlantic)	202/0	4	7062	+34	33461	+144
14	9	6	5	TIM MCGRAW Where The Green Grass Grows (Curb)	204/0	5	6781	+351	32409	+1808
4	3	4	6	VINCE GILL If You Ever Have Forever In Mind (MCA)	193/0	6	6370	-552	29720	-3001
13	10	9	7	ALAN JACKSON I'll Go On Loving You (Arista)	202/0	7	6267	+305	29474	+1394
11	8	8	8	RANDY TRAVIS The Hole (DreamWorks)	202/0	8	6099	+139	28754	+588
16	11	10	9	DIAMOND RIO You're Gone (Arista)	202/1	9	6026	+434	28275	+2267
20	14	12	10	MARK WILLS Don't Laugh At Me (Mercury)	201/3	10	5664	+670	26900	+3095
2	1	7	11	JO DEE MESSINA I'm Alright (Curb)	171/0	12	5032	-1231	24891	-5146
16	13	13	12	REBA MCENTIRE Forever Love (MCA)	203/1	11	5189	+294	24484	+1412
21	18	15	13	LONESTAR Everything's Changed (BNA)	199/2	13	4791	+280	22487	+1484
26	20	16	14	SHANIA TWAIN Honey, I'm Home (Mercury)	198/5	14	4673	+301	22247	+1661
24	21	18	15	LEANN RIMES Nothin' New Under The Moon (MCG/Curb)	193/2	15	4470	+394	21055	+1998
30	24	20	16	CLINT BLACK Loosen Up My Strings (RCA)	195/7	16	4142	+474	19383	+2314
—	—	26	17	GARTH BROOKS You Move Me (Capitol)	195/32	18	4001	+1162	18800	+5536
23	22	19	18	LINDA DAVIS I Wanna Remember This (DreamWorks)	189/4	19	3955	+272	18486	+1362
27	25	21	19	TRACY BYRD I Wanna Feel That Way Again (MCA)	184/6	20	3949	+422	17817	+2022
29	27	23	20	ALABAMA How Do You Fall In Love (RCA)	189/12	21	3815	+630	17758	+3128
33	30	24	21	LEE ANN WOMACK A Little Past Little Rock (Decca)	183/6	22	3711	+578	16840	+2612
25	23	22	22	STEVE WARINER w/GARTH BROOKS Burnin'... (Capitol)	171/2	23	3565	+92	16077	+445
26	28	25	23	SAMMY KERSHAW Honky Tonk America (Mercury)	176/1	24	3163	+132	14081	+435
49	36	29	24	DIXIE CHICKS Wide Open Spaces (Monument)	176/24	25	2965	+749	13839	+3415
31	29	27	25	NEAL MCCOY Love Happens Like That (Atlantic)	165/2	26	2802	+70	12535	+283
36	33	30	26	TY HERNDON It Must Be Love (Epic)	162/15	28	2653	+391	12145	+1928
32	31	28	27	WADE HAYES How Do You Sleep... (DKC/Columbia)	160/6	27	2655	+215	11835	+846
43	34	33	28	COLLIN RAYE Someone You Used To Know (Epic)	154/18	29	2530	+525	11337	+2493
34	32	32	29	BILLY DEAN Real Man (Capitol)	150/4	32	2207	+98	9943	+525
38	35	34	30	KENNY CHESNEY I Will Stand (BNA)	141/10	33	2029	+266	8857	+1259
19	15	17	31	PATTY LOVELESS High On Love (Epic)	80/1	36	1793	-2625	8432	-11956
BREAKER	32	32	32	TERRI CLARK You're Easy On The Eyes (Mercury)	136/30	37	1741	+537	8030	+2700
35	37	35	33	KEITH HARLING Coming Back For You (MCA)	141/9	38	1648	+107	7267	+447
BREAKER	34	34	34	AARON TIPPIN For You I Will (Lyric Street)	122/19	39	1611	+343	7170	+1575
BREAKER	35	35	35	GARY ALLAN No Man In His Wrong Heart (Decca)	122/4	43	1403	+60	6263	+186
40	40	38	36	KINLEYS You Make It Seem So Easy (Epic)	113/6	44	1344	+59	5948	+259
46	44	41	37	BRYAN WHITE Tree Of Hearts (Asylum/EEG)	115/9	46	1273	+137	5698	+523
15	12	14	38	LARI WHITE Stepping Stone (Lyric Street)	54/1	48	1211	-3522	5676	-16419
—	48	44	39	CLAY WALKER You're Beginning To Get To Me (Giant)	100/26	47	1242	+395	5526	+1645
—	50	45	40	BLACKHAWK There You Have It (Arista)	104/24	49	1161	+342	5333	+1485
44	43	43	41	JEFF CARSON Shine On (MCG/Curb)	90/1	51	1063	-20	4898	-20
—	—	47	42	TRAVIS TRITT If I Lost You (Warner Bros.)	84/24	55	988	+303	4462	+1355
47	47	46	43	CHAD BROCK Evangeline (Warner Bros.)	58/0	58	754	+5	3743	+31
—	—	49	44	WARREN BROTHERS Guilty (BNA)	79/27	57	809	+296	3651	+1383
—	—	48	45	RICK TREVINO Only Lonely Me (Columbia)	68/10	59	692	+109	3100	+514
DEBUT	46	46	46	PAM TILLIS Every Time (Arista)	53/49	60	661	+602	2725	+2419
41	41	42	47	DARYLE SINGLETARY My Baby's Lovin' (Giant)	37/0	68	463	-676	2091	-2972
—	—	50	48	TRINI TRIGGS Straight Tequila (MCG/Curb)	40/5	71	367	+73	1704	+326
DEBUT	49	49	49	GREAT DIVIDE Pour Me A Vacation (Atlantic)	30/8	73	344	+47	1488	+168
DEBUT	50	50	50	MONTY HOLMES Alone (Bang II)	38/4	72	366	+61	1455	+255

BREAKERS

TERRI CLARK
You're Easy On The Eyes (Mercury)
67% of our reporters on it (136 stations)
30 Adds • Moves 40-32

AARON TIPPIN
For You I Will (Lyric Street)
60% of our reporters on it (122 stations)
19 Adds • Moves 39-34

GARY ALLAN
No Man In His Wrong Heart (Decca)
60% of our reporters on it (122 stations)
4 Adds • Moves 37-35

MOST ADDED

ARTIST TITLE LABEL(S)	TOTAL ADDS
PAM TILLIS Every Time (Arista)	49
GARTH BROOKS You Move Me (Capitol)	32
TERRI CLARK You're Easy On The Eyes (Mercury)	30
WARREN BROTHERS Guilty (BNA)	27
CLAY WALKER You're Beginning To Get... (Giant)	26
DWIGHT YOAKAM These Arms (Reprise)	25
BLACKHAWK There You Have It (Arista)	24
DIXIE CHICKS Wide Open Spaces (Monument)	24
TRAVIS TRITT If I Lost You (Warner Bros.)	24
AARON TIPPIN For You I Will (Lyric Street)	19

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GARTH BROOKS You Move Me (Capitol)	+1162
DIXIE CHICKS Wide Open Spaces (Monument)	+749
MARK WILLS Don't Laugh At Me (Mercury)	+670
ALABAMA How Do You Fall In Love (RCA)	+630
PAM TILLIS Every Time (Arista)	+602
LEE ANN WOMACK A Little Past Little... (Decca)	+578
TERRI CLARK You're Easy On The Eyes (Mercury)	+537
COLLIN RAYE Someone You Used To Know (Epic)	+525
CLINT BLACK Loosen Up My Strings (RCA)	+474
DIAMOND RIO You're Gone (Arista)	+434

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GARTH BROOKS You Move Me (Capitol)	+5536
DIXIE CHICKS Wide Open Spaces (Monument)	+3415
ALABAMA How Do You Fall In Love (RCA)	+3128
MARK WILLS Don't Laugh At Me (Mercury)	+3095
TERRI CLARK You're Easy On The... (Mercury)	+2700
LEE ANN WOMACK A Little Past... (Decca)	+2612
COLLIN RAYE Someone You Used To... (Epic)	+2493
PAM TILLIS Every Time (Arista)	+2419
CLINT BLACK Loosen Up My Strings (RCA)	+2314
DIAMOND RIO You're Gone (Arista)	+2267

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
FAITH HILL w/TIM MCGRAW Just To... (Warner Bros.)
DIXIE CHICKS There's Your Trouble (Monument)
TRISHA YEARWOOD There Goes My Baby (MCA)
COLLIN RAYE I Can Still Feel You (Epic)
MARTINA MCBRIDE Happy Girl (RCA)
*JOE DIFFIE Texas Size Heartache (Epic)
TERRI CLARK Now That I Found You (Mercury)
GARTH BROOKS To Make You Feel My Love (Capitol)
GEORGE STRAIT I Just Want To Dance With... (MCA)
SHANIA TWAIN From This Moment On (Mercury)

Breakers: Song has achieved airplay at 60% of reporter base for the first time. Bullets awarded to songs gaining in plays and/or points over the previous week. Total Points: The sum of each station's total plays of a song multiplied by the station's individual weight. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Play Rank: Ranks all charted songs by total plays. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays.

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The New Album Gallery

In Stores: September 8, 1998



Vince Gill
Breath Of Heaven (MCA)

Vince Gill has joked that his new holiday album provides the soundtrack for drinking martinis while you trim the Christmas tree. Gill's first Christmas album, *Let There Be Peace On Earth*, was released five years ago. This one is decidedly different —

and here's the martini reference: Gill performs the songs with an orchestra led by Patrick Williams, a conductor and arranger who previously worked with Frank Sinatra. Gill says, "We recorded this album in the old Capitol studios in Hollywood where Sinatra, Bing Crosby, and Nat King Cole made all those really classic records. We happened to be working in the studio the Thursday Frank passed away. I felt lucky to be there during that period. There was a good spirit going on." The album doesn't contain any of Gill's original material. With the exception of the title track (written by Amy Grant and Chris Eaton), he pretty much sticks with tradition. The tracks include "Winter Wonderland," "The Christmas Song," "O Little Town Of Bethlehem," "Silver Bells," "It's The Most Wonderful Time Of The Year," "Blue Christmas," and an amazing version of "O Holy Night."



Charlie Robison
Life Of The Party (Lucky Dog)

Charlie Robison's Lucky Dog debut album arrives at a time when many people are apt to say, "Oh, yeah. He's the guy who's getting married to Emily Erwin of the Dixie Chicks." Comments like that are unfortunate, especially since Robison has spent years carving out a

niche in the time-honored Texas singer/songwriter tradition. Like other acts on Sony's Lucky Dog roster, Robison's music has grit and intelligence. Robison says, "I never 'got into' country. I didn't have to. It was always around me. It was part of me — listening to Willie Nelson, Dough Sahn, Linda Ronstadt, and going to see singers like Johnny Bush three or four times a week in juke joints and honky-tonks." He was born and raised in Bandera, TX, his brother is fellow Lucky Dog artist Bruce Robison. Bruce and his wife, Kelly Willis, sing background vocals. Of the songs featured on *Life Of The Party*, Robison says, "I write about everyday things. I just sometimes take them to the extreme." Those extremes include the comical "Sunset Boulevard." But if you think that this is noncommercial music, take a spin with "Starlight," one of the best honky-tonk songs written in the '90s.



Various Artists
Tammy Wynette ... Remembered
(Asylum/EEG)

Tammy Wynette's lasting contributions to music extend far beyond the realm of country. Even casual listeners who don't profess any great love for country music are immediately taken by the emotional honesty that was a constant quality throughout her lengthy career. After Wynette's death in April, longtime friend — and Asylum label chief — Evelyn Shriver began enlisting participants in this 12-track tribute album. If it seems odd for the album to feature Elton John and Melissa Etheridge, it's a testament to the wide-ranging influence Wynette enjoyed. Indeed, the highlights include Elton John's reworking of "Stand By Your Man," Etheridge's thoughtful interpretation of "Apt. #9," and Wynonna's version of "Woman To Woman" — the album's first single. Other tracks include: "Til I Get It Right," Trisha Yearwood; "D-I-V-O-R-C-E," Rosanne Cash; "Take Me To Your World," George Jones; "Your Good Girl's Gonna Go Bad," K.T. Oslin; "You & Me," Lorrie Morgan; "I Don't Wanna Play House," Sara Evans; "Golden Ring," Emmylou Harris with Linda Ronstadt and Kate & Anna McGarrigle; and "Til I Can Make It On My Own," Faith Hill.

In addition to the album, Wynette will be remembered during an October 7 concert at the Grand Ole Opry House. Bryan White and Glen Campbell join Morgan and Wynonna during the fund-raiser for Baptist Hospital's EAR (Education and Auditory Research) Foundation, a non-profit charity serving those with hearing and balance impairments. This year's tribute will be taped for telecast early next year on TNN. As far as the tribute album, however, the finest moment comes with the Beach Boys' classic "In My Room," which features Wynette's voice serving as the basic track. It was produced and performed by Brian Wilson. Of all the vocalists who may ever sing her music, nobody can replace Tammy Wynette.

GOING TO ADDS

September 4, 1998

Joe Diffie "Poor Me"

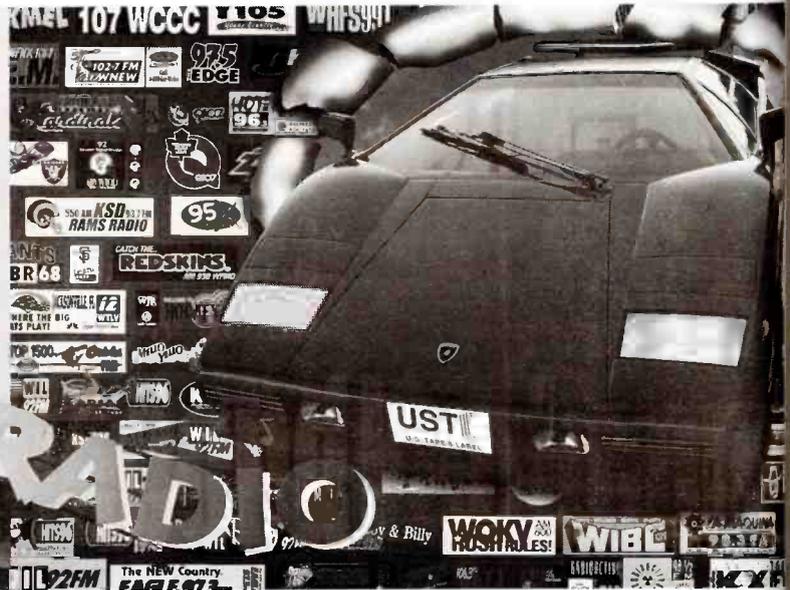
Epic: The lyrics take an unexpected turn, but this isn't a novelty song. Instead, "Poor Me" is a mid-tempo honky-tonker written by Bob DiPiero and former NRBQ frontman Al Anderson. Diffie has never sounded more soulful than he does on this new track featured on his *Greatest Hits* album.

Toby Keith "Getcha Some"

Mercury: It's not a recitation, but Toby Keith takes a conversational tone in singing the verses on "Getcha Some," which he wrote with Chuck Cannon. Ultimately, the song is about settling down and raising a family. The single is one of the new tracks on Keith's upcoming album, *Greatest Hits, Volume One*.

Trisha Yearwood (duet with Garth Brooks) "Where Your Road Leads"

MCA: Trisha Yearwood says Garth Brooks brought her this Victoria Shaw/Desmond Child song a long time ago, but she never forgot about it. She explains, "Because this was the first album that I co-produced with Tony Brown, and because it was the first album after a greatest hits album — which means it represents the next step — I decided that I would go with 'Where Your Road Leads' for the title track, because those words sum up what it all means to me."



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NEW & ACTIVE

DANNI LEIGH If The Jukebox Took Teardrops (*Decca*)
 Total Stations: 37, Total Points: 1399, Total Adds: 10, Including: WSPY 30, KKIX 15, KPLM 14, WAMZ 10, WAXX 10, WMTZ 10, KSOP 7, WIRK 6, WOW 6, WNKT 5
 Plays Include: KHAY 15 (15), KJUG 15 (15), KRMD 15 (15), WFMS 15 (8), WRNS 15 (15), WWJO 11 (7), KEEY 10 (10), KUZZ 10 (10), WOVK 10 (10), KVOO 8 (8), KEAN 7 (7), KGNC 7 (7), KXKT 7 (7), WWGR 7 (7), WTCR 6 (6)

DWIGHT YOAKAM These Arms (*Reprise*)
 Total Stations: 27, Total Points: 1124, Total Adds: 25, Including: KHEY 17, KLLL 17, KJUG 15, WRNS 15, WWGR 15, WUSN 14, WGTY 12, KRWQ 11, KUZZ 10, WAXX 10, WOVK 10, WYYD 10, KGNU 9, KVOO 8, KSOP 7, WSSL 7, WWJO 7, KFDI 5, KTTS 5, KVOX 5, WDEN 5, WHSL 5, WNKT 5, WRKZ 5, WSOC 5

TOBY KEITH Getcha Some (*Mercury*)
 Total Stations: 19, Total Points: 1084, Total Adds: 17, Including: KLLL 17, KWJJ 17, KCB 16, WXTA 16, WDEN 15, WKHK 15, WKX 14, WQXK 14, KSON 12, WFMB 12, WAXX 10, KSOP 7, KJUG 7, WMSI 7, WWZD 7, WTCR 6, KZKX 5
 Plays Include: KBEQ 24 (24), WQYK 5 (5)

YEARWOOD & BROOKS Where Your Road Leads (*MCA*)
 Total Stations: 12, Total Points: 1022, Total Adds: 10, Including: WITL 23, KUZZ 22, WPOC 22, WXTU 22, KHAK 15, WBEE 15, WTCM 12, WYYD 10, WDEN 5, WNOE 5
 Plays Include: WQXK 7 (7)

RESTLESS HEART For Lack Of Better Words (*RCA*)
 Total Stations: 25, Total Points: 1017, Total Adds: 7, Including: KASH 15, KGNU 10, WYYD 10, KGNC 7, KHEY 7, KIZN 7, KVOX 5
 Plays Include: WRNS 19 (19), KBEQ 18 (18), WGAR 17 (17), KKIX 15 (15), WFGY 15 (15), WWZD 12 (7), WOVK 10 (10), KJUG 7 (7), KJUG 7 (7), WROO 7 (7), WIRK 6 (6), WTCR 6 (6), KFDI 5 (5), KTTS 5 (5), WDEN 5 (5), WRKZ 5 (5), WUSQ 5 (5), WYCD 5 (5)

SUZY BOGDUSS Nobody Love, Nobody Gets Hurt (*Capitol*)
 Total Stations: 21, Total Points: 885, Total Adds: 18, Including: WRNS 17, KASH 15, WIRK 15, WUSN 14, WTCR 12, WMTZ 10, WOVK 10, KJUG 7, WOW 6, KFDI 5, KTTS 5, WBBN 5, WBBB 5, WDBS 5, WDEN 5, WHSL 5, WNKT 5, WRKZ 5, WXXQ 5
 Plays Include: WFMS 15 (8), WWGR 15 (15), KSOP 7 (7)

ALLISON MOORER Set You Free (*MCA*)
 Total Stations: 29, Total Points: 883, Total Adds: 2, Including: KUBL 7, WSOC 5
 Plays Include: WRNS 19 (19), KNFR 14 (14), KPLM 14 (14), WWJO 11 (11), KGNU 10 (9), WAXX 10 (10), WOVK 10 (10), KVOO 8 (8), KSOP 7 (7), WAIB 7 (7), WGX7 (7), WGR 7 (7), WMSI 7 (7), WWZD 7 (7), WBEE 6 (6), WTCR 6 (6), KASH 5 (5), KFDI 5 (5), KMLE 5 (5), KTTS 5 (5), WBBN 5 (5), WBBB 5 (5), WDEN 5 (5), WGH 5 (5), WKKT 5 (5), WRKZ 5 (5), WUSQ 5 (5)

WYONNA Woman To Woman (*Asylum/EEG*)
 Total Stations: 21, Total Points: 820, Total Adds: 13, Including: WKIS 14, WGTY 13, WDAF 10, KGNU 9, WNCY 9, WGR 7, WWJO 7, WPKX 6, KTTS 5, WBBB 5, WDEN 5, WESC 5, WRKZ 5
 Plays Include: WKKT 20 (20), KPMS 16 (16), KRWQ 11 (11), WOVK 10 (10), WTCR 6 (6), WBBN 5 (5), WRBT 5 (5), WSOC 5 (5)

LILA MCCANN To Get Me To You (*Capitol*)
 Total Stations: 22, Total Points: 790, Total Adds: 6, Including: KHEY 7, KKJG 7, WPKX 6, WBBN 5, WBBB 5, WTHI 5
 Plays Include: WRNS 18 (18), KLLL 17 (17), KPMS 16 (16), KJUG 15 (15), KXDD 14 (14), WOVK 10 (10), KHAK 9 (9), KIZN 7 (7), KSOP 7 (7), KTO 7 (7), WBEE 6 (6), WTCR 6 (6), KTTS 5 (5), KVOX 5 (5), WDEN 5 (5), WKKT 5 (5)

JOE DIFFIE Poor Me (*Epic*)
 Total Stations: 14, Total Points: 782, Total Adds: 11, Including: WKDQ 25, WXTA 16, KUBL 15, WDEN 15, WIVK 14, WKX 14, WQXK 14, WFMB 12, KGNU 10, WSSL 7, WWZD 7
 Plays Include: KZKX 10 (5), WYRK 8 (8), KYCY 5 (5)

BR5-49 Wild One (*Arista*)
 Total Stations: 11, Total Points: 433, Total Adds: 0, Including: KZKX 26 (26), KNFR 14 (14), WGTY 13 (13), WTCR 12 (12), KBUL 11 (11), WOVK 10 (10), KVOO 8 (8), KATM 5 (5), KUZZ 5 (5), WKKT 5 (5), WSOC 5 (5)

Songs Ranked By Total Points

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Adds:

JOE DIFFIE Poor Me
TY HERNDON It Must Be Love

Hottest:

TRACY BYRD I Wanna Feel That Way Again
GEORGE STRAIT True
BROOKS & DUNN How Long Gone
TIM MCGRAW Where The Green Grass Grows
MARK WILLS Don't Laugh At Me

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OIXIE CHICKS Wide Open Spaces
TY HERNDON It Must Be Love

Hottest:

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TIM MCGRAW Where The Green Grass Grows
JO DEE MESSINA I'm Alright
VINCE GILL If You Ever Have Forever In Mind
BROOKS & DUNN How Long Gone
JOHN MICHAEL MONTGOMERY Cover You In Kisses
GEORGE STRAIT True

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RICK TREVINO Only Lonely Me
WARREN BROTHERS Guilty

Hottest:

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LONESTAR Everything's Changed

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VINCE GILL If You Ever Have Forever In Mind
BROOKS & DUNN How Long Gone
FAITH HILL w/TIM MCGRAW Just To Hear You Say That You Love Me
MARK WILLS Don't Laugh At Me

Digital Country

L.J. Smith

Adds:

GARTH BROOKS You Move Me
TERRI CLARK You're Easy On The Eyes
WADE HAYES How Do You Sleep At Night

Hottest:

BROOKS & DUNN How Long Gone
VINCE GILL If You Ever Have Forever In Mind
GEORGE STRAIT True
JO DEE MESSINA I'm Alright
JOHN MICHAEL MONTGOMERY Cover You In Kisses

New Country

L.J. Smith

Adds:

GARTH BROOKS You Move Me
TERRI CLARK You're Easy On The Eyes
WADE HAYES How Do You Sleep At Night
TY HERNDON It Must Be Love
CLAY WALKER You're Beginning To Get To Me

Hottest:

WILKINSONS 26 Cents
BROOKS & DUNN How Long Gone
GEORGE STRAIT True
TIM MCGRAW Where The Green Grass Grows
JOHN MICHAEL MONTGOMERY Cover You In Kisses

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DANNI LEIGH If The Jukebox Took Teardrops
MARTINA MCBRIDE Wrong Again
PAM TILLIS Every Time

Hottest:

BROOKS & DUNN How Long Gone
TIM MCGRAW Where The Green Grass Grows
JOHN MICHAEL MONTGOMERY Cover You In Kisses
GEORGE STRAIT True
RANDY TRAVIS The Hole

CD Country

John Hendricks

Adds:

T. GRAHAM BROWN Wine Into Water
MARTINA MCBRIDE Wrong Again
PAM TILLIS Every Time

Hottest:

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CHAO BROCK Evangeline
T. GRAHAM BROWN Wine Into Water
CLAY WALKER You're Beginning To Get To Me

Hottest:

PATTY LOVELESS High On Love
JO DEE MESSINA I'm Alright
WILKINSONS 26 Cents
LARI WHITE Stepping Stone
GEORGE STRAIT True

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Tracy Thompson

Mainstream Country

David Felker

Adds:

OIXIE CHICKS Wide Open Spaces
WADE HAYES How Do You Sleep At Night

Hottest:

GEORGE STRAIT True
JOHN MICHAEL MONTGOMERY Cover You In Kisses
VINCE GILL If You Ever Have Forever In Mind
JO DEE MESSINA I'm Alright
FAITH HILL w/TIM MCGRAW Just To Hear You Say That You Love Me

Hot Country

David Felker

Adds:

KEITH HARLING Coming Back To You
BRYAN WHITE Tree Of Hearts
TRISHA YEARWOOD w/GARTH BROOKS Where Your Road Leads

Hottest:

BROOKS & DUNN How Long Gone
VINCE GILL If You Ever Have Forever In Mind
TIM MCGRAW Where The Green Grass Grows
JOHN MICHAEL MONTGOMERY Cover You In Kisses
WILKINSONS 26 Cents

COUNTRY VIDEO



ADDS

MARK CHESNUTT Wherever You Are
OIXIE CHICKS Wide Open Spaces
TOBY KEITH Getcha Some

ELITE

WILKINSONS 26 Cents
VINCE GILL If You Ever Have Forever In Mind
RANDY TRAVIS The Hole
ALAN JACKSON I'll Go On Loving You
BROOKS & DUNN How Long Gone

TNN

THE NASHVILLE NETWORK

60.2 million households
 Traci Todd,
 Manager/Video Programming

ADDS

SHANIA TWAIN Honey, I'm Home (*Mercury*)

TOP 10

ALABAMA How Do You Fall In Love (*RCA*)
BROOKS & DUNN How Long Gone (*Arista*)
TRACY BYRD I Want To Feel That Way Again (*MCA*)
DIAMOND RIO You're Gone (*Arista*)
ALAN JACKSON I'll Go On Loving You (*Arista*)
LONESTAR Everything's Changed (*BNA*)
REBA MCBRIDE Forever Love (*MCA*)
JO DEE MESSINA I'm Alright (*Curb*)
DOLLY PARTON Honky Tonk Songs (*Decca*)
SHANIA TWAIN Honey, I'm Home (*Mercury*)

Information current as of August 31.

CMT

COUNTRY MUSIC TELEVISION

42 million households
 Chris Part, Director/Programming
 Paul Hastaba, VP/GM

ADDS

SUZY BOGDUSS Nobody Love, Nobody Gets Hurt (*Capitol*)
T. GRAHAM BROWN Wine Into Water (*Intersound*)
PATTY LOVELESS Like Water Into Wine (*Epic*)
JOHN MICHAEL MONTGOMERY Hold On To Me (*Atlantic*)

TOP 10

RANDY TRAVIS The Hole (*DreamWorks*)
JO DEE MESSINA I'm Alright (*Curb*)
FAITH HILL w/TIM MCGRAW Just To Hear You... (*Warner Bros.*)
PAM TILLIS I Said A Prayer (*Arista*)
VINCE GILL If You Ever Have Forever In Your Mind (*MCA*)
BROOKS & DUNN How Long Gone (*Arista*)
WILKINSONS 26c (*Giant*)
DWIGHT YOAKAM Things Change (*Reprise*)
DIAMOND RIO You're Gone (*Arista*)
TRISHA YEARWOOD There Goes My Baby (*MCA*)

HEAVY

GARTH BROOKS To Make You Feel My Love (*Capitol*)
BROOKS & DUNN How Long Gone (*Arista*)
DIAMOND RIO You're Gone (*Arista*)
VINCE GILL If You Ever Have Forever In Your Mind (*MCA*)
FAITH HILL w/TIM MCGRAW Just To Hear You... (*Warner Bros.*)
ALAN JACKSON I'll Go On Loving You (*Arista*)
REBA MCBRIDE Forever Love (*MCA*)
JO DEE MESSINA I'm Alright (*Curb*)
PAM TILLIS I Said A Prayer (*Arista*)
SHANIA TWAIN Honey, I'm Home (*Mercury*)
WILKINSONS 26c (*Giant*)
MARK WILLS Don't Laugh At Me (*Mercury*)

HOT SHOTS

BLACKHAWK There You Have It (*Arista*)
SUZY BOGDUSS Nobody Love, Nobody Get Hurt (*Capitol*)
T. GRAHAM BROWN Wine Into Water (*Intersound*)
TERRI CLARK You're Easy On The Eyes (*Mercury*)
OIXIE CHICKS Wide Open Spaces (*Monument*)
TOBY KEITH Getcha Some (*Mercury*)
DANNI LEIGH If The Jukebox Took Teardrops (*Decca*)
LONESTAR Everything's Changed (*BNA*)
AARON TIPPIN For You I Will (*Lyric Street*)
TRAVIS TRITT If I Lost You (*Warner Bros.*)
WARREN BROTHERS Guilty (*BNA*)
LEE ANN WOMACK A Little Past Little Rock (*Decca*)

Heavy rotation songs receive 28 plays per week. Hot Shots receive 21 plays per week.

Information current as of September 2.

COUNTRY PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE

MARKET #12
WYAT/Atlanta
(770) 955-0106
Mitchell/McGinley
Grey

WYOC 7
TODAY'S HIT COUNTRY

PLAYS	3W	2W	1W	ARTIST/TITLE
42	42	42	42	GEORGE STRAIT/True
42	42	42	42	BROOKS & DUNN/How Long Gone
42	42	42	42	ALAN JACKSON/Go On Loving
42	42	42	42	JOHN M. MONTGOMERY/Cover You In Kisses
32	42	42	42	TIM MCGRAW/Where The Green...
32	42	42	42	WILKINSONS/26 Cents
32	42	42	42	DIAMOND RIO/You're Gone
32	42	42	42	RANDY TRAVIS/The Hole
32	42	42	42	JO DEE MESSINA/In A Right
32	42	42	42	VINCE GILL/You Ever Have...
32	32	42	42	MARK WILLIS/Don't Laugh At Me
32	32	42	42	REBA MCENTIRE/Forever Love
32	32	42	42	STEVE WARNER/...Burnin'
12	32	42	42	LONESTAR/Everything's Changed
12	32	42	42	SHANIA TWAIN/You're Still The One
12	32	42	42	LEANN RIMES/Notion 'New Under
12	32	42	42	CLINT BLACK/Lossen Up My Strings
12	12	42	42	TRACY BYRDI/Wanna Feel That...
12	12	42	42	GARTH BROOKS/You Move Me
12	12	42	42	LEE ANN WOMACK/Little Past...
12	12	42	42	ALABAMA/How Do You Fall...
12	12	42	42	NEAL MCCOY/You Happens Like...
12	12	42	42	SAMMY KERSHAW/Honky Tonk America
12	12	42	42	LINDA DAVIS/Wanna Remember...
12	12	42	42	TY HERNDON/You Ever Have...
12	12	42	42	DIXIE CHICKS/Wide Open Spaces
12	12	42	42	KENNY CHESNEY/You're Still The One
12	12	42	42	COLLIN RAYE/Someone You Used...
12	12	42	42	TRACY BYRDI/Wanna Feel That...
12	12	42	42	TERRI CLARK/You're Easy On...
12	12	42	42	LINDA DAVIS/Wanna Remember...
12	12	42	42	T. GRAMM BROWN/Wine Into Water
10	12	42	42	SHANIA TWAIN/From This Moment On
42	42	42	42	FAITH HILL/WAGRAW/Just To Hear You...
10	10	42	42	TERRI CLARK/Now That I Found You
42	10	42	42	MARTINA MCBRIDE/Happy Girl
42	10	42	42	TRISHA YEARWOOD/There Goes My Baby
42	10	42	42	JOE DIFFIE/Texas Size Heartache
42	10	42	42	PAM TILLIS/Said A Prayer
42	10	42	42	DIXIE CHICKS/There's Your Trouble

MARKET #13
KMPS/Seattle
(206) 443-9400
Richards/Thomas

KMPSE

PLAYS	3W	2W	1W	ARTIST/TITLE
15	15	41	41	WILKINSONS/26 Cents
15	15	41	41	DIXIE CHICKS/There's Your Trouble
28	28	41	41	BROOKS & DUNN/How Long Gone
41	41	41	41	ALAN JACKSON/Go On Loving
41	41	41	41	GEORGE STRAIT/True
41	41	41	41	VINCE GILL/You Ever Have...
41	41	41	41	COLLIN RAYE/Can Still Feel You
41	41	41	41	FAITH HILL/WAGRAW/Just To Hear You...
28	28	28	28	MARK WILLIS/Don't Laugh At Me
28	28	28	28	GARTH BROOKS/You Move Me
28	28	28	28	TIM MCGRAW/Where The Green...
28	28	28	28	CLINT BLACK/Lossen Up My Strings
28	28	28	28	JOHN M. MONTGOMERY/Cover You In Kisses
28	28	28	28	REBA MCENTIRE/Forever Love
28	28	28	28	RANDY TRAVIS/The Hole
16	16	16	16	SHANIA TWAIN/You're Still The One
16	16	16	16	WYONNIA WILSON/To Woman
16	16	16	16	LILA MCCANN/Get Me To You
16	16	16	16	TRAVIS TRITTI/I Lost You
16	16	16	16	DIAMOND RIO/You're Gone
16	16	16	16	COLLIN RAYE/Someone You Used...
16	16	16	16	LEE ANN WOMACK/Little Past...
16	16	16	16	ALABAMA/How Do You Fall...
16	16	16	16	NEAL MCCOY/You Happens Like...
16	16	16	16	SAMMY KERSHAW/Honky Tonk America
16	16	16	16	LINDA DAVIS/Wanna Remember...
16	16	16	16	TY HERNDON/You Ever Have...
16	16	16	16	DIXIE CHICKS/Wide Open Spaces
41	41	41	41	KENNY CHESNEY/You're Still The One
41	41	41	41	COLLIN RAYE/Someone You Used...
14	14	14	14	TRISHA YEARWOOD/There Goes My Baby
14	14	14	14	GARTH BROOKS/You Move Me
14	14	14	14	KENNY CHESNEY/You're Still The One
14	14	14	14	TRISHA YEARWOOD/There Goes My Baby
14	14	14	14	JOE DEE MESSINA/In A Right
14	14	14	14	TIM MCGRAW/Just To Hear You...
14	14	14	14	CLINT BLACK/Notion 'But...
14	14	14	14	SHANIA TWAIN/You're Still The One

MARKET #13
KYCW/Seattle
(206) 216-0965
Brenner/Coyne

YOUNG COUNTRY 96.5

PLAYS	3W	2W	1W	ARTIST/TITLE
47	47	47	47	FAITH HILL/WAGRAW/Just To Hear You...
21	47	47	47	BROOKS & DUNN/How Long Gone
21	21	47	47	GEORGE STRAIT/True
21	21	47	47	JOHN M. MONTGOMERY/Cover You In Kisses
47	47	47	47	RANDY TRAVIS/The Hole
47	47	47	47	JO DEE MESSINA/In A Right
21	21	47	47	WILKINSONS/26 Cents
21	21	21	21	STEVE WARNER/...Burnin'
21	21	21	21	DIAMOND RIO/You're Gone
15	21	21	21	MARK WILLIS/Don't Laugh At Me
15	21	21	21	CLINT BLACK/Lossen Up My Strings
15	21	21	21	TIM MCGRAW/Where The Green...
15	21	21	21	JOHN M. MONTGOMERY/Cover You In Kisses
15	21	21	21	LEANN RIMES/Notion 'New Under
15	21	21	21	DIXIE CHICKS/Wide Open Spaces
21	21	21	21	REBA MCENTIRE/Forever Love
21	21	21	21	SAMMY KERSHAW/Honky Tonk America
15	21	21	21	LONESTAR/Everything's Changed
15	21	21	21	SHANIA TWAIN/You're Still The One
15	21	21	21	ALAN JACKSON/Go On Loving
15	21	21	21	GARTH BROOKS/You Move Me
15	15	15	15	LEANN RIMES/Notion 'New Under
15	15	15	15	KEITH HARLING/Coming Back For You
15	15	15	15	ALABAMA/How Do You Fall...
15	15	15	15	TRACY BYRDI/Wanna Feel That...
15	15	15	15	TY HERNDON/You Ever Have...
15	15	15	15	BILLY DEAN/Real Man
15	15	15	15	VINCE GILL/You Ever Have...
15	15	15	15	NEAL MCCOY/You Happens Like...
15	15	15	15	LEE ANN WOMACK/Little Past...
15	15	15	15	BRYAN WHITE/Tree Of Hearts
13	13	13	13	DIXIE CHICKS/There's Your Trouble
13	13	13	13	SHANIA TWAIN/From This Moment On
47	13	13	13	JOE DIFFIE/Texas Size Heartache
47	13	13	13	MARTINA MCBRIDE/Happy Girl
47	13	13	13	TERRI CLARK/Now That I Found You
47	13	13	13	TRISHA YEARWOOD/There Goes My Baby
13	13	13	13	GEORGE STRAIT/Just Want To...
13	13	13	13	COLLIN RAYE/Can Still Feel You

MARKET #14
KEYY/Minneapolis
(612) 820-4200
Swedberg/Moon

K102

PLAYS	3W	2W	1W	ARTIST/TITLE
40	40	40	40	JO DEE MESSINA/In A Right
40	40	40	40	WILKINSONS/26 Cents
40	40	40	40	DIAMOND RIO/You're Gone
40	40	40	40	BROOKS & DUNN/How Long Gone
40	40	40	40	TIM MCGRAW/Where The Green...
26	40	40	40	JOHN M. MONTGOMERY/Cover You In Kisses
26	40	40	40	MARK WILLIS/Don't Laugh At Me
26	40	40	40	TRAVIS TRITTI/I Lost You
26	40	40	40	DIAMOND RIO/You're Gone
26	26	40	40	LONESTAR/Everything's Changed
26	26	40	40	ALAN JACKSON/Go On Loving
26	26	40	40	CLINT BLACK/Lossen Up My Strings
26	26	40	40	LARI WHITE/Stepping Stone
26	26	40	40	ALABAMA/How Do You Fall...
26	26	40	40	TRACY BYRDI/Wanna Feel That...
18	26	40	40	SAMMY KERSHAW/Honky Tonk America
26	26	40	40	REBA MCENTIRE/Forever Love
26	26	40	40	KENNY CHESNEY/You're Still The One
26	26	40	40	LEANN RIMES/Notion 'New Under
26	26	40	40	GARTH BROOKS/You Move Me
18	26	40	40	CHAD BROCK/Evangeline
18	18	40	40	BILLY DEAN/Real Man
18	18	40	40	JEFF CARSON/Shine On
18	18	40	40	STEVE WARNER/...Burnin'
18	18	40	40	CLINT BLACK/Lossen Up My Strings
18	18	40	40	BLACKHAWK/There You Have It
18	18	40	40	TRICK TREVINO/Only Lonely Me
18	18	40	40	DIXIE CHICKS/Wide Open Spaces
18	18	40	40	MICHAEL PETERSON/By The Book
18	18	40	40	TRAVIS TRITTI/I Lost You
18	18	40	40	WARREN BROTHERS/Gully
18	18	40	40	LINDA DAVIS/Wanna Remember...
18	18	40	40	GARY ALLAN/Man In His...
18	18	40	40	WADE HAYES/How Do You Sleep...
18	18	40	40	BRYAN WHITE/Tree Of Hearts
18	18	40	40	TERRI CLARK/You're Easy On...
18	18	40	40	OANNI LEIGHTON/The Jubilee...

MARKET #15
KSON/San Diego
(619) 291-9797
Barnes

KSON

PLAYS	3W	2W	1W	ARTIST/TITLE
31	31	31	31	FAITH HILL/WAGRAW/Just To Hear You...
31	31	31	31	JOHN M. MONTGOMERY/Cover You In Kisses
31	31	31	31	DIAMOND RIO/You're Gone
31	31	31	31	GEORGE STRAIT/True
20	31	31	31	JO DEE MESSINA/In A Right
20	31	31	31	BROOKS & DUNN/How Long Gone
20	31	31	31	MARK WILLIS/Don't Laugh At Me
20	31	31	31	TIM MCGRAW/Where The Green...
20	31	31	31	WILKINSONS/26 Cents
20	20	31	31	VINCE GILL/You Ever Have...
20	20	31	31	TRACY BYRDI/Wanna Feel That...
20	20	31	31	LONESTAR/Everything's Changed
20	20	31	31	ALAN JACKSON/Go On Loving
20	20	31	31	WADE HAYES/How Do You Sleep...
20	20	31	31	REBA MCENTIRE/Forever Love
20	20	31	31	RANDY TRAVIS/The Hole
12	20	31	31	LINDA DAVIS/Wanna Remember...
12	20	31	31	LEANN RIMES/Notion 'New Under
12	20	31	31	LEE ANN WOMACK/Little Past...
12	20	31	31	GARTH BROOKS/You Move Me
12	20	31	31	STEVE WARNER/...Burnin'
12	20	31	31	CLINT BLACK/Lossen Up My Strings
14	14	14	14	DIXIE CHICKS/Wide Open Spaces
14	14	14	14	LINDA DAVIS/Wanna Remember...
14	14	14	14	MARK WILLIS/Don't Laugh At Me
14	14	14	14	MARK WILLIS/Don't Laugh At Me
14	14	14	14	PAM TILLIS/Said A Prayer
14	14	14	14	GEORGE STRAIT/Just Want To...
14	14	14	14	TERRI CLARK/Now That I Found You
14	14	14	14	COLLIN RAYE/Can Still Feel You
14	14	14	14	MARTINA MCBRIDE/Happy Girl
31	14	14	14	JOE DIFFIE/Texas Size Heartache
31	14	14	14	TRICK TREVINO/Only Lonely Me
12	12	12	12	BILLY DEAN/Real Man
12	12	12	12	KINLEY/Say You Make It Seem...
12	12	12	12	SAMMY KERSHAW/Honky Tonk America
12	12	12	12	KEITH HARLING/Coming Back For You
12	12	12	12	CLAY WALKER/You're Beginning...
12	12	12	12	COLLIN RAYE/Someone You Used...
12	12	12	12	TY HERNDON/You Ever Have...
12	12	12	12	SHANIA TWAIN/You're Still The One

MARKET #16
WMLC/Ogland
(516) 423-6740
Asker/Alexander

COUNTRY 94.3

PLAYS	3W	2W	1W	ARTIST/TITLE
38	38	38	38	FAITH HILL/WAGRAW/Just To Hear You...
38	38	38	38	VINCE GILL/You Ever Have...
38	38	38	38	RANDY TRAVIS/The Hole
38	38	38	38	GEORGE STRAIT/True
26	38	38	38	BROOKS & DUNN/How Long Gone
38	38	38	38	JOHN M. MONTGOMERY/Cover You In Kisses
26	38	38	38	WILKINSONS/26 Cents
26	26	38	38	ALAN JACKSON/Go On Loving
26	26	38	38	TIM MCGRAW/Where The Green...
26	26	38	38	REBA MCENTIRE/Forever Love
26	26	38	38	SAMMY KERSHAW/Honky Tonk America
21	26	38	38	LEANN RIMES/Notion 'New Under
21	26	38	38	LINDA DAVIS/Wanna Remember...
21	26	38	38	SHANIA TWAIN/You're Still The One
21	26	38	38	DIAMOND RIO/You're Gone
21	26	38	38	LONESTAR/Everything's Changed
21	26	38	38	MARK WILLIS/Don't Laugh At Me
21	26	38	38	WADE HAYES/How Do You Sleep...
21	26	38	38	NEAL MCCOY/You Happens Like...
21	26	38	38	CLINT BLACK/Lossen Up My Strings
21	26	38	38	TRACY BYRDI/Wanna Feel That...
21	26	38	38	GARTH BROOKS/You Move Me
21	26	38	38	TERRI CLARK/You're Easy On...
21	26	38	38	COLLIN RAYE/Someone You Used...
21	26	38	38	KEITH HARLING/Coming Back For You
21	26	38	38	STEVE WARNER/...Burnin'
21	26	38	38	ALABAMA/How Do You Fall...
10	21	38	38	DIXIE CHICKS/Wide Open Spaces
10	21	38	38	TY HERNDON/You Ever Have...
10	21	38	38	LEE ANN WOMACK/Little Past...
10	21	38	38	TY HERNDON/You Ever Have...
38	38	38	38	JO DEE MESSINA/In A Right
38	38	38	38	DIXIE CHICKS/There's Your Trouble
38	38	38	38	FAITH HILL/WAGRAW/Just To Hear You...
38	38	38	38	GARTH BROOKS/You Move Me
38	38	38	38	TRISHA YEARWOOD/There Goes My Baby
15	38	38	38	SHANIA TWAIN/From This Moment On
15	38	38	38	COLLIN RAYE/Can Still Feel You
15	38	38	38	TY HERNDON/Man Holdin' On
15	38	38	38	TERRI CLARK/Now That I Found You
15	38	38	38	LEANN RIMES/Notion 'New Under

MARKET #17
KMLE/Phoenix
(602) 264-0108
Garrison/Allen

KMLE

PLAYS	3W	2W
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COUNTRY PLAYLISTS

September 4, 1998 R&R • 147

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE

MARKET #23
WGAR
Cleveland
(216) 328-9950
Nugent/Collier

PLAYS	SW	LW	TW	ARTIST/TITLE
35	35	35	35	BROOKS & DUNN/How Long Gone
35	35	35	35	JOE DIFFIE/Texas Size Heartache
35	35	35	35	VINCE GILL/You Ever Have...
35	35	35	35	MARTINA MCBRIDE/Happy Girl
35	35	35	35	GEORGE STRAIT/True
24	24	24	24	PAUL TILLIS/Said A Prayer
24	24	24	24	WILKINSONS/26 Cents
35	35	35	35	TRISHA YEARWOOD/There Goes My Baby
24	24	24	24	ALABAMA/How Do You Fall...
24	24	24	24	GARTH BROOKS/You Move Me
17	17	17	17	DIAMOND RIO/You're Gone
24	24	24	24	ALAN JACKSON/You're On Loving...
17	17	17	17	PATTY LOVELESS/High On Love
24	24	24	24	NEAL MCCOY/Love Happens Like...
24	24	24	24	REBA MCKENZIE/Forever Love
24	24	24	24	TIM MCGRAW/Where The Green...
24	24	24	24	JOHN M. MONTGOMERY/Cover You In Kisses
24	24	24	24	COLLIN RAYE/Someone You Used...
24	24	24	24	RANDY TRAVIS/The Hole
17	17	17	17	SHANIA TWAIN/Honey, I'm Home
17	17	17	17	STEVE WARNER/...Burnin'...
17	17	17	17	CLINT BLACK/Lose Us My Strings
17	17	17	17	LINDA DAVIS/Wanna Remember...
17	17	17	17	BILLY DEAN/Real Man
17	17	17	17	LEONESTAR/Everything's Changed
17	17	17	17	RESTLESS HEART/For Lack Of...
17	17	17	17	LEANN RIMES/Notin' New Under...
17	17	17	17	DARLENE SHAW/You're My Baby's Lovin'
17	17	17	17	TRAVIS TRITTL/I Lost You
17	17	17	17	MARK WILLIS/Don't Laugh At Me
14	14	14	14	GARTH BROOKS/You Make Me Feel...
14	14	14	14	DIXIE CHICKS/There's Your Trouble
14	14	14	14	TY HERNDON/Man Holdin' On
35	35	35	35	FAITH HILL/WAGGRAW/Just To Hear You...
14	14	14	14	BROOKS & DUNN & REBA/You See Him...
35	35	35	35	JOE DEE MESSINA/In A Right
14	14	14	14	COLLIN RAYE/Can Still Feel You
14	14	14	14	GEORGE STRAIT/Just Want To
14	14	14	14	SHANIA TWAIN/From This Moment On
14	14	14	14	MARK WILLIS/Do (Cherish You)

MARKET #24
KUPV
Portland, OR
(503) 223-0300
Rofler/Tracy

PLAYS	SW	LW	TW	ARTIST/TITLE
36	36	36	36	JOHN M. MONTGOMERY/Cover You In Kisses
36	36	36	36	RANDY TRAVIS/True
36	36	36	36	GEORGE STRAIT/True
25	25	25	25	TRACY BRYDI/Wanna Feel That...
25	25	25	25	MARK WILLIS/Don't Laugh At Me
25	25	25	25	BROOKS & DUNN/How Long Gone
25	25	25	25	TIM MCGRAW/Where The Green...
25	25	25	25	WILKINSONS/26 Cents
25	25	25	25	LEANN RIMES/Notin' New Under...
15	15	15	15	MILA MASON/This Heart
15	15	15	15	DIAMOND RIO/You're Gone
7	7	7	7	LINDA DAVIS/Wanna Remember...
25	25	25	25	VINCE GILL/You Ever Have...
15	15	15	15	NEAL MCCOY/Love Happens Like...
7	7	7	7	WADE HAYES/How Do You Sleep...
15	15	15	15	BILLY DEAN/Real Man
15	15	15	15	PATTY LOVELESS/High On Love
25	25	25	25	SHANIA TWAIN/Honey, I'm Home
15	15	15	15	TERRI CLARK/You're Easy On...
15	15	15	15	STEVE WARNER/...Burnin'...
7	7	7	7	CLINT BLACK/Lose Us My Strings
7	7	7	7	DARLENE SHAW/You're My Baby's Lovin'
15	15	15	15	LEANN RIMES/Notin' New Under...
7	7	7	7	LEE ANN WOMACKA/Little Past...
15	15	15	15	BLACKHAWK/There You Have It
15	15	15	15	TY HERNDON/Man Holdin' On
15	15	15	15	DIXIE CHICKS/There's Your Trouble
15	15	15	15	BRYAN WHITE/Tree Of Hearts
7	7	7	7	TOBY KEITH/Getcha Some
7	7	7	7	GARY ALLAN/No Man In His...
7	7	7	7	WARREN BROTHERS/Guilty
7	7	7	7	ALABAMA/How Do You Fall...
15	15	15	15	PAM TILLIS/Every Time

MARKET #24
KWJL
Portland, OR
(503) 228-4393
Mitchell/Montgomery

PLAYS	SW	LW	TW	ARTIST/TITLE
37	37	37	37	JOHN M. MONTGOMERY/Cover You In Kisses
37	37	37	37	MARK WILLIS/Don't Laugh At Me
37	37	37	37	SHANIA TWAIN/Honey, I'm Home
24	24	24	24	BROOKS & DUNN/How Long Gone
37	37	37	37	JOE DEE MESSINA/In A Right
16	16	16	16	JOE DIFFIE/Texas Size Heartache
37	37	37	37	GEORGE STRAIT/True
37	37	37	37	TIM MCGRAW/Where The Green...
16	16	16	16	DIAMOND RIO/You're Gone
16	16	16	16	WILKINSONS/26 Cents
16	16	16	16	LEE ANN WOMACKA/Little Past...
37	37	37	37	TY HERNDON/Man Holdin' On
37	37	37	37	ALAN JACKSON/You're On Loving...
24	24	24	24	VINCE GILL/You Ever Have...
16	16	16	16	CLINT BLACK/Lose Us My Strings
16	16	16	16	BLACKHAWK/There You Have It
37	37	37	37	DIXIE CHICKS/There's Your Trouble
16	16	16	16	STEVE WARNER/...Burnin'...
16	16	16	16	PAM TILLIS/Every Time
16	16	16	16	AARON TIPPIN/For You I Will
16	16	16	16	REBA MCKENZIE/Forever Love
16	16	16	16	TOBY KEITH/Getcha Some
16	16	16	16	WARREN BROTHERS/Guilty
16	16	16	16	ALABAMA/How Do You Fall...
16	16	16	16	WADE HAYES/How Do You Sleep...
16	16	16	16	LEANN RIMES/Notin' New Under...
16	16	16	16	JEFF CARSON/Shine On
16	16	16	16	COLLIN RAYE/Can Still Feel You
16	16	16	16	REBA MCKENZIE/Forever Love
16	16	16	16	MILA MASON/This Heart
16	16	16	16	COLLIN RAYE/Can Still Feel You
16	16	16	16	DIXIE CHICKS/There's Your Trouble
16	16	16	16	TY HERNDON/Man Holdin' On
16	16	16	16	GARY ALLAN/No Man In His...
16	16	16	16	WARREN BROTHERS/Guilty
16	16	16	16	ALABAMA/How Do You Fall...
16	16	16	16	PAM TILLIS/Every Time
16	16	16	16	TY HERNDON/Man Holdin' On
16	16	16	16	DIXIE CHICKS/There's Your Trouble
16	16	16	16	BRYAN WHITE/Tree Of Hearts
16	16	16	16	TOBY KEITH/Getcha Some
16	16	16	16	REBA MCKENZIE/Forever Love
16	16	16	16	COLLIN RAYE/Someone You Used...
16	16	16	16	KEVIN SHARP/She Only Knows
16	16	16	16	SHANIA TWAIN/Honey, I'm Home
16	16	16	16	DAVID KERSH/Wonderful Tonight
16	16	16	16	CLAY WALKER/Ordinary People
16	16	16	16	CHAD BROOK/Engelwing
16	16	16	16	GARTH BROOKS/You Move Me
16	16	16	16	WARREN BROTHERS/Guilty

MARKET #25
B-105
Cincinnati
(513) 721-1050
Glosson/Hamilton

PLAYS	SW	LW	TW	ARTIST/TITLE
22	22	22	22	BROOKS & DUNN/How Long Gone
22	22	22	22	FAITH HILL/WAGGRAW/Just To Hear You...
22	22	22	22	VINCE GILL/You Ever Have...
22	22	22	22	TIM MCGRAW/Where The Green...
22	22	22	22	WILKINSONS/26 Cents
22	22	22	22	JOHN M. MONTGOMERY/Cover You In Kisses
22	22	22	22	JOE DEE MESSINA/In A Right
22	22	22	22	GEORGE STRAIT/True
22	22	22	22	BRADY SEALS/I Fall
12	12	12	12	LEE ANN WOMACKA/Little Past...
22	22	22	22	GARTH BROOKS/You Move Me
22	22	22	22	CHAD BROOK/Engelwing
22	22	22	22	REBA MCKENZIE/Forever Love
22	22	22	22	ALABAMA/How Do You Fall...
22	22	22	22	SHANIA TWAIN/Honey, I'm Home
22	22	22	22	MARK WILLIS/Don't Laugh At Me
22	22	22	22	DIAMOND RIO/You're Gone
22	22	22	22	RANDY TRAVIS/The Hole
12	12	12	12	TY HERNDON/Man Holdin' On
12	12	12	12	GARY ALLAN/No Man In His...
7	7	7	7	LINDA DAVIS/Wanna Remember...
12	12	12	12	BILLY DEAN/Real Man
12	12	12	12	LEONESTAR/Everything's Changed
12	12	12	12	CLINT BLACK/Lose Us My Strings
12	12	12	12	DIXIE CHICKS/There's Your Trouble
12	12	12	12	NEAL MCCOY/Love Happens Like...
12	12	12	12	CLAY WALKER/Ordinary People
12	12	12	12	BLACKHAWK/There You Have It
13	13	13	13	TIM MCGRAW/Where The Green...
13	13	13	13	BROOKS & DUNN & REBA/You See Him...
13	13	13	13	GEORGE STRAIT/Just Want To
13	13	13	13	SHANIA TWAIN/From This Moment On
13	13	13	13	COLLIN RAYE/Can Still Feel You
35	35	35	35	GARTH BROOKS/You Move Me
13	13	13	13	SHANIA TWAIN/You Still The One
13	13	13	13	TY HERNDON/Man Holdin' On
35	35	35	35	MARK WILLIS/Do (Cherish You)
35	35	35	35	TERRI CLARK/Now That I Found You
35	35	35	35	DIXIE CHICKS/There's Your Trouble

MARKET #26
Q104
Kansas City
(816) 531-2535
Kennedy/McEntire

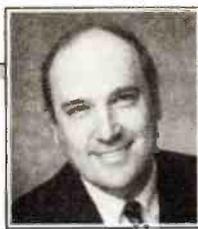
PLAYS	SW	LW	TW	ARTIST/TITLE
30	30	30	30	BROOKS & DUNN/How Long Gone
30	30	30	30	LINDA DAVIS/Wanna Remember...
30	30	30	30	DIAMOND RIO/You're Gone
30	30	30	30	FAITH HILL/WAGGRAW/Just To Hear You...
30	30	30	30	PATTY LOVELESS/High On Love
30	30	30	30	MINNY MCCREARY/The Other Side
30	30	30	30	JOHN M. MONTGOMERY/Cover You In Kisses
30	30	30	30	GEORGE STRAIT/True
30	30	30	30	WILKINSONS/26 Cents
24	24	24	24	ALABAMA/How Do You Fall...
24	24	24	24	TRACY BRYDI/Wanna Feel That...
18	18	18	18	KENNY CHESNEY/It's Not Easy Bein' A
18	18	18	18	DIXIE CHICKS/Wide Open Spaces
24	24	24	24	BILLY DEAN/Real Man
24	24	24	24	CLINT BLACK/You're My Hero
18	18	18	18	TY HERNDON/Man Holdin' On
30	30	30	30	ALAN JACKSON/You're On Loving...
30	30	30	30	SAMMY KERSHAW/Honky Tonk America
24	24	24	24	KINLEYS/You Make It Seem...
30	30	30	30	LEONESTAR/Everything's Changed
30	30	30	30	TIM MCGRAW/Where The Green...
30	30	30	30	NEAL MCCOY/Love Happens Like...
24	24	24	24	LEANN RIMES/Notin' New Under...
24	24	24	24	GREAT DIVIDE/Pour Me A Vaseline
30	30	30	30	RANDY TRAVIS/The Hole
24	24	24	24	STEVE WARNER/...Burnin'...
30	30	30	30	MARK WILLIS/Don't Laugh At Me
18	18	18	18	LEE ANN WOMACKA/Little Past...
18	18	18	18	TERRI CLARK/You're Easy On...
18	18	18	18	TOBY KEITH/Getcha Some
18	18	18	18	REBA MCKENZIE/Forever Love
18	18	18	18	COLLIN RAYE/Someone You Used...
18	18	18	18	KEVIN SHARP/She Only Knows
18	18	18	18	SHANIA TWAIN/Honey, I'm Home
18	18	18	18	DAVID KERSH/Wonderful Tonight
18	18	18	18	CLAY WALKER/Ordinary People
18	18	18	18	CHAD BROOK/Engelwing
18	18	18	18	GARTH BROOKS/You Move Me
18	18	18	18	WARREN BROTHERS/Guilty

MARKET #26
WDAF
Kansas City
(913) 677-8998
Cramer

PLAYS	SW	LW	TW	ARTIST/TITLE
28	28	28	28	JOHN M. MONTGOMERY/Cover You In Kisses
28	28	28	28	REBA MCKENZIE/Forever Love
28	28	28	28	BROOKS & DUNN/How Long Gone
28	28	28	28	ALAN JACKSON/You're On Loving...
28	28	28	28	GEORGE STRAIT/True
28	28	28	28	WILKINSONS/26 Cents
28	28	28	28	MARK WILLIS/Don't Laugh At Me
28	28	28	28	LEONESTAR/Everything's Changed
28	28	28	28	TY HERNDON/Man Holdin' On
28	28	28	28	RANDY TRAVIS/The Hole
28	28	28	28	TIM MCGRAW/Where The Green...
28	28	28	28	DIAMOND RIO/You're Gone
28	28	28	28	SAMMY KERSHAW/Honky Tonk America
28	28	28	28	COLLIN RAYE/Someone You Used...
28	28	28	28	WADE HAYES/How Do You Sleep...
28	28	28	28	CHAD BROOK/Engelwing
28	28	28	28	LEE ANN WOMACKA/Little Past...
28	28	28	28	NEAL MCCOY/Love Happens Like...
28	28	28	28	LEANN RIMES/Notin' New Under...
28	28	28	28	BILLY DEAN/Real Man
28	28	28	28	CLINT BLACK/Lose Us My Strings
28	28	28	28	LINDA DAVIS/Wanna Remember...
28	28	28	28	TRACY BRYDI/Wanna Feel That...
28	28	28	28	KEITH HARLING/Coming Back For You
28	28	28	28	KENNY CHESNEY/It's Not Easy Bein' A
28	28	28	28	TY HERNDON/Man Holdin' On
28	28	28	28	AARON TIPPIN/For You I Will
28	28	28	28	STEVE WARNER/...Burnin'...
28	28	28	28	GARTH BROOKS/You Move Me
28	28	28	28	KINLEYS/You Make It Seem...
28	28	28	28	DIXIE CHICKS/Wide Open Spaces
28	28	28	28	ALABAMA/How Do You Fall...
28	28	28	28	WARREN BROTHERS/Guilty
28	28	28	28	WYNNONA/Woman To Woman
28	28	28	28	TERRI CLARK/You're Easy On...

MARKET #27
105.1 KNCI
Sacramento
(916) 338-9200
Evans/Wood

PLAYS	SW	LW	TW	ARTIST/TITLE
25	25	25	25	RANDY TRAVIS/The Hole
25	25	25	25	JOE DEE MESSINA/In A Right
25	25	25	25	FAITH HILL/WAGGRAW/Just To Hear You...
25	25	25	25	GEORGE STRAIT/True
25	25	25	25	JOHN M. MONTGOMERY/Cover You In Kisses
2				



MIKE KINOSHIAN

Mornings Marked As Mix's Driving Force

■ Mark & Mercedes in the top spot at KMXB/Las Vegas

Last week, we learned how WBMX/Boston's morning show helped bolster the Pop/Alternative station's spring numbers. This week, we head to Las Vegas, where CBS Pop/Alt KMXB has an impressive success story of its own to report, finishing first (total week) among women 18-34 and fourth among women 25-54.

Again, mornings contributed heavily to Mix's increase, as the station's Mark & Mercedes turned in a remarkable 42% year-to-year improvement among women 18-34. In mornings, KMXB now ranks first among women 18-34 and places second in persons 18-34, persons 18-49, women 12-24, and women 18-49.



Duncan Payton

Mark Speers & Mercedes Martinez arrived in Vegas from Denver 18 months ago, and PD Duncan Payton declares, "They really have a pulse on their audience." Noting that, in Denver, Mercedes was Mark's producer before graduating to on-air partner, Payton adds, "She really hasn't been on-air that long and brings a certain freshness to the show."

Payton, who joined the station in February from a similar assignment at KRUZ/Santa Barbara, CA, credits the duo for helping ease his transition as well. "It obviously made things much easier for me. They totally relate to our target listeners and don't search for typical morning show-type topics like 'this day in history' or the rest of that age-old morning show stuff."

With an *Ally McBeal* plot line as its basis, a recent Mark & Mercedes audience-participation bit was to have listeners identify their particular theme song. "In the show," Payton explains, "Ally's therapist sug-

gested she pick something that would be her song. Mark & Mercedes asked listeners what their song would be, and why. Whether the song fit or not, they played as many as we had. It was just a very relatable thing to do."

Regular listeners are now familiar with the duo's ongoing "Three Lies" feature. "In one recent show, a girl had to call and convince her boss that she couldn't come to work because she didn't have anything clean to wear. They're able to come up with ideas and show topics like this that people would likely discuss over dinner."

No Cookie-Cutters

Believing that Pop/Alternative programmers are becoming more open-minded about air talent who exhibit personality, Payton comments, "We went through a huge spell where a person was the best thing since sliced bread if they could run a tight board and play 12 songs an hour. It's now more about what's between the records, what a personality is talking about, and how they relate to listeners."

"If I'd walked in here and found something other than what we're doing in morning drive, I would've been unhappy. I got very lucky, because this show was already headed in this direction. They're very good about coming up with topics

and ideas on their own. We obviously sit and talk every day, and I have input, but they're very good about bringing in new ideas that make sense for us."

The plan calls for Mix's morning show to cover three or four daily topics. But when Mark & Mercedes strike a hot button that generates huge response, they'll stay with it. "We don't want the show to become boring to people who listen for long periods. We had an incident here recently where a student was shot at school, so the 'guns in schools' topic went on for days. What sets our show apart is that we're willing to go with whatever is working."

Staying In Touch

Since Mark & Mercedes are both in their mid- to late 20s, it's quite easy for them to have a common bond with KMXB's 25-34 female target. "In the many years I've been in the business, I get the impression that the younger you are, the hungrier you are. You're usually much more willing to do whatever it takes to get something done."

Astute Pop/Alt programmers are realizing more and more that, as the format matures and evolves, "we have to relate to the people who enjoy this type of music," remarks Payton. "Every song on the *Jagged Little Pill* album, for example, is about an experience. It's about how a person feels and what they're going through in life. You want someone who can relate to the person who is relating to the music coming through the speakers."

"More and more stations are playing the same songs, and what's happening between the music becomes more important. Someone else can come here and play all my songs, but they can't be Mark & Mercedes."

And Payton opines that the pair will only get stronger as they forge a stronger identity with the audience over time. "Mark & Mercedes haven't been together nearly as long as [KFMB/San Diego's] Jeff & Jer, but have very quickly connected with the audience. Since they've been together so long, Jeff & Jer are more likely to make inside innuendo about their show. Jeff & Jer are more talk-intensive than our morning show."

All This And Music Too

Although the show has a high-profile personality image, *Mark & Mercedes In The Morning* is still about 50% music. "They're able to carry on the fact that we're a music radio station and still interact with listeners and discuss these topics. You need to have a certain amount of ego to survive in this world. If you don't, you can very quickly be eaten up by the audience."

Outside of morning drive, Mix

Pop/Alternative's Wake-Up Call

To gauge how Pop/Alternative morning shows are doing, I tracked 38 such top 100 market stations this spring. The following recaps their Monday-Friday, 6-10am progress among women 18-34.

Top 10 Morning Drive Shares

Mkt.	Calls/City	'97	'98	Mkt. Rank
43	KMXB/Las Vegas	12.8	18.2	No. 1
15	KFMB-FM/San Diego	11.0	16.9	No. 1
21	WSSR/Tampa	5.8	14.6	No. 2
27	KZZO/Sacramento	12.6	12.8	No. 2
17	KZZP/Phoenix	10.8	12.5	No. 1
50	KAMX/Austin	9.9	12.5	No. 3
61	KZPT/Tucson	1.9	12.4	No. 2
10	WBMX/Boston	7.3	12.0	No. 3
22	KALC/Denver	16.4	11.9	No. 1
34	WPTE/Norfolk	8.2	11.8	No. 2

Top 10 Morning Drive Spring-Spring Increases

Mkt.	Calls/City	'97	'98	Change
61	KZPT/Tucson	1.9	12.4	+10.5
96	WLLC/Charleston, SC	—	9.6	+9.6
21	WSSR/Tampa	5.8	14.6	+8.8
49	WMBX/West Palm Beach	3.8	11.3	+7.5
47	WZNE/Rochester	3.3	10.4	+7.1
3	WTMX/Chicago	4.5	10.6	+6.1
15	KFMB-FM/San Diego	11.0	16.9	+5.9
43	KMXB/Las Vegas	12.8	18.2	+5.4
10	WBMX/Boston	7.3	12.0	+4.7
53	KYIS/Oklahoma City	6.7	10.9	+4.2

Top-Ranking Morning Drive Shows

Mkt.	Calls/City	Rank
15	KFMB-FM/San Diego	No. 1
17	KZZP/Phoenix	No. 1
22	KALC/Denver	No. 1
43	KMXB/Las Vegas	No. 1
64	KVSR/Fresno	No. 1
3	WTMX/Chicago	No. 2
4	KLLC/San Francisco	No. 2
21	WSSR/Tampa	No. 2
27	KZZO/Sacramento	No. 2
34	WPTE/Norfolk	No. 2
40	WKZL/Greensboro	No. 2
49	WMBX/West Palm Beach	No. 2
61	KZPT/Tucson	No. 2
96	WLLC/Charleston, SC	No. 2

Fast Facts

- Among women 18-34, the average Pop/Alternative morning-drive show posted a 29% increase from spring '97 to spring '98 (6.9-8.9).
- 71% notched increases; 29% were down.
- Of the 71% experiencing spring-spring growth, the typical gain was 4.0 shares, while the usual decline was 1.6.

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New Adds:
 KKCW KEFM WAHR

Already On:
 WLTO WTVR KVLV
 KWAV KISC WTFM
 KKLI WRWC WGSY
 KELO WKWK and more

Produced by Glenn Frey, Max Carl and Mike Harlow
 Contact: Linda White Wolf
 (310) 442-9774
 fax (310) 442-7624

plays more music, but the air talents are able to interject their own personality. "We do an all-request lunch hour; [APD/MD/afternoon talent] Kevin Maxwell totally understands the entire personality concept; and *Nikki At Night* has her own distinctive personality in the way she handles '80s At 8."

"People expect us to play requests and have listeners talk about what's going on. Other music-driven stations aren't about that at all."

All of this has made Payton's more gratifying. Coming into the station, he explains, "My selling point was that I didn't need to change station to suit my needs. I was able to develop talent and give them direction. I've had some pretty damn good experiences in this business, but this is the best one I've had so far."

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	CELINE DION To Love You More (550 Music)	2574	2579	2573	2607	111/1
3	2	2	2	ROD STEWART Ooh La La (Warner Bros.)	2221	2224	2182	2180	104/0
2	3	3	3	SHANIA TWAIN You're Still The One (Mercury)	2094	2203	2304	2288	104/0
10	8	6	4	BACKSTREET BOYS I'll Never Break Your Heart (Jive)	2007	1791	1520	1217	102/0
4	4	4	5	NATALIE IMBRUGLIA Torn (RCA)	1903	2049	2058	1987	86/0
6	5	5	6	LIONEL RICHIE Time (Mercury)	1751	1851	1928	1735	95/0
12	11	8	7	GARTH BROOKS To Make You Feel My Love (Capitol)	1504	1422	1292	1151	89/1
5	6	7	8	SARAH MCLACHLAN Adia (Arista)	1392	1614	1825	1919	82/1
9	9	10	9	ERIC CLAPTON My Father's Eyes (Duck/Reprise)	1380	1363	1423	1421	80/0
8	10	11	10	SAVAGE GARDEN Truly Madly Deeply (Columbia)	1333	1340	1403	1465	74/0
19	16	13	11	FAITH HILL This Kiss (Warner Bros.)	1297	1110	918	747	86/7
14	13	14	12	ANNE COCHRAN AND JIM BRICKMAN After All... (Windham Hill)	1201	1094	1040	937	80/0
13	12	12	13	CHICAGO All Roads Lead To You (Reprise)	1199	1197	1180	1139	70/0
7	7	9	14	LEANN RIMES Looking Through Your Eyes (Curb/Atlantic)	1152	1391	1552	1532	70/0
17	15	15	15	CHRISTINA AGUILERA Reflection (Walt Disney)	971	972	918	854	81/1
20	19	17	16	MARILYN SCOTT Starting To Fall (Warner Bros.)	776	765	751	742	66/0
22	21	18	17	ACE OF BASE Cruel Summer (Arista)	767	750	630	532	56/2
21	20	20	18	GEORGE BENSON Standing Together (GRP)	730	680	631	590	75/3
24	23	21	19	DAKOTA MOON Another Day Goes By (Elektra/EEG)	726	665	550	471	65/5
29	25	22	20	JOHN TESH /DALIA Mother I Miss You (GTSP/Mercury)	681	614	441	255	78/5
23	24	23	21	SAVAGE GARDEN To The Moon And Back (Columbia)	648	583	543	485	46/1
11	14	16	22	GLORIA ESTEFAN Heaven's What I Feel (Epic)	641	810	1040	1190	42/0
27	26	24	23	AEROSMITH I Don't Want To Miss A Thing (Columbia)	637	560	426	330	36/4
DEBUT	24	24	24	SHANIA TWAIN From This Moment On (Mercury)	512	228	26	6	63/16
28	27	25	25	AMY GRANT I Will Be Your Friend (A&M)	494	438	345	267	46/3
-	28	26	26	MARC ANTHONY & TINA ARENA I Want To... (Sony Classical/Columbia)	383	334	297	230	46/2
-	-	28	27	RICHIE SAMBORA In It For Love (Mercury)	326	282	225	200	35/4
DEBUT	28	28	28	EDWIN MCCAIN I'll Be (Lava/Atlantic)	313	257	219	207	21/5
DEBUT	29	29	29	LEANN RIMES Feels Like Home (MCG/Curb)	311	250	60	-	42/4
-	-	30	30	NA LEO The Rest Of Your Life (NLP)	278	259	217	185	26/2

This chart reflects airplay from August 24-30. Songs ranked by total plays. Highlighted songs indicate Breaker
113 AC reporters. 111 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent.
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NEW & ACTIVE

MICHAEL W. SMITH Matter Of Time (Reunion/Jive)
Total Stations: 33, Adds: 0, Plays: 277, including WWLI 7 (7), WLIF 5 (5), WVAF 17 (16), WKWK 5 (5), WJBR 5 (5), WARM 9 (8), WPCB 8 (10), WGSY 7 (7), WTCB 8 (4), WLRQ 7 (9), WTVR 5 (6), WDEF 11 (10), WAHR 5 (5), KHLA 11 (11), KVLV 7 (5), KMGL 5 (5), WHBC 18 (18), WLIT 10 (10), WRRM 9 (7), WAJI 5 (5), WFMK 20 (20), WGLM 7 (7), WLTO 3 (3), WSWT 15 (13), WRWC 12 (8), WOLR 15 (16), WLTE 10 (8), KEFM 6 (6), KGBX 8 (8), KCLI 5 (6), KSSK 7, KWAV 3 (3).

LIGHTHOUSE FAMILY High (Island)
Total Stations: 37, Adds: 5, Plays: 256, including WLTW 5 (5), WWLI 10 (10), WLIF 7 (5), WSHH 5 (3), WKWK 5 (5), WBBQ 6 (6), WGSY 7 (7), WINK 3, WLRQ 8 (8), WTVR 5 (5), WEAT 2, WDEF 17 (12), WAHR 5 (5), WTFM 15 (12), WVEZ 5 (5), WRVR 8 (6), KVLV 7 (7), WLIT 10 (10), WCRZ 5 (6), WFMK 10 (10), WGLM 14 (12), WLTO 3 (3), WSWT 7 (7), WRWC 8 (8), KLTA 7 (4), WLTE 9 (8), KELO 5, KMAJ 14 (14), KCLI 5 (5), KSSK 16 (16), KJSN 5 (5), KWAV 12 (12), KGBY 6 (4).

NATALIE MERCHANT Kind & Generous (Elektra/EEG)
Total Stations: 14, Adds: 1, Plays: 231, WMAS 15 (10), WAFY 17 (17), WGSY 15 (15), WRFM 9 (10), WOOF 13 (16), WLTS 32 (47), WHBC 37 (37), WMGN 17 (17), WNSN 11 (18), WKBN 11 (11), KLTA 24 (23), KRBB 4 (4), KSSK 15, KZST 11 (13).

HOOTIE & THE BLOWFISH I Will Wait (Atlantic)
Total Stations: 14, Adds: 4, Plays: 182, including WMJQ 18 (16), WVAF 16 (15), WTCB 7 (6), WLTS 21 (17), WHBC 18 (18), WRWC 12 (8), WNSN 21 (21), WKBN 2, WOLR 22 (18), WAZY 27 (14), KYMG 3, KGBY 15.

BETTE MIDLER My Own True Friend (Warner Bros.)
Total Stations: 27, Adds: 8, Plays: 166, including WRCH 4 (3), WMJQ 14 (6), WSHH 5, WKWK 5, WPCB 1, WSPA 15, WTVR 5 (4), WRVR 16 (12), WLMG 24 (15), WHBC 4, WLIT 4, WTPI 8 (3), WLTO 2, WRWC 8, KLTA 4 (4), WLTE 3, KELO 12, KCLI 10 (10), KOSI 3, KJSN 5, KWAV 3 (3), KKCW 11 (14).

BABYFACE You Were There (Epic)
Total Stations: 15, Adds: 5, Plays: 99, including WWLI 5, WVAF 16 (16), WINK 8, WTVR 1, WOOF 10 (11), WFMK 10, WGLM 5 (2), WRWC 5, WRVF 23 (24), KLTA 5, WLTE 3, KJSN 5, KWAV 3 (3).

MAX CARL AND BIG DANCE One More River (Mission)
Total Stations: 14, Adds: 3, Plays: 96, including WKWK 10 (10), WGSY 13 (7), WTVR 6 (6), WTFM 11 (10), KVLV 7 (6), WLTO 3 (3), WRWC 12 (12), KELO 5 (6), KCLI 6 (6), KWAV 15 (15), KKCW 2, KISC 6 (6).

AMERICA From A Moving Train (Oxygen)
Total Stations: 19, Adds: 6, Plays: 65, including WWLI 5 (5), WKWK 5 (5), WTCB 7 (5), WLRQ 6, WDEF 7 (5), KHLA 5 (5), WGLM 4 (2), WLTO 2 (1), WRWC 5 (5), KCLI 5 (5), KWAV 3 (3), KISC 6.

JOHN MELLENCAMP Your Life Is Now (Columbia)
Total Stations: 22, Adds: 22, Plays: 55, including WLIF 5, WVAF 16, WHUD 1, WMGS 3, WTCB 1, WDEF 8, KHLA 5, WAJI 5, WTPI 5, WGLM 5, WSWT 1.

VANESSA L. WILLIAMS & CHAYANNE You Are My Home (Epic)
Total Stations: 12, Adds: 1, Plays: 53, including WWLI 5 (5), WKWK 5, WDEF 5 (5), WFMK 10 (10), WGLM 5 (1), WLTO 2, WRWC 8 (5), WOLR 3, WLTE 3, KOSI 4 (4), KWAV 3 (3).

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

BREAKERS

No Songs Qualified For Breaker Status This Week

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JOHN MELLENCAMP Your Life Is Now (Columbia)	22
SHANIA TWAIN From This Moment On (Mercury)	16
BETTE MIDLER My Own True Friend (Warner Bros.)	8
FAITH HILL This Kiss (Warner Bros.)	7
AMERICA From A Moving Train (Oxygen)	6
BABYFACE You Were There (Epic)	5
DAKOTA MOON Another Day Goes By (Elektra/EEG)	5
JOHN TESH /DALIA Mother I Miss You (GTSP/Mercury)	5
LIGHTHOUSE FAMILY High (Island)	5
EDWIN MCCAIN I'll Be (Lava/Atlantic)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHANIA TWAIN From This Moment On (Mercury)	+284
BACKSTREET BOYS I'll Never Break Your Heart (Jive)	+216
FAITH HILL This Kiss (Warner Bros.)	+187
ANNE COCHRAN AND JIM BRICKMAN After All... (Windham Hill)	+107
BETTE MIDLER My Own True Friend (Warner Bros.)	+92
GARTH BROOKS To Make You Feel My Love (Capitol)	+82
AEROSMITH I Don't Want To Miss A Thing (Columbia)	+77
JOHN TESH /DALIA Mother I Miss You (GTSP/Mercury)	+67
SAVAGE GARDEN To The Moon And Back (Columbia)	+65
DAKOTA MOON Another Day Goes By (Elektra/EEG)	+61
LEANN RIMES Feels Like Home (MCG/Curb)	+61

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
JOHN TESH /JAMES INGRAM Give Me Forever... (GTSP/Mercury)
BACKSTREET BOYS As Long As You Love Me (Jive)
PAULA COLE I Don't Want To Wait (Imago/WB)
ELTON JOHN Something About The Way... (Rocket/Island)
ELTON JOHN Recover Your Soul (Rocket/Island)
CELINE DION My Heart Will Go On (550 Music)
LEANN RIMES How Do I Live? (Curb)
MADONNA Frozen (Maverick/WB)
BRIAN WILLSONA Your Imagination (Giant/WB)
BONNIE RAITT One Belief Away (Capitol)

Breakers: Songs registering 875 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



Lighthouse Family

The new single
High

Most Added Again!
#2 New & Active

High on Lighthouse Family:

WLTW	WLIT	KVLV	WLTE	KESZ	KIMN
WLIF	WSHH	KGBY	WLTO	WWLI	WRVR
WEAT	WVEZ	WTVR	KSSK	WINK	KWAV
WTFM	KCLI	WLRQ	WDEF	WBBQ	WFMK
WAHR	WCRZ	KJSN	WHBC	WSWT	WHUD
WRWC	WGSY	KMAJ	KHLA	KLTA	KELO
WKWK	WGLM				

From the album
Postcards From Heaven
in stores August 11



Produced by Mike Peden for Zomba Recording Services Ltd.
Mixed by Phil Bodger for Pacheco Management and Mike Peden
for Zomba Recording Services Ltd. ©1997 Polygram Ltd., UK

AC PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL AC REPORTERS ON R&R ONLINE

106.7 Litefm MARKET #1
WLTW/New York (212) 258-7000 Ryan

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
13	13	16	16	16	NATALIE IMBRUGLIA/Torn
15	15	15	15	15	SHANIA TWAIN/You're Still The One
15	15	15	15	15	BACKSTREET BOYS/Still The One
14	15	15	15	15	CELINE DION/To Love You More
5	14	14	14	14	SHANIA TWAIN/From This Moment On
13	14	14	14	14	SAVAGE GARDEN/Truly Madly Deeply
13	13	13	13	13	BRIAN MCKENNA/Anytime
13	13	13	13	13	FAITH HILL/This Kiss
12	13	13	13	13	LIONEL RICHI/Time
12	12	12	12	12	ROD STEWART/Oh La La
11	12	12	12	12	GEORGE BENSON/Standing Together
11	10	10	10	10	AEROSMITH/Don't Want To
10	10	10	10	10	GARTH BROOKS/To Make You Feel...
9	10	10	10	10	CELINE DION/My Heart Will Go On
8	9	9	9	9	ERIC CLAPTON/My Father's Eyes
11	9	9	9	9	SARAH MCLACHLAN/Adia
9	8	8	8	8	LEANN RIMES/Show Do I Live
9	8	8	8	8	GLORIA ESTEFAN/Heaven's What I Feel
5	5	5	5	5	LIGHTHOUSE FAMILY/High

K-BIG 104 MARKET #2
KBIG/Los Angeles (818) 546-1043 Street/Coles

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
26	26	26	27	27	SAVAGE GARDEN/Truly Madly Deeply
25	23	23	23	23	NATALIE IMBRUGLIA/Torn
29	27	27	27	27	SHANIA TWAIN/You're Still The One
15	13	13	13	13	ROD STEWART/Oh La La
19	17	17	17	17	SARAH MCLACHLAN/You'll Remember Me
17	16	16	16	16	MATCHBOX 20/3am
17	17	17	17	17	CELINE DION/To Love You More
20	23	23	23	23	LEANN RIMES/Looking Through...
22	18	18	18	18	FAITH HILL/This Kiss
21	17	17	17	17	AEROSMITH/Don't Want To
26	23	21	21	21	SARAH MCLACHLAN/Adia
22	25	17	17	17	CHRISTINA AGUILERA/Reflection
4	4	4	4	4	BACKSTREET BOYS/Still Never Break...
3	3	3	3	3	COCHRAN AND BRICKMAN/After All These...
2	2	2	2	2	GARTH BROOKS/To Make You Feel...
2	2	2	2	2	JOHN TESH FIDALIA/Mother I Miss You

KOST 103.5FM MARKET #2
KOST/Los Angeles (213) 427-1035 Kaye/Chiang

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
16	16	16	16	16	SARAH MCLACHLAN/Adia
16	16	16	16	16	SAVAGE GARDEN/Truly Madly Deeply
16	16	16	16	16	LEANN RIMES/How Do I Live
16	16	16	16	16	MADONNA/Frozen
16	16	16	16	16	ELTON JOHN/Recover Your Soul
16	16	16	16	16	SHANIA TWAIN/You're Still The One
16	16	16	16	16	CELINE DION/To Love You More
5	5	5	5	5	BACKSTREET BOYS/Still Never Break...
12	12	12	12	12	NATALIE IMBRUGLIA/Torn
10	10	10	10	10	JANET/Together Again
6	7	7	7	7	SAVAGE GARDEN/From The Moon And Back
5	5	5	5	5	CHRISTINA AGUILERA/Reflection
4	4	4	4	4	K-CI & JOJO/All My Love
6	6	6	6	6	TESH FINGRAM/Give Me Forever...
6	6	6	6	6	LEANN RIMES/Looking Through...

lite 93.9 MARKET #3
WLIT/Chicago (213) 329-9002 Edwards

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
18	18	18	18	18	CELINE DION/To Love You More
18	18	18	18	18	LEANN RIMES/Feels Like Home
18	18	18	18	18	ROD STEWART/Oh La La
9	9	9	9	9	SHANIA TWAIN/From This Moment On
6	18	18	18	18	FAITH HILL/This Kiss
18	18	18	18	18	BACKSTREET BOYS/Still Never Break...
18	17	17	17	17	LIONEL RICHI/Time
7	18	18	18	18	AMY GRANT/It Will Be You...
18	18	18	18	18	CHRISTINA AGUILERA/Reflection
5	7	13	13	13	JOHN TESH FIDALIA/Mother I Miss You
18	18	18	18	18	SAVAGE GARDEN/From The Moon And Back
10	9	10	10	10	ANTHONY & ARENAI/Want To Spend...
10	10	10	10	10	MARILYN SCOTT/Starting To Fall
10	8	10	10	10	MICHAEL W. SMITH/Matter Of Time
9	10	10	10	10	GEORGE BENSON/Standing Together
9	10	10	10	10	LIGHTHOUSE FAMILY/High
5	7	10	10	10	COCHRAN AND BRICKMAN/After All These...
18	14	7	9	9	LEANN RIMES/Looking Through...
9	9	9	9	9	SAVAGE GARDEN/Truly Madly Deeply
9	9	9	9	9	SHANIA TWAIN/You're Still The One
9	7	8	8	8	CELINE DION/My Heart Will Go On
4	4	4	4	4	BETTE MIDLER/My Own True Friend

KIOL 101.3 FM MARKET #4
KIOL/San Francisco (415) 538-1013 Hamilton/Carlson

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
35	35	35	35	35	SAVAGE GARDEN/Truly Madly Deeply
35	35	35	35	35	SHANIA TWAIN/You're Still The One
35	35	35	35	35	ERIC CLAPTON/My Father's Eyes
35	35	35	35	35	BACKSTREET BOYS/As Long As You...
26	21	21	21	21	NATALIE IMBRUGLIA/Torn
24	20	20	20	20	FLEETWOOD MAC/Landslide
26	24	24	24	24	CELINE DION/To Love You More
26	24	25	25	25	JANET/Together Again
26	24	24	24	24	ROD STEWART/Oh La La
16	18	18	18	18	LEANN RIMES/How Do I Live
13	11	11	11	11	FAITH HILL/This Kiss
34	34	34	34	34	PAULA COLEA/Don't Want To Wait
18	15	15	15	15	AEROSMITH/Don't Want To...
17	18	17	17	17	MARX & LEWIS/As The Beginning
16	17	17	17	17	LEANN RIMES/How Do I Live
17	18	18	18	18	BACKSTREET BOYS/Still Never Break...
18	18	18	18	18	ELTON JOHN/Something About...
13	11	11	11	11	SHANIA TWAIN/From This Moment On

B101.1 MARKET #5
WBEW/Philadelphia (610) 538-1223 Conley/Rowland

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
25	23	24	24	24	SAVAGE GARDEN/Truly Madly Deeply
22	21	21	21	21	ERIC CLAPTON/My Father's Eyes
24	24	24	24	24	SHANIA TWAIN/You're Still The One
21	23	23	23	23	BACKSTREET BOYS/As Long As You...
21	21	21	21	21	CELINE DION/To Love You More
7	7	16	16	16	ROD STEWART/Oh La La
7	7	9	9	9	MARILYN SCOTT/Starting To Fall
5	10	9	9	9	SARAH MCLACHLAN/Adia
7	7	8	8	8	DAKOTA MOON/Another Day Goes By
6	5	9	9	9	GEORGE BENSON/Standing Together
6	5	9	9	9	BACKSTREET BOYS/Still Never Break...
6	7	8	8	8	CHRISTINA AGUILERA/Reflection
6	6	7	7	7	LIONEL RICHI/Time
2	2	2	2	2	FAITH HILL/This Kiss

KVIL 103.7fm MARKET #6
KVIL/Dallas (214) 691-1037 Curtis/Neal

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
30	30	30	30	30	CELINE DION/To Love You More
30	30	30	30	30	SAVAGE GARDEN/Truly Madly Deeply
30	30	30	30	30	BACKSTREET BOYS/As Long As You...
18	18	18	18	18	ERIC CLAPTON/My Father's Eyes
18	18	18	18	18	K-CI & JOJO/All My Love
29	27	27	27	27	KENNY G/Loving You
19	19	19	19	19	ROD STEWART/Oh La La
19	19	19	19	19	NATALIE IMBRUGLIA/Torn
29	29	29	29	29	AEROSMITH/Don't Want To
18	18	18	18	18	PAULA COLEA/Don't Want To Wait
18	18	18	18	18	MATCHBOX 20/3am
17	17	17	17	17	SARAH MCLACHLAN/Adia
17	17	17	17	17	FASTBALL/The Way
7	7	8	8	8	ALANIS MORISSETTE/Uninvited
7	7	7	7	7	BACKSTREET BOYS/Still Never Break...
7	7	7	7	7	GARTH BROOKS/To Make You Feel...
7	7	7	7	7	MARILYN SCOTT/Starting To Fall
7	7	7	7	7	GEORGE BENSON/Standing Together
7	7	7	7	7	DAKOTA MOON/Another Day Goes By
7	7	7	7	7	RICHIE SAMBORAIN/It For Love
7	7	7	7	7	LIGHTHOUSE FAMILY/High
19	19	19	19	19	SHANIA TWAIN/You're Still The One
5	5	5	5	5	ELTON JOHN/Something About...
5	5	5	5	5	ROBYN/Show Me Love
5	5	5	5	5	CELINE DION/My Heart Will Go On
5	5	5	5	5	BACKSTREET BOYS/Quit Playing...

Soft Rock 97.1 WASH-FM MARKET #8
WASH/Washington (301) 770-9710 Davis/Martin

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
35	35	35	35	35	SHANIA TWAIN/You're Still The One
25	35	35	35	35	SAVAGE GARDEN/Truly Madly Deeply
14	35	35	35	35	LEANN RIMES/How Do I Live
14	10	10	10	10	PAULA COLEA/Don't Want To Wait
28	30	30	30	30	LEANN RIMES/Looking Through...
14	14	14	14	14	NATALIE IMBRUGLIA/Torn
14	35	35	35	35	ELTON JOHN/Something About...
25	30	30	30	30	ROD STEWART/Oh La La
25	30	30	30	30	FAITH HILL/This Kiss
25	30	30	30	30	ERIC CLAPTON/My Father's Eyes
10	10	10	10	10	CELINE DION/To Love You More
10	10	10	10	10	SHANIA TWAIN/From This Moment On
10	10	10	10	10	MARX & LEWIS/As The Beginning
10	10	10	10	10	BACKSTREET BOYS/As Long As You...
10	10	10	10	10	CELINE DION/My Heart Will Go On
7	7	7	7	7	LIONEL RICHI/Time
7	7	7	7	7	CHRISTINA AGUILERA/Reflection
7	7	7	7	7	MATCHBOX 20/3am
7	7	7	7	7	ACE OF BASE/Cruel Summer
7	7	7	7	7	AEROSMITH/Don't Want To...
7	7	7	7	7	SARAH MCLACHLAN/Adia

MAGIC 106.7 MARKET #10
WMJX/Boston (617) 542-0241 Kelley/Laurence

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
26	26	26	26	26	SAVAGE GARDEN/Truly Madly Deeply
25	25	25	25	25	SARAH MCLACHLAN/Adia
27	25	25	25	25	LEANN RIMES/How Do I Live
25	25	25	25	25	ERIC CLAPTON/My Father's Eyes
14	19	19	19	19	BACKSTREET BOYS/Still Never Break...
20	21	21	21	21	ROD STEWART/Oh La La
15	14	14	14	14	CELINE DION/To Love You More
15	14	14	14	14	ERIC CLAPTON/My Father's Eyes
12	12	12	12	12	LEANN RIMES/How Do I Live
13	13	13	13	13	NATALIE IMBRUGLIA/Torn
13	13	13	13	13	ROD STEWART/Oh La La
10	11	11	11	11	PAULA COLEA/Don't Want To Wait
10	11	11	11	11	FLEETWOOD MAC/Landslide
11	11	11	11	11	FLEETWOOD MAC/Silver Springs
10	12	11	11	11	CHICAGO/If Roads Lead To...
11	11	11	11	11	SPICE GIRLS/2 Become 1
11	11	11	11	11	ELTON JOHN/Recover Your Soul
9	9	9	9	9	ELTON JOHN/Something About...
9	9	9	9	9	SHANIA TWAIN/From This Moment On
8	8	8	8	8	TESH FINGRAM/Give Me Forever...
2	2	2	2	2	CHICAGO/If Roads Lead To...

peach 94.9 MARKET #12
WPCH/Atlanta (404) 367-0949 Dillard/Goss/Joey

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
14	14	17	17	17	CELINE DION/To Love You More
11	11	11	11	11	BACKSTREET BOYS/Still Never Break...
13	13	13	13	13	SAVAGE GARDEN/Truly Madly Deeply
10	15	15	15	15	GARTH BROOKS/To Make You Feel...
11	11	11	11	11	SARAH MCLACHLAN/Adia
13	13	13	13	13	ROD STEWART/Oh La La
12	12	12	12	12	ERIC CLAPTON/My Father's Eyes
11	11	11	11	11	COCHRAN AND BRICKMAN/After All These...
7	7	10	10	10	JOHN TESH FIDALIA/Mother I Miss You
18	11	11	11	11	SHANIA TWAIN/You're Still The One
14	14	14	14	14	LIONEL RICHI/Time
13	13	13	13	13	CHRISTINA AGUILERA/Reflection
12	12	12	12	12	LEANN RIMES/Looking Through...
2	2	2	2	2	FAITH HILL/This Kiss
7	7	8	8	8	DAKOTA MOON/Another Day Goes By
5	7	8	8	8	CHICAGO/If Roads Lead To...
10	10	10	10	10	JIM BRICKMAN/The Gift
10	10	10	10	10	MICHAEL W. SMITH/Matter Of Time
9	9	9	9	9	FLEETWOOD MAC/Landslide
9	9	9	9	9	TESH FINGRAM/Give Me Forever...
9	9	9	9	9	BACKSTREET BOYS/As Long As You...
6	5	5	5	5	MONICA/For You I Will
6	5	5	5	5	MARILYN SCOTT/Starting To Fall
5	5	5	5	5	SHANIA TWAIN/From This Moment On
5	5	5	5	5	BETTE MIDLER/My Own True Friend

103.5 FM WLTE MARKET #14
WLTE/Minneapolis (612) 339-1029 Nolan

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
15	16	16	16	16	BACKSTREET BOYS/Still Never Break...
15	16	16	16	16	SAVAGE GARDEN/Truly Madly Deeply
15	15	15	15	15	GARTH BROOKS/To Make You Feel...
14	14	14	14	14	ROD STEWART/Oh La La
7	7	14	14	14	FAITH HILL/This Kiss
10					

REPORTERS

September 4, 1998 R&R • 151

Stations and their adds listed alphabetically by market

AC

WYJZ/Albany, NY
 PD: Michael Morgan
 MD: Pat Ryan
 JOHN TESHA/DALIA "Mother"

KYMG/Anchorage, AK
 PD: Mark Murphy
 MD: Devan Mitchell
 6 SHAWNA/TWAIN "Moments"
 3 HOOTIE "Y'all"

WROE/Appleton, WI
 PD: Chuck Lathfeld
 GEORGE BENSON "Standing"
 RUTHIE "Y'all"

WPCF/Atlanta, GA
 PD: Vance Gilliland
 MD: Steve Goss
 MD: David Joy
 1 SHAWNA/TWAIN "Moments"
 1 BETTE MIDLER "Friend"

WFGP/Atlantic City, NJ
 PD: Dick Fennessy
 MD: Marlene Aquia
 No Adds

W88Q/Augusta, GA
 PD: John Patrick
 MD: Mike Holderfield
 No Adds

KMJA/Austin, TX
 PD: Stan Mann
 MD: Nolan Cruise
 APD: Mike Austin
 4 SHAWNA/TWAIN "Moments"

WLFJ/Baltimore, MD
 PD: Gary Balaban
 MD: Mark Thoner
 5 JOHN MELLENCAMP "Lil"
 2 EDWIN MCCAIN "Tie"

WMLY/Biloxi, MS
 PD: Nancy Brown
 MD: Ange Thompson
 No Adds

WMLB/Birmingham, AL
 PD: John Jenkins
 MD: John Stuart
 No Adds

WMLB/Boston, MA
 PD: Don Kelley
 MD: Mark Laurence
 No Adds

WEZN/Bridgeport, CT
 PD: Steve Marcus
 No Adds

WJQJ/Buttalo, NY
 PD: David Green
 MD: Kayleigh Kins
 7 SHERYL CROW "Mistake"
 1 JOHN MELLENCAMP "Lil"

WBOC/Canton, OH
 PD: Terry Simmons
 MD: Betty Miller
 1 BETTE MIDLER "Friend"
 1 JOHN MELLENCAMP "Lil"
 1 LIGHTHOUSE FAMILY "High"

WDAT/Cedar Rapids, IA
 PD: Richard W. Stalder
 MD: Tom Cook
 No Adds

WAFB/Charleston, WV
 PD: Chris Moran
 MD: Annie Nutter
 1 SHERYL CROW "Mistake"
 1 JOHN MELLENCAMP "Lil"

WDFC/Chattanooga, TN
 PD: Danny Howard
 MD: Denise Peters
 1 EDWIN MCCAIN "Tie"
 1 JOHN MELLENCAMP "Lil"

WLTJ/Chicago, IL
 PD: Mark Edwards
 MD: Darick Brown
 4 BETTE MIDLER "Friend"

WRRN/Cincinnati, OH
 MD: T.J. Holland
 APD: Ted Morro
 No Adds

WOOX/Cleveland, OH
 PD: Sam Wilson
 MD: Scott Miller
 1 BIRTHDAY "Y'all"

KXL/Colorado Springs, CO
 PD: Steve Larson
 MD: Alan Camp
 1 SHAWNA/TWAIN "Moments"
 2 LEANNA/RIMES "Home"

113 Total Reporters
113 Current Reporters
111 Current Playlists

Reported Frozen Playlist (1):
 WLOT/Dayton, OH

Did Not Report, Playlist Frozen (1):
 KRNO/Reno, NV

WTCB/Columbia, SC
 PD: Brent Johnson
 MD: Alan Quinn
 1 JOHN MELLENCAMP "Lil"
 SHAWNA/TWAIN "Moments"

WGSY/Columbus, GA
 PD: Alan Quinn
 SHAWNA/TWAIN "Moments"
 AMERICA "Moving"
 "MILLED REEL"
 "WILLIAMS & CHAVANNE "Home"

WSNY/Columbus, OH
 PD: Chuck Knight
 MD: Mark Bingham
 2 GEORGE BENSON "Standing"

KVIL/Dallas, TX
 PD: Bill Curtis
 MD: Alex O'Neil
 17 ALAN MORISSETTE "Unraveled"
 7 RICHIE SAMBORA "Tie"

KOSJ/Denver, CO
 MD: Scott Taylor
 PD: Steve Hamilton
 No Adds

WDOF/Durham, AL
 GM/MD: Leigh Simpson
 MD: Mike Holderfield
 No Adds

KATF/Dubuque, IA
 PD: Tim Dillon
 MD: Brian Davis
 SHAWNA/TWAIN "Moments"

WXXC/Erie, PA
 MD: Paul Davies
 JOHN MELLENCAMP "Lil"

WKYV/Evanston, IN
 PD: Mark Baker
 SHAWNA/TWAIN "Moments"
 RICHIE SAMBORA "Tie"

KLTA/Fargo, ND
 PD: John Austin
 5 BIRTHDAY "Y'all"

KEZA/Fayetteville, AR
 PD: Chip Arledge
 MD: Crystal Hudson
 No Adds

WCRZ/Ft. Myers, FL
 MD: George McIntyre
 1 RICHIE SAMBORA "Tie"
 1 AMY GRANT "Friend"

WINK/Ft. Myers, FL
 PD: Bob Grissinger
 3 LIGHTHOUSE FAMILY "High"
 JOHN TESHA/DALIA "Mother"

WAJF/Ft. Wayne, IN
 PD: Barb Richards
 5 JOHN MELLENCAMP "Lil"
 5 DAKOTA MONK "Another"
 1 LIGHTHOUSE FAMILY "High"

WDAT/Cedar Rapids, IA
 PD: Richard W. Stalder
 MD: Tom Cook
 No Adds

WLTJ/Chicago, IL
 PD: Mark Edwards
 MD: Darick Brown
 4 BETTE MIDLER "Friend"

WRRN/Cincinnati, OH
 MD: T.J. Holland
 APD: Ted Morro
 No Adds

WOOX/Cleveland, OH
 PD: Sam Wilson
 MD: Scott Miller
 1 BIRTHDAY "Y'all"

KXL/Colorado Springs, CO
 PD: Steve Larson
 MD: Alan Camp
 1 SHAWNA/TWAIN "Moments"
 2 LEANNA/RIMES "Home"

113 Total Reporters
113 Current Reporters
111 Current Playlists

Reported Frozen Playlist (1):
 WLOT/Dayton, OH

Did Not Report, Playlist Frozen (1):
 KRNO/Reno, NV

WTKD/Akron, OH
 PD: Chuck Collins
 MD: Lynn Kelly
 19 SHAWNA/TWAIN "Moments"
 14 FIVE TIGHTS

WKLJ/Albany, NY
 PD: Paul Bendat
 MD: Barbara Corbett
 SHAWNA/TWAIN "Moments"
 JOHN MELLENCAMP "Lil"

KKDB/Albuquerque, NM
 MD: Jeff Ballentine
 MD: Dean Taylor
 4 BARENKAT/DADES "Week"
 HOOTIE "Y'all"

KPEK/Albuquerque, NM
 MD: Frank Jaxon
 MD: Mike Parsons
 APD: Jamey Barreras
 MD: Stephanie Buchschie
 5 JOHN MELLENCAMP "Lil"
 SHAWNA/TWAIN "Moments"

KMXS/Anchorage, AK
 MD: Rosy Lennox
 No Adds

KAMX/Austin, TX
 PD: Dusty Hayes
 APD: Jack Stevens
 12 JENNIFER "Jump"
 DESTINY "Lil"
 SHAWNA/TWAIN "Moments"

KLLY/Bakersfield, CA
 MD: Mark McKay
 MD: Jason Griffin
 10 GAELIC STORM "Y'all"
 CHRIS SAAK "Phase"

WMMX/Baltimore, MD
 MD: Greg Carpenter
 10 JOHN MELLENCAMP "Lil"
 10 EDENAKA "Enemy"
 10 BRIAN SETZER ORCH "Jump"

KKMY/Beaumont, TX
 PD: Trey Poston
 MD: C.C. McKinins
 1 CHRIS SAAK "Phase"
 JOHN MELLENCAMP "Lil"
 EDENAKA "Enemy"

KCIX/Boise, ID
 PD: Ed Parrella
 MD: Edwin McCain
 1 FATHILL "Y'all"

KKYS/Bryan, TX
 PD: Ryan O'Brien
 APD: Chace Murphy
 5 "SYNCH"
 JOHN MELLENCAMP "Lil"
 MAISONA "Power"
 MARLENE MERCIANO "Break"

WLCE/Buffalo, NY
 PD: Jay Macchia
 20 SPENCE "Y'all"
 12 HARVEY DANGER "Flaggote"
 12 SARAH/MAGGIE "Angel"
 10 AGENTS OF GOOD ROOTS "Uppin"

WLNK/Charlotte, NC
 MD: Tom Jackson
 MD: Mike Edwards
 MD: Lindy Vaughn
 JOHN MELLENCAMP "Lil"

WQMZ/Charlottesville, VA
 PD: Angie Logan
 21 JOHN MELLENCAMP "Lil"
 19 SHAWNA/TWAIN "Moments"

WTMX/Chicago, IL
 PD: Barry James
 APD: James Kartak
 JOHN MELLENCAMP "Lil"

WMMV/Cleveland, OH
 MD: Randy James
 APD: Jim Ottavice
 MD: Jay Hudson
 21 JOHN MELLENCAMP "Lil"

WQAL/Cleveland, OH
 MD: Mary Ellen Kachinske
 MD: Steve Brown
 JOHN MELLENCAMP "Lil"
 SHERYL CROW "Mistake"
 BRIAN SETZER ORCH "Jump"
 MAISONA "Power"

KVLU/Colorado Springs, CO
 MD: Randy Hill
 PD: Lee Roberts
 No Adds

WCGQ/Columbus, GA
 PD: Al Haynes
 APD: Marshall Stewart
 2 BACKSTREET BOYS "Break"
 2 THROUGH THE EYES "Jump"
 SHERYL CROW "Mistake"

HOT AC

KLAL/Little Rock, AR
 PD: Randy Cain
 MD: Neil Kelly
 STRETCH PRINCESS "Sassy"

KURB/Little Rock, AR
 APD: Debra Daniels
 MD: Becky Rogers
 SHERYL CROW "Mistake"
 GAELIC STORM "Y'all"

KYSR/Los Angeles, CA
 PD: Angela Perrelli
 APD: Chris Ebbott
 No Adds

WMC/Memphis, TN
 PD: Russ Morley
 MD: Bruce Wayne
 5 FATHILL "Y'all"
 3 CELINE DION "More"

WPLI/Miami, FL
 PD: Ron Roberts
 APD: Robert Archer
 MD: Dieder Poyner
 No Adds

WKT/Milwaukee, WI
 PD: Danny Clayton
 APD: Leonard Peace
 10 JOHN MELLENCAMP "Lil"
 8 MACHO "Y'all"
 7 BIC ROUNA "Sassy"
 7 JOHN MELLENCAMP "Lil"
 5 HARVEY DANGER "Flaggote"

WKQI/Detroit, MI
 MD: Tom O'Brien
 MD: Dana Lombard
 22 "SEMANTIC DANG"
 JOHN MELLENCAMP "Lil"

KSII/Ft. Paso, TX
 MD: Courtney Nelson
 MD: Eth Molano
 10 JOHN MELLENCAMP "Lil"

WOSM/Fayetteville, NC
 MD: Dave Stone
 MD: Hunter Green
 7 SHERYL CROW "Mistake"
 4 JOHN MELLENCAMP "Lil"
 2 SMASHING PUMPKINS "Purter"

KVSR/Fresno, CA
 PD: Mike Logan
 MD: Julie Logan
 16 SHERYL CROW "Mistake"
 10 MARY MCELROY "Y'all"

WKSJ/Greensboro, NC
 MD: Michael Hayes
 MD: Jeff Cushman
 41 BACKSTREET BOYS "Break"
 14 SHAWNA/TWAIN "Moments"
 15 KID JUDY "Y'all"
 15 FATHILL "Y'all"

WKLZ/Greensboro, NC
 PD: Jeff McHugh
 APD: Doug McKnight
 No Adds

WIKZ/Hagerstown, MD
 PD: Rick Alexander
 APD: Michael Ross
 No Adds

WTCI/Hartford, CT
 MD: Steve Sathany
 MD: David Simpson
 42 YOUNG SHEPHERD "Searchin"
 17 SHAWNA/TWAIN "Moments"

KHMX/Houston, TX
 PD: Lornn Patigi
 MD: Rich Anthon
 11 JOHN MELLENCAMP "Lil"

WKKE/Huntington, WV
 PD: Jim Davis
 MD: Gary Miller
 JOHN MELLENCAMP "Lil"
 SHERYL CROW "Mistake"
 ALYHA "Sambady"
 99 REDBONES "Break"

WENS/Indianapolis, IN
 MD: Greg Dunkin
 MD: Jim Cerone
 12 JOHN MELLENCAMP "Lil"
 SEMSONIC "Oasing"

KOZM/Kansas City, MO
 PD: Paul Krieger
 MD: Slacker
 No Adds

KMXB/Las Vegas, NV
 PD: Duncan Payroll
 MD: Kevin Hinton
 No Adds

WMLX/Lexington, KY
 MD: Doug Hamand
 PD: Barry Fox
 BARENKAT/DADES "Week"
 JOHN MELLENCAMP "Lil"

WSHE/Orlando, FL
 PD: Katherine Brown
 MD: Shank
 12 GAELIC STORM "Y'all"
 12 SMASHING PUMPKINS "Purter"
 SHERYL CROW "Mistake"
 HARVEY DANGER "Flaggote"
 LUCIANA WILLIAMS "Y'all"

96 Total Reporters
96 Current Reporters
92 Current Playlists

Reported Frozen Playlist (1):
 WMT/Cedar Rapids, IA

Did Not Report, Playlist Frozen (3):
 WBMX/Boston, MA
 WMMX/Cincinnati, OH
 WOMX/Orlando, FL



Marilyn Scott's

"Starting To Fall"

from her new album AVENUES OF LOVE
produced by George Duke

AC Chart 16!

thank you AC RADIO and everyone
who loves a song Marilyn

113 Total Reporters
113 Current Reporters
111 Current Playlists

Reported Frozen Playlist (1):
WLOT/Dayton, OH

Did Not Report, Playlist Frozen (3):
WBMX/Boston, MA
WMMX/Cincinnati, OH
WOMX/Orlando, FL

Contact: Image Consultants/Jack Ashton (213) 658-6580/6635 fax#

www.americanradiohistory.com

BREAKERS

SHERYL CROW

My Favorite Mistake (A&M)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1381/704	71/18	20

EVERYTHING

Hooch (Blackbird/Sire)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1205/150	49/0	22

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JOHN MELLENCAMP Your Life Is Now (Columbia)	38
SHERYL CROW My Favorite Mistake (A&M)	18
CHRIS ISAAK Please (Reprise)	10
MADONNA The Power Of Good-bye (Maverick/WB)	7
FAITH HILL This Kiss (Warner Bros.)	6
SHANIA TWAIN From This Moment On (Mercury)	6
BACKSTREET BOYS I'll Never Break Your Heart (Jive)	4
BARENAKED LADIES One Week (Reprise)	4
BRIAN SETZER ORCHESTRA Jump Jive... (Interscope)	4
GAELIC STORM An Irish Party In Third Class (Sony/Classical)	4
SHAWN MULLINS Lullaby (Columbia)	4
JENNIFER PAIGE Crush (Ede/ America/Hollywood)	4
THIRD EYE BLIND Jumper (Elektra/EEG)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHERYL CROW My Favorite Mistake (A&M)	+704
HOOTIE & THE BLOWFISH I Will Wait (Atlantic)	+417
BARENAKED LADIES One Week (Reprise)	+232
JOHN MELLENCAMP Your Life Is Now (Columbia)	+227
BRIAN SETZER ORCHESTRA Jump Jive... (Interscope)	+204
AEROSMITH I Don't Want To Miss A Thing (Columbia)	+194
JENNIFER PAIGE Crush (Ede/ America/Hollywood)	+189
EAGLE-EYE CHERRY Save Tonight (Work)	+186
FAITH HILL This Kiss (Warner Bros.)	+178
THIRD EYE BLIND Jumper (Elektra/EEG)	+177

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MATCHBOX 20 3am (Lava/Atlantic)	
SAVAGE GARDEN Truly Madly Deeply (Columbia)	
BACKSTREET BOYS As Long As You Love Me (Jive)	
THIRD EYE BLIND How's It Going To Be (Elektra/EEG)	
MARCY PLAYGROUND Sex And Candy (Capitol)	
SMASH MOUTH Walkin' On The Sun (Interscope)	
TONIC If You Could Only See (Polydor/A&M)	
ERIC CLAPTON My Father's Eyes (Duck/Reprise)	
BILLIE MYERS Tell Me (Universal)	
SISTER HAZEL All For You (Universal)	

Breakers: Songs registering 1200 plays or more for the first time. Buillets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	1 GOO GOO DOLLS Iris (Warner Sunset/Reprise)	3915	3877	3849	3866	93/0
7	5	3	2	2 AEROSMITH I Don't Want To Miss A Thing (Columbia)	3132	2938	2778	2446	85/1
4	4	4	3	3 MATCHBOX 20 Real World (Lava/Atlantic)	2863	2823	2804	2881	79/1
2	2	2	4	4 FASTBALL The Way (Hollywood)	2756	3102	3198	3325	82/1
11	8	6	5	5 SEMISONIC Closing Time (MCA)	2601	2566	2387	2306	73/2
3	3	5	6	6 NATALIE MERCHANT Kind & Generous (Elektra/EEG)	2523	2800	2945	3102	76/0
5	6	7	7	7 NATALIE IMBRUGLIA Torn (RCA)	2426	2559	2567	2768	74/0
14	13	9	8	8 BARENAKED LADIES One Week (Reprise)	2361	2129	1984	1786	73/4
—	25	13	9	9 HOOTIE & THE BLOWFISH I Will Wait (Atlantic)	2336	1919	948	—	87/2
8	7	8	10	10 EDWIN MCCAIN I'll Be (Lava/Atlantic)	2310	2444	2551	2445	76/1
13	12	12	11	11 NATALIE IMBRUGLIA Wishing I Was There (RCA)	1996	2020	2016	1878	80/0
9	11	10	12	12 SHANIA TWAIN You're Still The One (Mercury)	1906	2061	2178	2413	56/1
6	9	11	13	13 ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)	1839	2058	2274	2467	65/0
21	18	18	14	14 BRIAN SETZER ORCHESTRA Jump Jive An' Wail (Interscope)	1606	1402	1346	1091	60/4
10	10	14	15	15 SARAH MCLACHLAN Adia (Arista)	1591	1876	2183	2337	60/0
12	14	15	16	16 SMASH MOUTH Can't Get Enough Of You Baby (Elektra/EEG)	1533	1719	1961	2001	57/0
17	16	16	17	17 GREEN DAY Time Of Your Life (Good Riddance) (Reprise)	1481	1562	1516	1502	43/0
16	15	17	18	18 SAVAGE GARDEN To The Moon And Back (Columbia)	1415	1513	1529	1535	56/0
23	20	21	19	19 JENNIFER PAIGE Crush (Ede/ America/Hollywood)	1394	1205	1177	1029	55/4
BREAKER			20	20 SHERYL CROW My Favorite Mistake (A&M)	1381	677	—	—	71/18
18	19	20	21	21 DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)	1220	1245	1258	1210	48/0
BREAKER			22	22 EVERYTHING Hooch (Blackbird/Sire)	1205	1055	966	838	49/0
24	24	24	23	23 ANGGUN Snow On The Sahara (Epic)	1128	1047	964	930	55/2
27	26	26	24	24 FAITH HILL This Kiss (Warner Bros.)	1062	884	744	590	49/6
26	27	27	25	25 EAGLE-EYE CHERRY Save Tonight (Work)	1014	828	739	651	41/1
19	21	22	26	26 CELINE DION To Love You More (550 Music)	997	1100	1157	1145	40/2
20	22	25	27	27 EVERCLEAR I Will Buy You A New Life (Capitol)	841	914	1019	1122	28/0
DEBUT			28	28 THIRD EYE BLIND Jumper (Elektra/EEG)	682	505	421	193	39/4
—	—	30	29	29 BACKSTREET BOYS I'll Never Break Your Heart (Jive)	646	541	464	398	31/4
—	29	29	30	30 DAKOTA MOON Another Day Goes By (Elektra/EEG)	558	546	505	403	34/1

This chart reflects airplay from August 24-30. Songs ranked by total plays. Highlighted songs indicate Breaker. 96 Hot AC reporters. 92 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1998, R&R Inc.

NEW & ACTIVE

HARVEY DANGER Flaggpole Sitta (Slash/London/Island)
Total Stations: 26, Adds: 3, Plays: 556, including WKLI 22 (28), WLCE 12, WZNE 10, WOMP 30 (29), WKZL 42 (15), WPTE 31 (35), WSSR 26 (26), WMBX 7, KLAL 5, KZZP 22 (22), WTMX 20 (21), WPNT 30 (26), WIOG 24 (16), KSTZ 5, KOZN 13 (17), KSRZ 57 (48), KALC 20 (9), KLLY 12 (8), KYSR 8 (20), KOSO 15 (15), KCDU 24 (24), KBTT 23 (11), KZZO 26 (28), KFMB 55 (52), KLLC 17 (28).

FOO FIGHTERS Walking After You (Elektra/Roswell/Capitol)
Total Stations: 25, Adds: 0, Plays: 489, including WKLI 14 (17), WLCE 10 (10), WQWZ 19 (21), WDSM 21 (23), WKZL 19 (18), WPTE 38 (38), WSHE 23 (18), WMBX 21 (22), WSSR 9 (9), WMBX 13 (3), KLAL 7 (6), KPEX 45 (40), KYIS 35 (31), WTMX 42 (44), WPNT 28 (29), WIOG 16 (12), WWWW 3 (3), KSTZ 18 (11), KOZN 27 (25), KALC 9 (6), KLLY 9 (4), KOSO 15 (15), KFMB 24 (25), KLLC 21 (21), KEYW 3 (5).

SMASHING PUMPKINS Perfect (Virgin)
Total Stations: 24, Adds: 3, Plays: 479, including WDRV 17 (18), WZNE 13 (20), WDSM 2, WKZL 23 (24), WSHE 12, WAKS 18 (14), WSSR 13 (9), KYIS 32 (25), KZZP 29 (22), WTMX 50 (53), WPNT 32 (33), WIOG 14, KOZN 27 (19), KALC 12 (17), KMBX 15 (16), KLLY 21 (18), KYSR 27 (20), KOSO 15 (15), KCDU 20 (9), KBTT 26 (32), KZZO 23 (32), KFMB 15 (15), KLLC 23 (23).

ACE OF BASE Cruel Summer (Arista)
Total Stations: 20, Adds: 0, Plays: 439, including WDAQ 30 (31), WVIC 20 (18), WKEE 49 (47), WCGO 18 (19), WKIL 35 (28), WAEV 16 (15), WSSR 31 (31), WMLX 18 (16), KURB 14 (9), WMC 18 (19), KKOB 3 (9), KKMY 14 (9), KKYS 31 (28), WKOD 17 (17), WQAL 17 (16), WWWW 6 (7), KCIX 10 (10), KMBX 37 (34), KISN 22 (23), KPLZ 33 (33).

HEATHER NOVA London Rain (Nothing Heals Me Like You Do) (Big Cat/Work)
Total Stations: 21, Adds: 0, Plays: 423, including WKLI 19 (15), WKSI 34 (31), WKZL 22 (23), WPTE 34 (22), WSHE 15 (19), WMBX 25 (21), WSSR 32 (32), KLAL 6 (5), KAMX 32 (32), WTMX 24 (22), WPNT 15 (16), WWWW 3, KMXD 7 (2), KOZN 28 (30), KMBX 14 (14), KYSR 5 (10), KOSO 20 (20), KBTT 17 (17), KFMB 43 (40), KRUZ 10 (12).

EVE 6 Inside Out (RCA)
Total Stations: 21, Adds: 2, Plays: 320, including WKLI 19 (16), WZNE 15, WOMP 8 (13), WDSM 10 (10), WKSI 10 (10), WPTE 20 (8), WSHE 20 (19), WSSR 10 (9), KLAL 14 (13), KAMX 19 (15), WIOG 13, KOZN 31 (25), KMXC 8 (8), KALC 37 (27), KLLY 20 (12), KYSR 23 (25), KOSO 15 (5), KCDU 13 (13), KLLC 8 (10).

SHANIA TWAIN From This Moment On (Mercury)
Total Stations: 18, Adds: 6, Plays: 235, including WWWW 19, WJLK 22, WOMP 13 (7), WQWZ 18, WQWZ 7, WXIL 15, WAKS 5 (5), KKYS 2, KHMV 27 (26), WKOD 19, WKTI 12 (2), WMT 21 (21), KMXD 24 (3), KMXC 8 (10), KPLZ 2.

MICHELLE LEWIS Nowhere And Everywhere (Giant/WB)
Total Stations: 19, Adds: 2, Plays: 229, including WOMP 7 (7), WDSM 22 (18), WPTE 14, WSSR 7 (7), KLAL 6 (6), KPEX 23 (20), KKYS 18 (26), WTMX 21 (20), WQAL 6 (3), WWWW 3 (3), KOZN 27 (27), KALC 8 (6), KMXS 5, KLLY 9 (8), KLLC 24 (25), KPLZ 15 (15), KEYW 14 (12).

JOHN MELLENCAMP Your Life Is Now (Columbia)
Total Stations: 38, Adds: 38, Plays: 227, including WSNE 6, WKLI 5, WWWW 10, WOMP 14, WQWZ 21, WDSM 4, WXIL 15, WAKS 5, WSSR 7, KPEX 5, KHMV 24, WENS 12, WKTI 10, WIOG 18, WWWW 1, KSTZ 7, KMXC 10, KYKY 16, KALC 8, KBTT 17, KPLZ 1.

LUCINDA WILLIAMS Right In Time (Mercury)
Total Stations: 19, Adds: 1, Plays: 193, including WDAQ 14 (13), WMGX 22, WKLI 9 (7), WKEE 6 (6), WOMP 5 (5), WCGO 9, WDSM 18 (18), WKSI 7, WSSR 25 (19), KURB 9 (9), KKMY 10 (10), KKYS 7 (7), WWWW 3 (3), KMXS 10 (10), KFMB 9 (5), KPLZ 14 (12), KEYW 5 (5).

FAR TOO JONES As Good As You (Mammoth)
Total Stations: 13, Adds: 1, Plays: 188, including WKLI 7 (7), WOMP 7 (7), WLMK 23 (22), WKSI 28 (24), WKZL 18 (15), WSSR 10 (10), KKMY 11 (11), KKYS 7 (7), KOZN 13 (14), KSRZ 44 (24), KLLY 8 (9).

CHRIS ISAAK Please (Reprise)
Total Stations: 11, Adds: 10, Plays: 89, including WXLO 8, WKLI 5, WOMP 7, WMBX 17, WPNT 15, WIOG 11.

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

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HOT AC PLAYLISTS

September 4, 1998 R/R • 153

FIND COMPLETE PLAYLISTS FOR ALL HOT AC REPORTERS ON R/R ONLINE

Big 102.5 MARKET #1
WBIX/New York (212) 704-1051
Scott/West/Brinsley

PLAYS	3W	2W	1W	ARTIST/TITLE
46	41	41	41	SAVAGE GARDEN/Truly Madly Deeply
46	41	41	41	NATALIE IMBRUGLIA/Torn
46	41	41	41	SHANIA TWAIN/You're Still The One
46	41	41	41	CELINÉ DION/To Love You More
46	41	41	41	HOOTIE, J Will Wait
27	26	29	29	JENNIFER PAIGE/Crush
27	26	29	29	AEROSMITH/Don't Want To...
27	26	29	29	SAVAGE GARDEN/Truly Madly Deeply
27	26	29	29	GOO GOO DOLLS/Sins
27	26	29	29	BRIAN SETZER ORCH/Jump Live An' Wal
27	26	29	29	EDWIN MCCAIN/It's Be
27	26	29	29	FAITH HILL/This Kiss
27	26	29	29	SHANIA TWAIN/You're Still The One
27	26	29	29	K-CI CALOARD My Life
27	26	29	29	FASTBALL/The Way
27	26	29	29	GREEN DAY/Time Of Your Life...
27	26	29	29	MATCHBOX 20/Real World
27	26	29	29	CELINÉ DION/To Love You More
27	26	29	29	JENNIFER PAIGE/Crush
27	26	29	29	BRIAN SETZER ORCH/Jump Live An' Wal
27	26	29	29	HOOTIE, J Will Wait
27	26	29	29	NATALIE IMBRUGLIA/Wishing I Was There
27	26	29	29	THIRD EYE BLIND/How's It Going To Be...
27	26	29	29	FLEETWOOD MAC/Landslide
27	26	29	29	ALANIS MORISSETTE/Uninvited
27	26	29	29	SISTER HAZEL/For You
27	26	29	29	ALANIS MORISSETTE/Uninvited
27	26	29	29	SISTER HAZEL/For You
27	26	29	29	ALANIS MORISSETTE/Uninvited
27	26	29	29	SAVAGE GARDEN/Truly Madly Deeply
27	26	29	29	DUNCAN SHEIK/Barely Breathing
27	26	29	29	WALLFLOWERS/One Headlight
27	26	29	29	JOHN MELLENCAMP/Your Life Is Now
27	26	29	29	SHERYL CROW/My Favorite Mistake

95.5 WPLJ MARKET #1
WPLJ/New York (212) 613-8900
Cuddy/Shannon/Mascaro

PLAYS	3W	2W	1W	ARTIST/TITLE
53	54	51	53	AEROSMITH/Don't Want To...
53	54	51	53	GOO GOO DOLLS/Sins
53	54	51	53	BARENAKED LADIES/One Week
53	54	51	53	PAST/DaBaby/The Way
36	48	49	51	EDWIN MCCAIN/It's Be
50	52	48	46	GREEN DAY/Time Of Your Life...
46	45	46	46	NATALIE IMBRUGLIA/Torn
31	37	35	35	MATCHBOX 20/3am
31	37	35	35	SARAH McLACHLAN/Adia
26	32	36	36	FAITH HILL/This Kiss
34	24	34	36	SEMISONIC/Closing Time
48	36	33	35	NATALIE IMBRUGLIA/Kind & Generous
49	36	35	35	SHANIA TWAIN/You're Still The One
32	32	33	33	MATCHBOX 20/Real World
33	34	34	34	CELINÉ DION/To Love You More
30	31	28	31	JENNIFER PAIGE/Crush
27	29	29	29	BRIAN SETZER ORCH/Jump Live An' Wal
29	30	30	30	HOOTIE, J Will Wait
26	27	27	27	NATALIE IMBRUGLIA/Wishing I Was There
7	13	21	21	THIRD EYE BLIND/How's It Going To Be...
8	17	22	20	FLEETWOOD MAC/Landslide
34	22	18	18	ALANIS MORISSETTE/Uninvited
14	12	10	10	SISTER HAZEL/For You
11	11	10	10	ALANIS MORISSETTE/Uninvited
7	16	10	9	SAVAGE GARDEN/Truly Madly Deeply
10	11	9	9	DUNCAN SHEIK/Barely Breathing
10	10	11	9	WALLFLOWERS/One Headlight
10	10	11	9	JOHN MELLENCAMP/Your Life Is Now
10	10	11	9	SHERYL CROW/My Favorite Mistake

STAR 98 MARKET #2
KYSR/Los Angeles (818) 955-7000
Perelli/Ebbott

PLAYS	3W	2W	1W	ARTIST/TITLE
56	61	57	59	ALANIS MORISSETTE/Uninvited
58	62	57	56	GOO GOO DOLLS/Sins
54	59	57	55	SHANIA TWAIN/You're Still The One
57	62	57	54	GREEN DAY/Time Of Your Life...
39	39	37	48	AEROSMITH/Don't Want To...
38	38	37	43	SEMISONIC/Closing Time
51	45	40	40	MATCHBOX 20/Real World
36	38	39	39	BARENAKED LADIES/One Week
27	40	38	39	EVERCLEAR/My Way
35	36	38	38	SMASH MOUTH/Can't Get Enough...
35	36	38	38	EAGLE-EYE CHERRY/Save Tonight
36	38	37	37	NATALIE IMBRUGLIA/Kind & Generous
32	39	36	37	EDWIN MCCAIN/It's Be
35	35	38	37	BRIAN SETZER ORCH/Jump Live An' Wal
33	39	36	36	HOOTIE, J Will Wait
13	21	20	27	SMASHING PUMPKINS/Perfect
21	15	20	20	HARVEY DANGER/Ragdoll Sits
34	35	28	8	NATALIE IMBRUGLIA/Wishing I Was There
11	10	10	5	HEATHER NOVA/London Rain...

101.9 THE MIX MARKET #3
WTMJ/Chicago (312) 346-1019
James/Karak

PLAYS	3W	2W	1W	ARTIST/TITLE
53	53	51	51	HOOTIE, J Will Wait
51	51	52	50	GOO GOO DOLLS/Sins
52	51	53	50	SMASHING PUMPKINS/Perfect
26	44	45	45	AEROSMITH/Don't Want To...
45	42	45	44	SHERYL CROW/My Favorite Mistake
45	42	45	44	BARENAKED LADIES/One Week
52	44	44	42	EVERCLEAR/My Way
52	44	42	42	CORRS New Love
43	40	44	42	FOO FIGHTERS/Walking After You
43	40	44	42	EVERCLEAR/My Way
43	40	44	42	EVERCLEAR/My Way
43	40	44	42	EVERCLEAR/My Way
23	22	21	21	MURMUR'S A Di Da
23	22	21	21	SISTER SUE/Lullaby
30	24	30	30	SEMISONIC/Closing Time
30	24	30	30	NATALIE IMBRUGLIA/Wishing I Was There
31	24	22	24	HEATHER NOVA/London Rain...
31	24	22	24	BRIAN SETZER ORCH/Jump Live An' Wal
20	21	21	21	MICHELLE LEWIS/Nowhere And...
24	20	21	20	HARVEY DANGER/Ragdoll Sits
32	21	22	18	ANGUS/Snow On The Sahara
21	17	20	17	FASTBALL/The Way
27	15	16	16	EAGLE-EYE CHERRY/Save Tonight
16	12	14	14	MATCHBOX 20/Real World
12	14	12	12	JARS OF CLAY/Free Bands
31	41	31	11	ALANIS MORISSETTE/Uninvited
21	31	31	11	SHANIA TWAIN/You're Still The One
21	31	31	11	JOHN MELLENCAMP/Your Life Is Now

Alice @ 97.3 MARKET #4
KLLC/San Francisco (415) 765-4097
Kaplan/Stoeckel

PLAYS	3W	2W	1W	ARTIST/TITLE
44	44	44	44	SEMISONIC/Closing Time
43	43	44	44	TRAIN/Meet Virginia
44	43	44	44	DAVE MATTHEWS BAND/Stay (Wasting Time)
44	43	44	44	GOO GOO DOLLS/Sins
39	43	44	44	NATALIE IMBRUGLIA/Kind & Generous
44	44	44	44	BRIAN SETZER ORCH/Jump Live An' Wal
21	19	37	37	EVERYTHING/Hooch
29	21	27	31	GREEN DAY/Time Of Your Life...
30	21	21	21	FASTBALL/The Way
28	29	30	30	EVERCLEAR/My Way
27	28	29	30	ALANIS MORISSETTE/Uninvited
26	29	29	30	NAKED/Raining On The Sky
19	19	25	29	MATCHBOX 20/Real World
20	25	25	29	THIRD EYE BLIND/How's It Going To Be...
28	27	28	28	NATALIE IMBRUGLIA/Torn
14	20	27	27	FIONA APPLE/Never Is A Promise
37	41	30	27	SARAH McLACHLAN/Adia
20	22	25	25	SMASH MOUTH/Can't Get Enough...
10	12	21	21	CELINÉ DION/To Love You More
15	18	24	24	MICHELLE LEWIS/Nowhere And...
24	25	24	24	MASSIVE ATTACK/Teardrop
19	26	23	23	SMASHING PUMPKINS/Perfect
10	21	22	22	DES'REALIZE
20	20	21	21	FOO FIGHTERS/Walking After You
14	19	21	21	BARENAKED LADIES/One Week
25	21	21	21	PROPELLERHEADS/History Repeating
21	19	21	21	SIXPENCE...Kiss Me
12	11	13	26	MURMUR'S A Di Da
20	15	20	20	HOOTIE, J Will Wait
19	19	20	20	ANGUS/Snow On The Sahara

STAR 104.7 MARKET #5
WYXR/Philadelphia (610) 668-0750
Johnson/Ashtley

PLAYS	3W	2W	1W	ARTIST/TITLE
35	35	35	35	FASTBALL/The Way
35	35	34	34	NATALIE IMBRUGLIA/Torn
35	35	34	34	GOO GOO DOLLS/Sins
35	35	34	34	SHANIA TWAIN/You're Still The One
25	26	26	26	AEROSMITH/Don't Want To...
27	26	26	26	CELINÉ DION/To Love You More
23	25	25	25	JANET/Together Again
24	24	22	22	NATALIE IMBRUGLIA/Kind & Generous
24	24	22	22	NATALIE IMBRUGLIA/Kind & Generous
18	19	22	22	SARAH McLACHLAN/Adia
10	15	21	21	MATCHBOX 20/Real World
20	19	19	19	JENNIFER PAIGE/Crush
10	11	17	17	SAVAGE GARDEN/Truly Madly Deeply
16	16	15	15	BACKSTREET BOYS/It's Never Break...
15	16	15	15	HOOTIE, J Will Wait
15	16	15	15	SWIRL 360/Hey Now Now
26	23	14	14	BACKSTREET BOYS/As Long As You...
22	14	13	13	SAVAGE GARDEN/Truly Madly Deeply
17	12	12	12	FLEETWOOD MAC/Landslide
11	11	11	11	MATCHBOX 20/3am
10	10	11	11	EDWIN MCCAIN/It's Be
10	10	11	11	ELTON JOHN/Something About...
15	16	15	15	ISA LOEB/Do
10	9	8	8	SMASH MOUTH/Wakin' On The Sun
9	8	9	9	THIRD EYE BLIND/Semi-Charmed Life
9	8	9	9	PAULA COLE/Don't Want To Wait
8	7	7	7	LEARN HIMES/How Do I Live
8	7	7	7	BACKSTREET BOYS/Quit Playin' Jewels
8	7	7	7	DUNCAN SHEIK/Barely Breathing

MIX 102.9 MARKET #6
KDMX/Dallas (972) 991-1029
Steal/Thomas

PLAYS	3W	2W	1W	ARTIST/TITLE
64	67	67	67	GOO GOO DOLLS/Sins
66	62	61	65	NATALIE IMBRUGLIA/Torn
34	48	61	61	AEROSMITH/Don't Want To...
56	65	61	61	ALANIS MORISSETTE/Uninvited
66	64	64	64	MATCHBOX 20/3am
56	62	59	59	SHANIA TWAIN/You're Still The One
6	26	34	34	FAITH HILL/This Kiss
27	23	27	27	JENNIFER PAIGE/Crush
33	34	33	33	EDWIN MCCAIN/It's Be
17	23	28	28	EVERYTHING/Hooch
26	25	27	27	SEMISONIC/Closing Time
25	21	26	26	ATHENA/What I Don't Know
47	47	24	24	MATCHBOX 20/Real World
20	25	20	20	NATALIE IMBRUGLIA/Wishing I Was There
19	19	20	20	CARDIGANS/Love
19	19	20	20	SMASH MOUTH/Wakin' On The Sun
21	17	19	19	BARENAKED LADIES/One Week
19	20	19	19	SUGAR RAVY
14	16	18	18	ANGUS/Snow On The Sahara
18	21	20	20	FLEETWOOD MAC/Landslide
2	8	18	18	HOOTIE, J Will Wait
19	18	18	18	DUNCAN SHEIK/Barely Breathing
18	17	18	18	TONIC/You Could Only
26	14	17	17	BRIAN SETZER ORCH/Jump Live An' Wal
4	13	12	12	DAVE MATTHEWS BAND/Stay (Wasting Time)
1	1	1	1	SHERYL CROW/My Favorite Mistake

Q95.5 MARKET #7
WKQI/Detroit (248) 967-3750
O'Brien/London

PLAYS	3W	2W	1W	ARTIST/TITLE
56	51	49	56	EDWIN MCCAIN/It's Be
30	52	54	54	GREEN DAY/Time Of Your Life...
56	55	57	53	GOO GOO DOLLS/Sins
35	26	26	26	NATALIE IMBRUGLIA/Torn
53	54	54	54	MATCHBOX 20/Real World
53	54	54	54	SHANIA TWAIN/You're Still The One
55	54	51	51	FASTBALL/The Way
29	28	27	25	SAVAGE GARDEN/Truly Madly Deeply
8	26	25	25	FAITH HILL/This Kiss
13	19	24	25	ALANIS MORISSETTE/Uninvited
30	29	25	25	NATALIE IMBRUGLIA/Kind & Generous
31	29	25	25	AEROSMITH/Don't Want To...
17	25	25	25	HOOTIE, J Will Wait
28	23	21	21	SARAH McLACHLAN/Adia
22	22	22	22	SEMISONIC/Closing Time
18	18	20	22	CELINÉ DION/To Love You More
13	15	16	16	JENNIFER PAIGE/Crush
13	15	16	16	MATCHBOX 20/3am
11	13	16	16	BARENAKED LADIES/One Week
4	15	15	15	EAGLE-EYE CHERRY/Save Tonight
12	10	12	15	SMASH MOUTH/Can't Get Enough...
14	12	13	13	SAVAGE GARDEN/Truly Madly Deeply
18	14	13	14	WALLFLOWERS/One Headlight
14	13	14	14	NATALIE IMBRUGLIA/Wishing I Was There
12	12	12	12	ANGUS/Snow On The Sahara
7	12	12	12	CORRS New Love
6	12	12	12	EDNASWAP/Back On The Sun
1	1	1	1	JOHN MELLENCAMP/Your Life Is Now

MIX 102.3 FM MARKET #8
WROX/Washington (703) 886-3100
Kosbau/Parker

PLAYS	3W	2W	1W	ARTIST/TITLE
35	34	36	34	NATALIE IMBRUGLIA/Torn
34	34	34	34	MATCHBOX 20/3am
26	34	32	32	SHANIA TWAIN/You're Still The One
24	31	32	32	SARAH McLACHLAN/Adia
29	20	28	28	FASTBALL/The Way
6	23	26	26	HOOTIE, J Will Wait
7	23	26	26	FAITH HILL/This Kiss
20	23	25	25	SEMISONIC/Closing Time
6	25	29	29	BARENAKED LADIES/One Week
22	22	23	23	SUGAR RAVY
22	22	23	23	SISTER HAZEL/For You
22	20	21	22	EDWIN MCCAIN/It's Be
22	26	24	21	AEROSMITH/Don't Want To...
16	21	24	21	SAVAGE GARDEN/Truly Madly Deeply
25	23	21	20	NATALIE IMBRUGLIA/Kind & Generous
33	32	31	31	GOO GOO DOLLS/Sins
30	27	18	18	GREEN DAY/Time Of Your Life...
23	19	15	15	MATCHBOX 20/Real World
12	12	14	14	DUNCAN SHEIK/Barely Breathing
12	12	13	13	CHUMBAWAMBA/Tubthumping
16	12			



CAROL ARCHER

Smooth Jazz Sizzles In Sunshine State's Capital

□ Tallahassee, FL's WJZT is now No. 2 ... without the benefit of music research

In less than two years since its sign-on, WJZT/Tallahassee, FL has soared to second 12+ with a 7.8 and second 25-54 with better than an 11 share in the spring '98 book. This impressive accomplishment is even more amazing when one considers that the person responsible for the station's programming oversees four other stations in the market, doesn't have deep knowledge of NAC/Smooth Jazz music, and hasn't conducted any music tests.

How did Clear Channel's Tallahassee Dir./Prog. **Denny Alexander** do it? "A mutual friend who knew [then-Paxson corporate programmers] Alan Mason and John Frost put us together," he begins. "I had spent about three years with a Heritage Media Oldies station in Rochester, NY and had taken it, after a little ramp-up, from a nonperformer up to a consistently top-three-rated station for two years running. With Paxson's properties spread



Denny Alexander

all over Florida at the time, the main concern was to make sure the major markets in South Florida were well taken care of. It was a very large group, and they had to pay attention in all the right places. At the same time, they wanted to hire someone to take care of the Panhandle stations. John and Alan brought me in to 13 stations with eight different formats with instructions to turn them around.

"They said to me, 'You are one of us. We know a secret, which is that you don't have to know the music to program a radio station.' And it's true. With 13 stations, you can't be involved with the music to the degree you become a critic. What you're there to do is create good radio."

Since that time, of course, Paxson sold its radio holdings to Clear Channel. Alexander's focus became the new owner's five Tallahassee stations: Sports/Talk WNLS-AM, Country WTNT, Oldies WOKL, Modern Rock WXSX, and Hot AC WTPS. The Hot AC would later become WJZT. Explains Alexander, "The task was to look at the properties, which were a collection of stations owned by individuals. Many were affiliated with a large corporation for the first time. It was also a time when some of them had gone through their third or fourth sale, which can be devastating for people. The properties in Tallahassee had experienced five sales in seven years!

"I had to look at the five stations individually, devise a vision for each, and make sure, at the same time, that none of them sounded alike. Each had to be unique, and because of the philosophy we had, it was more like a 'circle the wagons' than a 'charge 'em' strategy.

We had to use flankers to set up a couple of the Tallahassee stations and then get to work. With Country and Oldies, only two of the properties were in the top five formats, and while they were strong, they were underperforming from a ratings and revenue standpoint. You'd think that we'd have the most popular formats, but it wasn't possible, because there are 15 viable signals in the market and 40 that are measured.

"Market research showed there's a great ethnic and intellectual mix in the market — there are four colleges, including Florida State and Florida A&M, and all their faculty and staffs — plus WJZT had a huge signal. This is also the state capital, with a 25% black population. There were, at the time, very big competing AC and Urban stations in the market doing double-digit shares. It would have been much too expensive to go after them from an offensive standpoint, plus we saw a hole for NAC/SJ that you could drive a truck through as a flanker. We thought we had a great mix of people who fit the NAC/SJ life group, rather than trying to shoehorn another format into the market. The decision to go NAC was deliberately thought out."

Unique And Relaxing Right From The Start

WTPS flipped to NAC/Smooth Jazz in October 1996. Alexander says, "WJZT was perfectly positioned against the AC and the Urban. With the signal, we were able to start without a handicap. When you are putting together any product, from shoes to radio stations, there are just a few things you need to know to build it for the people.

At the outset, we determined the need for the format, then we identified our target extremely well. We knew who these people were, and what they said they wanted was smooth jazz music. They said it was good, and they would try it. But that's all you can find out in the research. To go between the AC and the Urban, we used some of their vocal artists as comfort zones. They were stopping-off points for people trying the station for the first time, but were also tolerable to the smooth jazz listeners.

□

We have the same core artists as other stations, but it's a business of nuances. You must reflect your target, a point on which everyone agrees but doesn't always do.

□

□

Now that I'm here, looking over multiple stations, there's a fiduciary responsibility to make sure every 'i' is dotted and every 't' crossed, because these stations were bought a la carte, not as a sale-priced package. Each could have tremendous sales departments and sell without ratings, but it makes life so much easier if the ratings are good.

"This is a well-thought-out jazz station, in that we didn't do anything that pushed the envelope. We have the same core artists as other stations, but it's a business of nuances. You must reflect your market, a point on which everyone agrees but doesn't always do. To attract listeners, we started with a telemarketing campaign from Impact Target Marketing and billboards. Our slogan is 'Unique and relaxing ... Smooth Jazz 100.7.' We sound just the way you'd expect a Smooth Jazz station to sound, but with little, tiny changes to make it right for the Tallahassee market. The radio station has been slow and deliberate in building.

"As we've matured, we've grown and grown. That's been nice, because we didn't have the big curiosity spike some stations experience, where they have to do something to bring people back. One thing that contributed to our ability to get up and running with early success was that we had a whole group of radio stations to get the music to us and provide some infrastructure. There was the voice talent that I used and still use, like Billy Raven from WLVE (Love 94) Miami, and a talented midday person, Rebi. We did all the right things at the right time, and though it took a year to turn them around, four of our stations are in the top four!"

Perfecting The Music Mix

Economic considerations preclude the use of music testing for the time being, a fact that begs the question, how has Alexander been able to get the music right? "I knew that if I was able to find a base of 500 safe songs — and they couldn't really be cloned from another mar-

ket — that was the foundation. The vision was to use the strong library of songs and build the station from that, pattern it for the market, and know the target. You can know about the music, but if you don't know the target, you're in the wrong business. We needed to build a large enough constituency to be able to recruit when the day came for music research, plus the music needed to mature to the point that people had heard it enough times to be familiar with it.

"Currents are another thing. I listen very carefully to the promotional people. I take music calls for all our formats, but in smooth jazz I really enjoy those Monday calls. The folks are friendly, and so professional and passionate! They are great people. I love talking with them, then I stack up the tracks they're hearing and listen very seriously to the music. I make no pretense to know what is a hit or is not. I am, admittedly, slower to add music, particularly in my higher-rotation categories. On the feature *Fresh Tracks*, we try out records we're considering on the audience. We totally discount the feedback we get, but we learn the dynamic range of 'like' and 'don't like.'

"On any Wednesday I probably look at a half-dozen records. Because we rotate records so slowly in this format, I want to give listeners a chance to get passionate about a song. Getting an add here is about a certain smooth jazz texture, fitting the general feel of this audience. You know your audience, you know your target. I don't pretend I know what they know for them; I know what they want."

Programming any radio station is a great success is an enormous challenge, but programming five is possible for Alexander because of the work ethic formed during his tenure with New City, a company, he says, "that made everything available to everyone. The resources — speakers, classes, learning new ways of doing business — were made available to anyone in the company with the ambition to learn them and use them.

"I did a lot of homework there and it was the best schooling I got. It taught me strategic discipline, marketing, and focus. I delegate because I have to, but I feel guilty if anything is left undone. Now that I'm here, looking over multiple stations, there's a fiduciary responsibility to make sure every 'i' is dotted and every 't' crossed, because these stations were bought a la carte, not as a sale-priced package. Each could have tremendous sales departments and sell without ratings, but it makes life so much easier if the ratings are good."



BONNIE HANGS WITH HER BUDS — When Bonnie Raitt (third from l) played Colorado's Red Rocks, her friends from Jones Radio Network didn't hesitate to show up and greet her backstage. Here she is with Jones staffers (l to r) Rich Bryan, J. J. McKay, Laurie Cobb (a.k.a. Lynn Hughes), Marty Lenz, John Holiday, and Cheri Marquart. Lenz and Cobb also hold regular shifts on KHIH/Denver, while Marquart doubles as the station's MD.

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	2	2	1	LEE RITENOUR Ooh-Yeah (I.E./Verve)	1050	1023	980	910	50/0
4	4	4	2	MARC ANTOINE Sunland (GRP)	989	929	843	821	49/0
1	1	1	3	STEVE COLE When I Think Of You (Bluemoon/Atlantic)	940	1027	1007	1001	46/0
2	3	3	4	FOURPLAY Still The One (Warner Bros.)	866	938	926	952	45/0
12	8	7	5	SOUL BALLET Blu Girl (Countdown/Unity)	786	658	630	569	47/1
10	6	5	6	JIM BRICKMAN /DAVE KOZ Partners In Crime (Windham Hill)	738	700	642	594	46/0
9	7	6	7	LUTHER VANDROSS I Know (LV/Virgin)	679	660	634	598	49/2
5	5	8	8	KENNY G Baby G (Arista)	583	599	656	786	38/0
20	16	12	9	BONEY JAMES Innocence (Warner Bros.)	557	526	473	442	44/0
18	14	14	10	DOWN TO THE BONE Staten Island Groove (Nu Groove)	525	518	503	444	40/0
13	11	11	11	RONAN HARDIMAN Love Song (Philips)	522	533	541	564	37/0
21	18	16	12	CHUCK LOEB Beneath The Light (Shanachie)	495	473	442	398	43/0
23	21	19	13	GEORGE BENSON Fly By Night (GRP)	485	444	398	383	47/2
17	17	17	14	PEACE OF MIND Peace Of Mind (Nu Groove)	485	466	445	447	40/1
11	13	13	15	CHRIS STANDRING Cool Shades (Instinct)	463	523	523	593	38/0
8	10	9	16	GEORGE BENSON Standing Together (GRP)	450	559	561	621	38/0
7	9	10	17	KIM WATERS Nightfall (Shanachie)	450	539	565	647	34/0
22	20	20	18	JOE MCBRIDE Midnight In Madrid (Heads Up)	441	426	406	393	40/2
15	15	15	19	PAUL HARDCASTLE Shelbi (JVC/JMI)	439	514	482	518	34/0
BREAKER			20	BRIAN BROMBERG Hero (Zebra)	403	372	310	223	44/3
BREAKER			21	KEIKO MATSUI Forever, Forever (Countdown/Unity)	401	379	303	249	38/2
28	25	22	22	MARILYN SCOTT The Look Of Love (Warner Bros.)	385	377	327	308	33/0
—	—	28	23	BRIAN MCKNIGHT Anytime (Motown)	354	303	249	262	26/1
6	12	18	24	GREGG KARUKAS Blue Touch (I.E./Verve)	316	457	534	677	30/0
DEBUT			25	GABRIELA ANDERS Fire Of Love (Warner Bros.)	315	214	84	32	27/2
30	—	27	26	ED HAMILTON Fly Like An Eagle (Shanachie)	310	317	287	280	34/1
25	24	26	27	JOYCE COOLING Imagine That (Heads Up)	286	328	343	351	31/0
14	19	25	28	FOUR 80 EAST Eastside (Cargo/MCA)	282	341	421	540	29/0
29	28	29	29	SIMPLY RED Mellow My Mind (EastWest/EEG)	271	296	302	303	22/0
19	22	23	30	CANDY DULFER Smooth (N2K Encoded Music)	269	374	391	443	27/0

This chart reflects airplay from August 19-25. Songs ranked by total plays. Highlighted songs indicate Breaker. 52 NAC reporters. 49 current playlists. © 1998, R&R Inc.

BREAKERS

BRIAN BROMBERG
Hero (Zebra)

TOTAL PLAYS/INCREASE: 403/31
TOTAL STATIONS/ADDS: 44/3
CHART: 20

KEIKO MATSUI

Forever, Forever (Countdown/Unity)

TOTAL PLAYS/INCREASE: 401/22
TOTAL STATIONS/ADDS: 38/2
CHART: 21

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ERIC MARIENTHAL Here In My Heart (I.E./Verve)	18
CRAIG CHAQUICO & RUSS FREEMAN Riders... (Windham Hill Jazz)	14
RICK BRAUN Hollywood & Vine (Atlantic)	11
WALTER BEASLEY I Feel You (Shanachie)	9
JEFF LORBER Watching The Sun Set (Zebra)	6
VESTA Somebody For Me (I.E./Verve)	5
BRIAN BROMBERG Hero (Zebra)	3
GRANT GEISSMAN Did I Save? (Higher Octave)	3
JK Off The Hook (Verve)	3
JOHN TESH /DALIA Mother I Miss You (GTSP/Mercury)	3
RAMSEY LEWIS Love Serenade (GRP)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RICK BRAUN Hollywood & Vine (Atlantic)	+204
SOUL BALLET Blu Girl (Countdown/Unity)	+128
GABRIELA ANDERS Fire Of Love (Warner Bros.)	+101
VESTA Somebody For Me (I.E./Motown)	+73
BRYAN SAVAGE Soul Temptation (Higher Octave)	+68
GRANT GEISSMAN Did I Save? (Higher Octave)	+62
MARC ANTOINE Sunland (GRP)	+60
BRIAN MCKNIGHT Anytime (Motown)	+51
FATBURGER Spice (Shanachie)	+45
OPEN DOOR The Curved Sky (Helicon)	+44

Breakers: Songs registering 400 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

NEW & ACTIVE

BRYAN SAVAGE Soul Temptation (Higher Octave)
Total Plays: 254, Total Stations: 24, Adds: 0

FATBURGER Spice (Shanachie)
Total Plays: 247, Total Stations: 26, Adds: 2

RICK BRAUN Hollywood & Vine (Atlantic)
Total Plays: 236, Total Stations: 40, Adds: 11

KHANI COLE You've Made Me So Very Happy (Fahrenheit)
Total Plays: 217, Total Stations: 19, Adds: 0

GRANT GEISSMAN Did I Save? (Higher Octave)
Total Plays: 195, Total Stations: 21, Adds: 3

OPEN DOOR The Curved Sky (Helicon)
Total Plays: 193, Total Stations: 19, Adds: 0

JONATHAN BUTLER New Life (N2K Encoded Music)
Total Plays: 182, Total Stations: 19, Adds: 1

ALFONZO BLACKWELL Passion (Street Life/All American)
Total Plays: 181, Total Stations: 19, Adds: 1

CRAIG CHAQUICO Holding Back The Years (Higher Octave)
Total Plays: 138, Total Stations: 13, Adds: 1

GINO VANNELLI Slow Love (Verve Forecast)
Total Plays: 124, Total Stations: 11, Adds: 0

SHAHIN & SEPEHR Cafe L.A. (Higher Octave)
Total Plays: 119, Total Stations: 12, Adds: 0

DOWN TO THE BONE Brooklyn Heights (Nu Groove)
Total Plays: 92, Total Stations: 11, Adds: 0

VESTA Somebody For Me (I.E./Verve)
Total Plays: 73, Total Stations: 9, Adds: 5

BRIAN CULBERTSON Straight To The Heart (Bluemoon/Atlantic)
Total Plays: 73, Total Stations: 6, Adds: 1

JEFF LORBER Watching The Sun Set (Zebra)
Total Plays: 69, Total Stations: 15, Adds: 6

Songs ranked by total plays

LEE RITENOUR #1? "OOH-YEAH!"

THIS IS LOVE
#1 album R&R NAC albums chart
#1 album Gavin Smooth Jazz Chart

"OOH-YEAH!"
#1 track R&R NAC tracks chart



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3W	2W	1W	TW	ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	± PLAYS	EMPHASIS TRACKS (PLAYS)
4	1	1	1	LEE RITENOUR	This Is Love	(I.E./Verve)	1089	+29	"Ooh-Yeah" (1050) "Dream" (18)
5	5	5	2	MARC ANTOINE	Madrid	(GRP)	998	+61	"Sunland" (989) "Saravana" (9)
2	2	2	3	STEVE COLE	Stay Awhile	(Bluemoon/Atlantic)	948	-87	"Think" (940) "Again" (8)
1	3	3	4	GEORGE BENSON	Standing Together	(GRP)	947	-67	"Fly" (485) "Standing" (450)
3	4	4	5	FOURPLAY 4		(Warner Bros.)	882	-75	"Still" (866) "Vest" (16)
12	9	8	6	SOUL BALLET	Trip The Night Fantastic	(Countdown/Unity)	786	+128	"Blu" (786)
9	7	6	7	JIM BRICKMAN	Visions Of Love	(Windham Hill)	754	+44	"Partners" (738) "Heart" (16)
10	8	7	8	LUTHER VANDROSS	I Know	(LV/Virgin)	695	+35	"Know" (679) "Human" (16)
15	11	10	9	DOWN TO THE BONE	From Manhattan To Staten	(Nu Groove)	617	+17	"Staten" (525) "Brooklyn" (92)
18	15	11	10	BONEY JAMES	Sweet Thing	(Warner Bros.)	602	+18	"Innocence" (557) "Good" (27)
6	6	9	11	KENNY G	Greatest Hits	(Arista)	583	-24	"Baby" (583)
21	16	15	12	CHUCK LOEB	The Moon, The Stars...	(Shanachie)	527	+8	"Beneath" (495) "Just" (22)
13	13	13	13	RONAN HARDIMAN	Solas	(Philips)	522	-11	"Love" (522)
20	18	18	14	PEACE OF MIND	Journey To...	(Nu Groove)	485	+19	"Peace" (485)
28	26	19	15	KEIKO MATSUI	Full Moon And The Shrine	(Countdown/Unity)	481	+25	"Forever" (401) "Steps" (45)
22	20	20	16	JOE MCBRIDE	Double Take	(Heads Up)	465	+15	"Madrid" (441) "Greenville" (17)
11	14	14	17	CHRIS STANDRING	Velvet	(Instinct)	463	-60	"Shades" (463)
29	24	21	18	BRIAN BROMBERG	You Know That Feeling	(Zebra)	451	+20	"Hero" (403) "Fireplace" (28)
8	12	12	19	KIM WATERS	Love's Melody	(Shanachie)	450	-89	"Nightfall" (450)
16	17	17	20	PAUL HARDCASTLE	Cover To Cover	(JVC/JMI)	439	-75	"Shelbi" (439)
23	22	22	21	MARILYN SCOTT	Avenues Of Love	(Warner Bros.)	428	+2	"Look" (385) "Avenida" (18)
7	10	16	22	GREGG KARUKAS	Blue Touch	(I.E./Verve)	376	-142	"Blue" (316) "Havana" (26)
14	19	23	23	FOUR 80 EAST	The Album	(Cargo/MCA)	366	-36	"Eastside" (282) "Table" (69)
—	—	29	24	BRIAN MCKNIGHT	Anytime	(Mercury)	354	+51	"Anytime" (354)
—	—	28	25	BRYAN SAVAGE	Soul Temptation	(Higher Octave)	345	+7	"Temptation" (254) "Kaleidoscope" (91)
—	29	27	26	ED HAMILTON	Groovology	(Shanachie)	330	-8	"Fly" (310) "Way" (15)
DEBUT	—	—	27	GABRIELA ANDERS	Wanting	(Warner Bros.)	315	+101	"Fire" (315)
25	25	25	28	JOYCE COOLING	Playing It Cool	(Heads Up)	303	-57	"Imagine" (286) "South" (11)
DEBUT	—	—	29	FATTBURGER	Sugar	(Shanachie)	294	+37	"Spice" (247) "Honey" (30)
19	21	24	30	CANDY DULFER	For The Love Of You	(N2K Encoded Music)	277	-105	"Smooth" (269) "You" (8)

MOST ADDED

ARTIST	TITLE	LABEL(S)	ADDS
ERIC MARIENTHAL	Walk Tall	(I.E./Verve)	18
CRAG CHAUNCO & R. FREEMAN	From...	(Windham Hill Jazz)	14
RICK BRAUN	Full Stride	(Atlantic)	11
WALTER BEASLEY	For Your Pleasure	(Shanachie)	9
JEFF LORBER	Watching The Sun Set	(Zebra)	6
VESTA	Relationships	(I.E./Verve)	5
BRIAN BROMBERG	You Know That Feeling	(Zebra)	3
GRANT GEISSMAN	In With The Out Crowd	(Higher Octave)	3

MOST INCREASED PLAYS

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
RICK BRAUN	Full Stride	(Atlantic)	+204
SOUL BALLET	Trip The Night...	(Countdown/Unity)	+128
GABRIELA ANDERS	Wanting	(Warner Bros.)	+101
VESTA	Relationships	(I.E./Verve)	+73
GRANT GEISSMAN	In With The Out Crowd	(Higher Octave)	+62
MARC ANTOINE	Madrid	(GRP)	+61
BRIAN MCKNIGHT	Anytime	(Mercury)	+51
JIM BRICKMAN	Visions Of Love	(Windham Hill)	+44
OPEN DOOR	North From Riverside	(Helicon)	+44
RICKY JONES	Ricky Jones	(Cherry/Universal)	+38
FATTBURGER	Sugar	(Shanachie)	+37
JEFF LORBER	Watching The Sun Set	(Zebra)	+37
LUTHER VANDROSS	I Know	(LV/Virgin)	+35
LEE RITENOUR	This Is Love	(I.E./Verve)	+29
KEIKO MATSUI	Full Moon And...	(Countdown/Unity)	+25

This chart reflects airplay from August 19-25. Albums ranked by total plays, with plays from all cuts from an album combined. 52 NAC reporters. 49 current playlists. © 1998, R&R Inc.

NAC NOTES By Carol Archer

I.e. music's hot with a Double No. 1 on Lee Ritenour's CD *This Is Love* and its lead track, "Ooh-Yeah." Not only that, the immensely appealing debut track from Eric Marienthal's *Walk Tall*, "Here In My Heart," is wa-aay Most Added, with 18 of our reporters taking him to heart out of the box. Vesta's "Somebody For Me" is also among the Most Added.

In its second week of release, Rick Braun's "Hollywood & Vine" (Atlantic) is so strong that 77% of the reporting panel is already playing it. This great track picked up 11 new adds this week and earned top Most Increased status, too, with +204 plays.

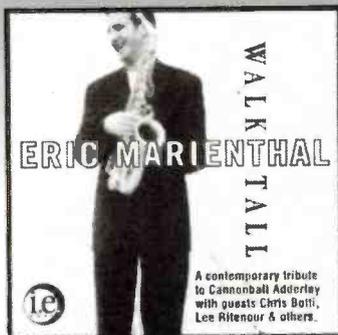
Also among those Most Added is Walter Beasley's "I Feel You" (Shanachie), which has nine stations coming aboard; Jeff Lorber's "Watching The Sun Set" (Zebra) has six, including powerhouse WNUA/Chicago (an add made all the more meaningful considering that 'NUA's current list is under 30 titles!).

KTWV/L.A., which never played "Still The One," embraced the edit of Fourplay's "Vest Pocket" (Warner Bros.), making it The Wave's sole add this week, joining KKSF/SF in their early support of the track. With the confidence of these format titans behind it, look for the track to be the next single.

Soul Ballet's "Blu Girl" (Countdown/Unity) moved into our top five — 7-5* — and is demonstrating strong momentum with an increase of 128 plays. The Unity family can proudly claim Keiko Matsui's "Forever, Forever" (21*/Breaker) this week, too.

I really like Wayman Tisdale's "Breakfast With Tiffany" (Atlantic) for its smooth groove, lovely melody, and keyboard flourishes courtesy of Brian Culbertson. Additionally, as hoped, Grant Geissman's CD *In With The Out Crowd* (Higher Octave) is sensational and deep — including the soulful grooves of the title track.

#1 Most Added!

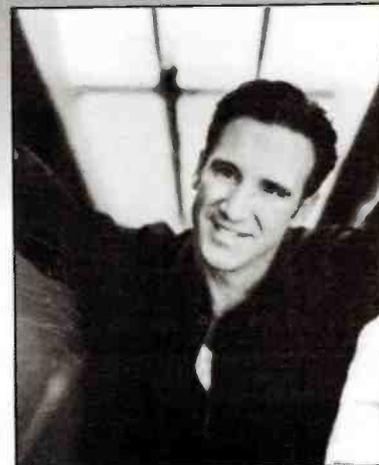


ERIC MARIENTHAL

"Here In My Heart"

from the upcoming album *Walk Tall*

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- 09/05 Dayton, OH Riverbend Arts Complex
- 09/19 Fresno, CA China Town Jazz Fest
- 10/02 San Diego, CA 4th & B
- 10/12 Boston, MA Sculler's
- 10/16 Schenectady, NY Van Dyck Restaurant
- 10/17 Rehoboth, DE Rehoboth Beach Jazz Festival



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NAC/SMOOTH JAZZ REPORTERS

September 4, 1998 R&R • 157

Stations and their adds by track listed alphabetically by market

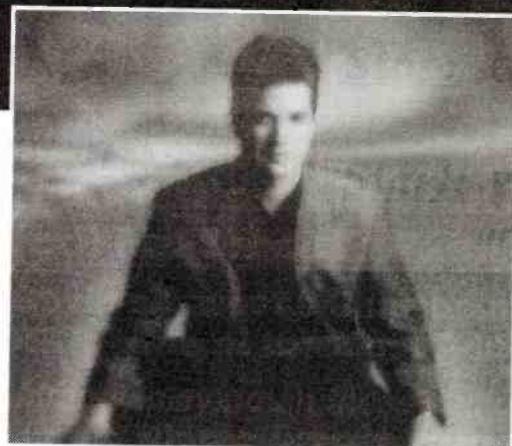
<p>WHRL/Albany, NY OM/PD: Brant Curtiss GRANT GEISSMAN "Save?" RICK BRAUN "Hollywood" PAUL HOWARDS "Decadence"</p>	<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble BOB JAMES "Hook" ERIC MARIENTHAL "Heart"</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart FOURPLAY "Vest"</p>	<p>WQCD/New York, NY PD: John Mullen MD: Rick Laboy PEABO BRYSON "Heart"</p>	<p>KCLC/St. Charles, MO PD: Rich Reigert MD: Chris Kurtz JK "Hook" GEORGE BENSON "Fly" RILEY WELLESON "When" VESTA "Somebody" RICK BRAUN "Hollywood" RICKY JONES "Lost" MARCUS JOHNSON "Neck" BOB JAMES "Hook" CHAQUICO & FREEMAN "Riders" ERIC MARIENTHAL "Heart"</p>	<p>KWJZ/Seattle, WA PD/MD: Carol Handley JK "Hook" ERIC MARIENTHAL "Heart"</p>
<p>KNK/Anchorage, AK GM/PD: Dean Williams MD: John Clarke BODAY "Touch" MARS LASAR "Free" BRIAN CULBERTSON "Straight" CHAKA KHAN "You" JEFF LORBER "Watching" RANDY CRAWFORD "Breaking" RIPPING TONS "Seven"</p>	<p>WZJZ/Columbus, OH PD/MD: Bill Harman GEDRGE BENSON "Fly" GRANT GEISSMAN "Save?" JEFF LORBER "Watching" VESTA "Somebody"</p>	<p>WLVE/Miami, FL PD: Bret Michael MD: Mark Taylor No Adds</p>	<p>WJCD/Norfolk, VA OM/PD: Maxine Todd MD: Larry Hollowell JOHN TESH F/DALIA "Mother"</p>	<p>KBZN/Salt Lake City, UT PD: Rob Riesen CHAQUICO & FREEMAN "Riders" RICK BRAUN "Hollywood"</p>	<p>WHCD/Syracuse, NY PD: Butch Charles APD/MD: Kenny Dees VESTA "Somebody" JOHN TESH F/DALIA "Mother" FATTBURGER "Spice"</p>
<p>WJZF/Atlanta, GA PD/MD: Mark Edwards JOE MCBRIDE "Madrid" KEIKO MATSUI "Forever"</p>	<p>JRN/Denver, CO PD: Steve Hibbard MD: Greg Allen PEACE OF MIND "Peace" KEIKO MATSUI "Forever" CHAQUICO & FREEMAN "Riders" CHAKA KHAN "You"</p>	<p>WJZI/Milwaukee, WI PD: Chris Moreau LUTHER VANDROSS "Know" RICK BRAUN "Hollywood" CHAQUICO & FREEMAN "Riders"</p>	<p>KTNT/Oklahoma City, OK PD: Steve English MD: Stephanie Stewart BRIAN BROMBERG "Hero" RICK BRAUN "Hollywood" FATTBURGER "Spice" RANDY CRAWFORD "Breaking" JESSE COOK "Avocado"</p>	<p>KCJZ/San Antonio, TX PD: Norm Miller WALTER BEASLEY "Feel" ERIC MARIENTHAL "Heart"</p>	<p>WJZT/Tallahassee, FL PD: Denny Alexander GABRIELA ANDERS "Fire" GRANT GEISSMAN "Save?" RICK BRAUN "Hollywood" JEFF CAMPBELL "Much"</p>
<p>KAJZ/Austin, TX PD: Ted Carson MD: Candace Andrews GABRIELA ANDERS "Fire"</p>	<p>KHIH/Denver, CO PD: Becky Taylor MD: Cheri Marquart WALTER BEASLEY "Feel" ERIC MARIENTHAL "Heart"</p>	<p>KMJZ/Minneapolis, MN PD: Rob Moore WALTER BEASLEY "Feel" VESTA "Somebody" ERIC MARIENTHAL "Heart" FOUR-80 EAST "Table"</p>	<p>WLOQ/Orlando, FL PD: Bill Wise MD: Lee Hogan SWINGERHEAD "Strip" LISA LAUREN "Can't" ACOUSTIC ALCHEMY "Passion" CHAQUICO & FREEMAN "Riders"</p>	<p>KIFM/San Diego, CA APD/MD: Kelly Cole DUNCAN MILLAR "Ray" JONATHAN BUTLER "New" CHAQUICO & FREEMAN "Riders" ERIC MARIENTHAL "Heart"</p>	<p>WSJT/Tampa, FL PD/MD: Ross Block ERIC MARIENTHAL "Heart" RAMSEY LEWIS "Serenade"</p>
<p>KSMJ/Bakersfield, CA PD/MD: Joel Widdows No Adds</p>	<p>WVMV/Detroit, MI PD: Tom Stecker MD: Sandy Kovach ED HAMILTON "Fly"</p>	<p>KSBR/Mission Viejo, CA OM: Terry Wedel MD: Judy Davila JK "Hook" BRIAN CULBERTSON "Backroom"</p>	<p>WJZZ/Philadelphia, PA PD: Ann Gress MD: Michael Tozzi No Adds</p>	<p>KBLX/San Francisco, CA PD: Kevin Brown MD: Ken Glaser SOUL BALLET "Blu"</p>	<p>WJZW/Washington, DC PD: Kenny King WALTER BEASLEY "Feel" ERIC MARIENTHAL "Heart"</p>
<p>WSJZ/Boston, MA PD/MD: Shirley Maldonado BRIAN BROMBERG "Hero" ERIC MARIENTHAL "Heart" WALTER BEASLEY "Feel"</p>	<p>WGUF/Ft. Myers, FL PD/MD: John Conrad RICK BRAUN "Hollywood" JEFF LORBER "Watching" CHAQUICO & FREEMAN "Riders"</p>	<p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff CRAIG CHAQUICO "Holding" CHAQUICO & FREEMAN "Riders" RICHARD ELLIOT "Here" JEFF LORBER "Watching" ERIC MARIENTHAL "Heart" JIMMY SOMMERS "How" JOHN TESH F/DALIA "Mother" VESTA "Somebody" RICK BRAUN "Hollywood"</p>	<p>KYOT/Phoenix, AZ PD/MD: Nick Francis No Adds</p>	<p>KKSF/San Francisco, CA PD: Paul Goldstein APD: Roger Coryell MD: Blake Lawrence WALTER BEASLEY "Feel"</p>	<p>KWSJ/Wichita, KS OM: Dennis Kinkaid PD: Nancy Johnson MD: Dallas Scott RICK BRAUN "Hollywood" JEFF LORBER "Watching"</p>
<p>WCCJ/Charlotte, NC PD/MD: Greg Morgan ALFONZO BLACKWELL "Passion" RACHEL Z "Head" ERIC MARIENTHAL "Heart"</p>	<p>KEZL/Fresno, CA PD/MD: Mike Vasquez ERIC MARIENTHAL "Heart" WALTER BEASLEY "Feel"</p>	<p>KXDC/Monterey, CA PD/MD: Scott O'Brien RACHEL Z "Head" CHAQUICO & FREEMAN "Riders" ERIC MARIENTHAL "Heart" RAMSEY LEWIS "Serenade"</p>	<p>WJZZ/Pittsburgh, PA PD: Carl Anderson MD: Herschel RICK BRAUN "Hollywood"</p>	<p>KMGQ/Santa Barbara, CA APD/MD: Steve Bauer RICHARD ELLIOT "Here" ERIC MARIENTHAL "Heart" CHAQUICO & FREEMAN "Riders" RAMSEY LEWIS "Serenade" MARCUS JOHNSON "Neck"</p>	<p>52 Total Reporters 51 Current Reporters 49 Current Playlists</p>
<p>WNUA/Chicago, IL VP/Prog: Paul Goldstein APD/MD: Steve Stiles WALTER BEASLEY "Feel" BRIAN BROMBERG "Hero" JEFF LORBER "Watching"</p>	<p>WFSJ/Jacksonville, FL PD: Hank Dole APD/MD: Craig Williams CHAQUICO & FREEMAN "Riders"</p>	<p>WVCO/Myrtle Beach, SC OM/PD: Earl Taylor No Adds</p>	<p>WSMJ/Richmond, VA PD/MD: Tommy Fleming LUTHER VANDROSS "Know" ERIC MARIENTHAL "Heart" CHAQUICO & FREEMAN "Riders" RAMSEY LEWIS "Serenade" MARCUS JOHNSON "Neck"</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot MD: Rob Singleton RICK BRAUN "Hollywood" BOB MAMET "29th"</p>	<p>Did Not Report, Playlist Frozen (2): KOAI/Dallas, TX KKJZ/Portland, OR</p>
<p>WVAE/Cincinnati, OH OM: T.J. Holland APD/MD: Steve Wiersman ERIC MARIENTHAL "Heart" CHAQUICO & FREEMAN "Riders"</p>	<p>KCIY/Kansas City, MO PD/MD: Bob Miller JOE MCBRIDE "Madrid" BRIAN MCKNIGHT "Anytime" ERIC MARIENTHAL "Heart" WALTER BEASLEY "Feel" CHAQUICO & FREEMAN "Riders"</p>	<p>KSSJ/Sacramento, CA Station Mgr.: Steve Williams APD/MD: Ken Jones No Adds</p>	<p>KSSJ/Sacramento, CA Station Mgr.: Steve Williams APD/MD: Ken Jones No Adds</p>	<p>Did Not Report For Two Consecutive Weeks, Data Not Used (1): WEZL/Lafayette, IN</p>	<p>No Longer A Reporter (1): KOAS/Tulsa, OK</p>

GIL PARRIS

Tracks:
(edits) It's a Lie/Starting Over
(cd) Mr. Smooth/Rainy Night In Georgia
Gavin six weeks Chartbound
R&R - One of the Most Added 8/14 issue

Already playing on these stations:
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MARKET #1
WDCO/New York
 (212) 352-1019
 Mullen/Laboy

CD 1019
 OFF ANNIVERSARY

PLAYS	3W	2W	1W	ARTIST/TITLE
20	31	32	34	STEVE COLE/When I Think Of You
32	33	33	33	MARC ANTONIO/Sunland
33	32	33	33	KIM WATERS/Nightfall
33	32	34	34	LEE RITENOUR/Oh-Yeah
22	24	24	24	GEORGE BENSON/Standing Together
24	24	24	24	LUTHER VANDROSS/One
24	24	24	24	ALFONZO BLACKWELL/Passion
24	24	24	24	BRIAN BROMBERG/Hero
24	24	24	24	KEIKO MATSU/Toward The Sunrise
24	24	24	24	CHRIS STANDRING/Cool Shades
24	24	24	24	PEABO BRYSON/My Heart Belongs...

MARKET #2
KTWV/Los Angeles
 (310) 840-7180
 Brodie/Stewart

THE WAVE
 94.7 KTWV

PLAYS	3W	2W	1W	ARTIST/TITLE
12	16	19	22	AVENUE BLUE/Seventh Heaven
21	20	21	21	STEVE COLE/When I Think Of You
20	22	22	22	CANDY DULFER/Smooth
13	16	15	20	PEACE OF MIND/Peace Of Mind
20	19	20	20	LEE RITENOUR/Oh-Yeah
13	21	20	20	BRICKMAN F/KOZ/Partners In Crime
12	11	11	11	DOWN TO THE BONE/Staten Island Groove
20	21	20	20	BOB JAMES/Love Is Where
4	17	17	17	SHAKATA/Walk In The Night
16	18	17	17	DOWN TO THE BONE/Staten Island Groove
14	17	17	17	SOUL BALLET/Big Girl
4	16	17	17	GRANT GEISSMAN/Did I Save?
12	14	14	14	MARC ANTONIO/Sunland
5	16	16	16	RAMSEY LEWIS/Innocence
15	15	15	15	LOUIE SCHEIDT/Satin Dreams
12	14	14	14	JONATHAN BUTLER/Dancing On The Shore
13	16	13	13	BRIAN SAVAGE/Soul Temptation
15	11	12	13	GEORGE BENSON/By Night
11	10	11	11	BRIAN MCKNIGHT/Anytime
12	13	12	12	KIM WATERS/Nightfall
11	11	11	11	BRIAN BROMBERG/Hero
11	11	11	11	GEORGE BENSON/Standing Together
10	12	11	11	CECE WINANS/What About You
9	10	10	10	LUTHER VANDROSS/One
8	11	11	11	RICK BRAUN/Hollywood & Vine
10	10	10	10	ERIC CLAPTON/My Father's Eyes
11	10	10	10	MARIAH CAREY/My All
11	11	11	11	RONAN HARDIMAN/Love Song
6	5	7	8	CRAIG CHAQUICO/Holding Back...
5	7	8	8	FOURPLAY/Vest Pocket

MARKET #3
WNWA/Chicago
 (312) 645-9550
 Kaake/Stiles

WNWA 95.5
 Smooth Jazz

PLAYS	3W	2W	1W	ARTIST/TITLE
21	24	22	25	MARC ANTONIO/Sunland
20	22	22	23	LEE RITENOUR/Oh-Yeah
4	15	13	22	KIM WATERS/Nightfall
23	23	24	21	KENNY G/Baby G
21	21	18	20	FOUR 80 EAST/Eastside
20	21	21	20	FOURPLAY/Still The One
18	20	19	19	SOUL BALLET/Big Girl
21	22	19	19	CHUCK LOEB/Beneath The Light
24	22	19	19	RAMSEY LEWIS/Love Serenade
19	20	19	19	STEVE COLE/When I Think Of You
24	23	19	19	DOWN TO THE BONE/Staten Island Groove
17	20	18	17	BOB JAMES/Innocence
16	14	16	16	LUTHER VANDROSS/One
24	22	19	19	ED HAMILTON/My Like An Eagle
15	15	17	16	DAKOTA MOON/Promise I Make
16	15	15	16	BABYFACE & DES'REE/Fire
20	18	15	15	BRICKMAN F/KOZ/Partners In Crime
12	13	15	15	GEORGE BENSON/By Night
10	10	13	11	BRIAN HUGHES/One 2 One
10	8	9	9	PEACE OF MIND/Peace Of Mind
12	11	11	11	CHRIS STANDRING/Cool Shades
7	4	6	6	CANDY DULFER/Smooth
12	12	7	6	BRIAN BROMBERG/Hero
6	3	3	3	GEORGE BENSON/Standing Together
-	-	-	-	WALTER BEASLEY/Feel You
-	-	-	-	BRIAN BROMBERG/Hero
-	-	-	-	JEFF LORBER/Watching The Sun Set

MARKET #4
KBLX/San Francisco
 (415) 264-1029
 Brown/Glasser

KBLX 102.9 FM
 Smooth Jazz

PLAYS	3W	2W	1W	ARTIST/TITLE
14	14	15	15	FOUR 80 EAST/One
13	13	14	14	FOURPLAY/Still The One
13	13	14	14	LEE RITENOUR/Oh-Yeah
11	12	14	14	LUTHER VANDROSS/One
15	15	14	13	PAMELA WILLIAMS/Escapes To Paradise
10	10	11	11	BRIAN BROMBERG/Hero
11	11	11	11	CHRIS STANDRING/Cool Shades
8	9	10	10	GEORGE BENSON/Poquito Spanish
11	11	10	10	BOB JAMES/Innocence
10	10	10	10	CANDY DULFER/Smooth
8	9	9	9	JOE MCBRIDE/Midnight In Madrid
6	6	6	6	RAMSEY LEWIS/Innocence
7	9	9	9	KIRK WHALUM/All I Need
6	7	8	8	RYAN SAUSAGE/Soul Temptation
8	8	8	8	RAMSEY LEWIS/Innocence
8	8	8	8	GREGG KARUKAS/Blue Touch
7	7	7	7	AVENUE BLUE/Seventh Heaven
7	7	7	7	MARILENE SCOTT/Staring To Fall
7	7	7	7	LONNIE LISTON SMITH/Quiet Moments
7	7	7	7	JOYCE COOLING/Imagine That
7	7	7	7	PEACE OF MIND/Peace Of Mind
7	7	7	7	KENNY G/Baby G
7	7	7	7	GEORGE HOWARD/You Caught Me...
7	7	7	7	FATBURGER/Spice
7	7	7	7	JOE MCBRIDE/Midnight In Madrid
7	7	7	7	KEITH ROBINSON/It's Me Love You
7	7	7	7	JONATHAN BUTLER/Dancing On The Shore
3	7	7	7	JEFF LORBER/Watching The Sun Set

MARKET #4
KKSF/San Francisco
 (415) 975-5555
 Goldstein/Lawrence

103.7 KKSF
 Smooth Jazz

PLAYS	3W	2W	1W	ARTIST/TITLE
22	23	23	23	BOB JAMES/Innocence
15	23	23	23	SOUL BALLET/Big Girl
16	22	22	22	GEORGE BENSON/By Night
14	16	22	22	BRIAN BROMBERG/Hero
24	23	21	21	STEVE COLE/When I Think Of You
23	24	24	24	PAUL HARDCASTLE/Sheila
17	16	16	16	CHRIS STANDRING/Cool Shades
9	10	16	16	BRIAN HUGHES/One 2 One
14	13	15	15	MARC ANTONIO/Sunland
10	13	15	15	B-TRIPE/Sometimes
16	14	15	15	LEE RITENOUR/Oh-Yeah
13	13	14	14	ED HAMILTON/My Like An Eagle
13	13	14	14	RICK BRAUN/Hollywood & Vine
22	13	13	13	BRICKMAN F/KOZ/Partners In Crime
23	13	13	13	KIM WATERS/Nightfall
20	13	12	12	FOUR 80 EAST/Eastside
12	15	11	11	CHRIS CAMOZZI/Swing Shift
12	15	11	11	TIM WEISBERG/Summertime
12	10	12	12	ERIC CLAPTON/My Father's Eyes
12	10	12	12	DAKOTA MOON/Promise I Make
14	13	11	11	FOURPLAY/Still The One
-	8	10	10	KEIKO MATSU/Forever, Forever
10	10	10	10	OPEN DOOR/It's Curved Sky
15	10	10	10	LUTHER VANDROSS/One
10	10	10	10	CANDY DULFER/Smooth
-	4	7	7	RAMSEY LEWIS/Love Serenade
8	7	7	7	GEORGE BENSON/Standing Together
4	4	4	4	BRIAN BROMBERG/Hero

MARKET #5
WJZZ/Philadelphia
 (610) 667-3939
 Gress/Tozzi

Smooth Jazz
WJZZ 106.1

PLAYS	3W	2W	1W	ARTIST/TITLE
13	16	32	33	MARC ANTONIO/Sunland
12	13	21	22	LEE RITENOUR/Oh-Yeah
12	32	32	32	STEVE COLE/When I Think Of You
32	32	32	32	DOWN TO THE BONE/Brooklyn Heights
32	32	32	32	FOURPLAY/Still The One
32	32	32	32	ALFONZO BLACKWELL/Passion
14	15	18	18	LUTHER VANDROSS/One
15	13	14	14	ED HAMILTON/My Like An Eagle
11	12	13	13	SOUL BALLET/Big Girl
12	14	13	13	FOUR 80 EAST/Eastside
13	12	13	13	TONY DARRIN/Late Night
12	13	13	13	CHRIS CAMOZZI/Swing Shift
12	13	13	13	GEORGE BENSON/By Night
13	14	13	13	CULBERTSON/LIGHT/One More Day
14	13	13	13	BABYFACE & DES'REE/Fire
32	32	34	34	KENNY G/Baby G
12	13	13	13	CHRISTINA WAGNER/Get Next...
13	13	13	13	RICK RHODES/Eurotica
13	13	13	13	BRIAN MCKNIGHT/Anytime
8	8	12	12	BRICKMAN F/KOZ/Partners In Crime
12	12	12	12	BOB JAMES/Innocence
11	13	12	12	GEORGE BENSON/Standing Together
14	14	13	13	BRIAN TARDUN/Freeway Jam
14	14	13	13	DUNCAN MILLAR/All Ray O.I.
14	13	13	13	JONATHAN BUTLER/Dancing On The Shore
-	-	5	5	RICK BRAUN/Hollywood & Vine

MARKET #7
WMMW/Detroit
 (248) 855-5100
 Sleeker/Kovach

V 98.7 FM
 Smooth Jazz

PLAYS	3W	2W	1W	ARTIST/TITLE
13	9	22	24	KEIKO MATSU/Steps In The Night
12	10	20	22	SOUL BALLET/Big Girl
11	20	22	22	LEE RITENOUR/Oh-Yeah
19	19	20	22	KENNY G/Baby G
19	20	21	21	STEVE COLE/When I Think Of You
20	20	22	22	FOURPLAY/Still The One
12	10	24	24	MARC ANTONIO/Sunland
12	10	14	14	BRIAN MCKNIGHT/Anytime
9	9	10	11	BRICKMAN F/KOZ/Partners In Crime
20	21	9	11	CHRIS STANDRING/Cool Shades
12	10	9	11	JOYCE COOLING/Imagine That
10	9	13	11	MARIAH CAREY/My All
-	-	10	10	AVENUE BLUE/Seventh Heaven
9	11	10	10	EARL KLUH/Before You Go
-	-	9	10	PEACE OF MIND/Peace Of Mind
11	10	10	10	LUTHER VANDROSS/One
-	-	10	10	RICK BRAUN/Hollywood & Vine
11	10	10	10	DOWN TO THE BONE/Staten Island Groove
-	-	11	11	CHUCK LOEB/Beneath The Light
9	11	10	10	BOB JAMES/Innocence
9	11	10	10	CHRIS STANDRING/Cool Shades
6	9	9	9	GEORGE BENSON/By Night
21	20	9	9	CANDY DULFER/Smooth
16	19	9	9	PAUL HARDCASTLE/Sheila
10	11	9	9	GREGG KARUKAS/Blue Touch
18	20	6	6	BRIAN BROMBERG/Hero
12	9	6	6	B-TRIPE/Sometimes
6	7	6	6	CHAUQUICO F/WHITE/Lights Out San...
-	-	7	7	JONATHAN BUTLER/Song For Elizabeth
-	-	6	6	RICHARD ELLIOT/In The Groove

MARKET #8
WJZZ/Washington
 (202) 895-2300
 King

Smooth Jazz
105.9

PLAYS	3W	2W	1W	ARTIST/TITLE
28	28	28	28	KENNY G/Baby G
10	10	21	28	MARC ANTONIO/Sunland
9	20	28	28	LEE RITENOUR/Oh-Yeah
28	28	28	28	FOURPLAY/Still The One
28	27	26	26	STEVE COLE/When I Think Of You
9	11	20	20	SOUL BALLET/Big Girl
28	27	28	28	PAUL HARDCASTLE/Sheila
17	17	17	17	LUTHER VANDROSS/One
15	16	17	17	RONAN HARDIMAN/Love Song
16	16	16	16	MARIAH CAREY/My All
17	16	16	16	BRIAN MCKNIGHT/Anytime
13	13	14	14	GEORGE BENSON/Standing Together
26	25	14	14	GREGG KARUKAS/Blue Touch
11	10	11	11	CHRIS STANDRING/Cool Shades
9	12	10	10	JOYCE COOLING/Imagine That
5	7	12	11	KIM WATERS/Nightfall
5	7	12	11	BRICKMAN F/KOZ/Partners In Crime
11	11	11	11	BOB JAMES/Innocence
10	9	10	10	BRICKMAN F/KOZ/Partners In Crime
5	6	10	10	PEACE OF MIND/Peace Of Mind
8	8	10	10	DOWN TO THE BONE/Staten Island Groove
6	6	10	10	AVENUE BLUE/Seventh Heaven
-	-	5	5	RYAN SAUSAGE/Soul Temptation
5	8	7	7	ED HAMILTON/My Like An Eagle
-	-	7	7	CRAIG CHAQUICO/Holding Back...
11	9	7	7	GEORGE BENSON/By Night
4	5	7	7	MARCUS JOHNSON/The Neck Factor
-	-	6	6	RICK BRAUN/Hollywood & Vine
27	17	7	7	FOUR 80 EAST/Eastside

MARKET #10
WJZZ/Boston
 (617) 254-9267
 Maldonado

Smooth Jazz
96.9

PLAYS	3W	2W	1W	ARTIST/TITLE
23	21	21	24	FOURPLAY/Still The One
19	19	22	22	PEACE OF MIND/Peace Of Mind
23	25	23	23	LEE RITENOUR/Oh-Yeah
8	11	21	22	KEIKO MATSU/Forever, Forever
21	21	21	22	STEVE COLE/When I Think Of You
20	21	25	25	BRICKMAN F/KOZ/Partners In Crime
17	15	17	17	MARC ANTONIO/Sunland
17	15	17	17	GEORGE BENSON/Standing Together
17	16	17	17	RONAN HARDIMAN/Love Song
17	16	16	16	DAKOTA MOON/Promise I Make
16	18	16	16	LUTHER VANDROSS/One
15	14	16	16	BRICKMAN F/KOZ/Partners In Crime
19	23	9	9	PAUL HARDCASTLE/Sheila
-	-	4	9	RICK BRAUN/Hollywood & Vine
6	8	8	8	CHUCK LOEB/Beneath The Light
6	8	8	8	SOUL BALLET/Big Girl
22	23	11	11	KENNY G/Baby G
6	7	7	7	BOB JAMES/Innocence
6	7	7	7	ED HAMILTON/My Like An Eagle
5	6	9	9	GEORGE BENSON/By Night
6	7	8	8	JOE MCBRIDE/Midnight In Madrid
3	8	8	8	JOYCE COOLING/Imagine That
21	20	6	6	FOUR 80 EAST/Eastside
-	-	3	3	BRIAN BROMBERG/Hero
-	-	3	3	ERIC MARIENTHAL/Here In My Heart
-	-	3	3	WALTER BEASLEY/Feel You



CYNDEE MAXWELL

Spring Stats Support Solid Upper Demo Leaders

These stations lead the way to all the men

After last week's analysis of R&R's Active Rock reporters, we now continue our look at the format's Spring Arbitron as it pertains to our reporters on the Rock side, based on station home market. The overall average share in the male 18-34 demo was an impressive 17.2, with the average rank being No. 2. Similarly, the overall average share for men 25-54 was 11.8, and its average rank was also No. 2. Again, the largest shares in the format came from the smaller markets. WEGW/Wheeling, WV picks up the highest share in men 18-34 with a 40.0 share, followed closely by WXRX/Rockford, IL with its 38.7 share. WEGW's 26.5 share also fared best in men 25-54, with WKLC/Charleston, WV on its heels with a 25.9.

Rock Highlights

- 41 ranked No. 1 in men 25-54
- 46 ranked No. 1 in men 18-34
- 34 ranked No. 1 in both men 18-34 and 25-54
- 60 ranked top three in both men 18-34 and 25-54
- 19 did not rank top three in men 25-54

Market Rank	Station/Market	Men 18-34 (Rank)	Men 25-54 (Rank)
2	KLOS/Los Angeles	3.1 (11)	4.8 (3)
5	WMMR/Philadelphia	7.3 (3)	6.6 (2)
12	WKLS/Atlanta	12.6 (2)	7.9 (2)
13	KISW/Seattle	11.6 (1)	6.1 (3T)
14	WRQC/Minneapolis	9.2 (3)	4.8 (9T)
16	WBAB/Long Island	8.2 (3)	7.1 (3)
17	KDKB/Phoenix	6.5 (4)	6.5 (1)
20	WDVE/Pittsburgh	24.8 (1)	19.2 (1)
25	WEBN/Cincinnati	22.6 (1)	11.3 (2)
29	KCAL/Riverside-San Bernardino	7.9 (1)	4.0 (5)
31	WHJY/Providence	23.1 (1)	16.4 (1)
39	WCKW/New Orleans	10.6 (3)	8.7 (4)
43	KOMP/Las Vegas	12.1 (2)	8.0 (2)
47	WCMF/Rochester, NY	12.6 (2)	11.3 (1)
48	WBBB/Raleigh	16.1 (1)	8.4 (2)
52	WTFX/Louisville	15.6 (1)	8.1 (4)
53	KATT/Oklahoma City	25.4 (1)	12.0 (1)
54	WTUE/Dayton	20.5 (1)	10.5 (2)
56	WRXL/Richmond	8.0 (4)	6.6 (5T)
57	WPYX/Albany	15.5 (2)	10.1 (1)
60	KMOD/Tulsa	14.1 (1)	15.3 (1)
61	KLPX/Tucson	16.2 (1)	11.1 (2)
62	KFRQ/McAllen-Brownsville	16.4 (1)	12.4 (2)
66	WZZO/Allentown	26.0 (1)	15.7 (1)
67	WONE/Akron	8.9 (3)	9.1 (2)
69	KLAQ/El Paso	26.3 (1)	16.0 (1)
70	KZRR/Albuquerque	14.3 (1)	9.2 (1)
71	WAQX/Syracuse	22.7 (1)	12.4 (1)
72	KEZO/Omaha	24.2 (1)	19.9 (1)

Market Rank	Station/Market	Men 18-34 (Rank)	Men 25-54 (Rank)
74	WRDX/Wilmington	8.1 (3T)	7.0 (3T)
76	WIOT/Toledo	16.0 (1)	10.9 (1)
78	KMBY/Monterey-Salinas	3.9 (7T)	3.5 (9T)
79	WYNF/Sarasota-Bradenton	13.2 (3)	9.1 (2)
82	KMJX/Little Rock	26.7 (1)	19.0 (1)
91	WNCD/Youngstown	20.8 (1T)	12.7 (3)
93	WRZK/Johnson City-Bristol	7.1 (4T)	4.7 (5T)
95	WPLR/New Haven	23.8 (1)	16.2 (1)
99	WDHA/Morrisstown, NJ	16.1 (2)	6.3 (7)
101	WXKE/Ft. Wayne, IN	6.2 (6T)	4.8 (8)
104	WROV/Roanoke-Lynchburg, VA	20.5 (1)	14.8 (1)
105	WNDD/Gainesville-Ocala, FL	3.8 (6T)	8.6 (3)
108	WKQQ/Lexington, KY	24.2 (1)	13.6 (1)
115	KXFX/Santa Rosa, CA	16.3 (1)	12.6 (1)
118	WSTZ/Jackson, MS	10.2 (3)	6.6 (5)
119	WZZR/Ft. Pierce, FL	13.5 (2)	13.1 (1)
122	WRQK/Canton, OH	16.9 (1)	6.7 (5T)
123	WKQZ/Saginaw, MI	31.9 (1)	14.5 (1)
128	KTAL/Shreveport, LA	5.7 (7T)	8.4 (4T)
134	WWCT/Peoria, IL	12.2 (3)	10.4 (2)
134	WGLO/Peoria, IL	14.3 (2)	9.4 (3)
136	WZXL/Atlantic City, NJ	16.4 (1)	8.3 (2)
138	WAPL/Appleton-Oshkosh, WI	30.8 (1)	20.0 (1)
145	KXUS/Springfield, MO	14.7 (1)	14.2 (1)
147	WXRX/Rockford, IL	38.7 (1)	24.6 (1)
148	WQBZ/Macon, GA	20.6 (1)	14.7 (1)
150	KCLB/Palm Springs, CA	17.6 (1)	19.4 (1)
155	WRKT/Erie, PA	27.9 (1)	21.6 (1)
156	KKEG/Fayetteville, AR	10.0 (4)	5.2 (5T)
160	WKLC/Charleston, WV	31.7 (1)	25.9 (1)
161	WQCM/Hagerstown, MD	8.8 (3T)	9.4 (2)
164	WKGB/Binghamton, NY	10.7 (3T)	7.5 (5)
166	WVRK/Columbus, GA	21.9 (2)	16.7 (1)
167	KZOZ/San Luis Obispo, CA	30.0 (1)	17.0 (1)
172	WRKR/Kalamazoo, MI	28.0 (1)	19.8 (1)
174	KBAT/Odessa-Midland, TX	6.0 (6T)	4.1 (8T)
178	WRQR/Wilmington, NC	21.6 (1)	9.9 (1T)
182	WCLG/Morgantown, WV	11.4 (3)	11.1 (2T)
184	JWPXC/Cape Cod, MA	8.3 (3T)	9.5 (2)
185	KATS/Yakima, WA	24.4 (1)	20.8 (1)
186	WZZQ/Terre Haute, IN	31.7 (1)	17.9 (1T)
189	KFMF/Chico, CA	7.1 (4)	2.9 (8T)
191	WRKI/Danbury, CT	17.1 (1)	15.3 (1)
196	WKLT/NW Michigan	26.8 (1)	18.4 (1)
199	KRNA/Cedar Rapids, IA	11.6 (3T)	6.8 (5T)
209	WTAO/Marion-Carbondale, IL	18.2 (2)	14.5 (1)
211	KRRQ/Sioux Falls, SD	30.0 (1)	15.1 (1T)
213	KRRX/Redding, CA	25.8 (1)	8.7 (4T)
216	KQDS/Duluth, MN	28.1 (1)	13.6 (1)
218	WEGW/Wheeling, WV	40.0 (1)	26.5 (1)
223	WWVV/Charlottesville, VA	19.0 (1)	14.3 (1T)
230	WKHY/Lafayette, IN	18.8 (2)	15.9 (1)
240	KCMQ/Columbia, MO	6.3 (5T)	8.0 (4T)

Spring '98 R&R reporters listed by market size. Ratings reflect Mon-Sun, 6am-midnight. T indicates a tie. Data generated using Maximiser. © Arbitron. May not be quoted or reproduced without prior written permission from Arbitron.



A DAY AT THE SPA BEATS A ROUND OF GOLF ANYTIME! — Just ask (l-r) Dream-Work's Laura Curtin, WLZR/Milwaukee's Marilyn Mee, me, RCA's Kim Langbecker, WRXC/Chicago's Jo Robinson, and Geffen's Sharon LePere, who took time during the Conclave for a little "R&R."



GET YER ROCKS OFF — WDVE/Pittsburgh MD/morning show member Cris Winter (left) and a contest winner joined Rod Stewart as back-up singers during his recent performance in the market.



UP THE SPINS, BABY! — At WRIF-Fest '98 Brother Cane's Damon Johnson (left) puts the vise-grip on pm drive legend Arthur Penhallow.

3W	2W	1W	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	1	1	1	CREED What's This Life For (<i>Wind-up</i>)	2357	2354	2346	2276	80/0
1	3	3	2	DAYS OF THE NEW The Down Town (<i>Outpost/Geffen</i>)	2143	2164	2295	2412	77/0
2	2	2	3	MONSTER MAGNET Space Lord (<i>A&M</i>)	2021	2171	2329	2383	83/0
8	6	6	4	METALLICA Better Than You (<i>Elektra/EEG</i>)	1688	1614	1550	1352	80/0
9	9	7	5	AEROSMITH What Kind Of Love Are You On (<i>Columbia</i>)	1625	1579	1469	1329	71/2
4	4	4	6	CANDLEBOX It's Alright (<i>Maverick/WB</i>)	1605	1839	1967	2073	71/0
5	5	5	7	JERRY CANTRELL My Song (<i>Columbia</i>)	1554	1753	1875	1958	71/0
12	12	10	8	EVE 6 Inside Out (<i>RCA</i>)	1444	1314	1240	1176	68/3
7	8	9	9	FUEL Shimmer (<i>550 Music</i>)	1265	1412	1503	1600	57/0
6	7	8	10	STABBING WESTWARD Save Yourself (<i>Columbia</i>)	1260	1439	1542	1683	63/0
10	10	11	11	SEVEN MARY THREE Over Your Shoulder (<i>Mammoth/Atlantic</i>)	1159	1295	1317	1313	61/0
20	16	15	12	ROB ZOMBIE Dragula (<i>Geffen</i>)	1146	1066	962	874	78/0
—	—	27	13	KISS Psycho Circus (<i>Mercury</i>)	1129	608	13	—	69/10
—	35	19	14	MARILYN MANSON The Dope Show (<i>Nothing/Interscope</i>)	1090	927	473	—	79/1
14	14	12	15	KENNY WAYNE SHEPHERD Somehow... (<i>Revolution/Reprise</i>)	1089	1152	1108	1061	56/3
13	13	13	16	RAMMSTEIN Du Hast (<i>Slash/London/Island</i>)	1042	1145	1187	1135	76/0
19	15	16	17	BROTHER CANE Machete (<i>Virgin</i>)	1032	1022	987	885	63/2
BREAKER			18	HOLE Celebrity Skin (<i>DGC/Geffen</i>)	990	335	—	—	76/4
24	22	22	19	LENNY KRAVITZ Fly Away (<i>Virgin</i>)	930	833	773	758	58/5
11	11	14	20	MEGADETH A Secret Place (<i>Capitol</i>)	912	1132	1267	1267	53/0
32	24	21	21	LOCAL H All The Kids Are Right (<i>Island</i>)	908	835	706	540	66/4
28	21	24	22	KORN Got The Life (<i>Immortal/Epic</i>)	886	816	777	668	74/3
15	18	17	23	PEARL JAM In Hiding (<i>Epic</i>)	880	950	946	957	47/0
17	17	18	24	DISHWALLA Once In A While (<i>A&M</i>)	862	947	949	953	55/1
25	23	23	25	EVERCLEAR Father Of Mine (<i>Capitol</i>)	808	821	769	736	50/0
29	26	26	26	SMASHING PUMPKINS Perfect (<i>Virgin</i>)	735	683	653	586	48/1
BREAKER			27	STABBING WESTWARD Sometimes It Hurts (<i>Columbia</i>)	682	506	351	106	59/5
16	19	20	28	DRAIN S.T.H. Crack The Liars Smile (<i>Mercury</i>)	585	838	924	954	48/0
45	41	37	29	FLYS Got You (Where I Want You) (<i>Trauma/Delicious Vinyl</i>)	581	471	376	343	48/7
31	29	30	30	TOOL Eulogy (<i>Volcano</i>)	558	540	549	543	48/1
—	43	40	31	FINGER ELEVEN Quicksand (<i>Wind-up</i>)	550	441	365	203	53/2
—	47	35	32	SECOND COMING Soft (<i>Capitol</i>)	535	491	317	139	59/9
—	50	42	33	SCREAMIN' CHEETAH WHEELIES Boogie King (<i>Capricorn/Mercury</i>)	531	379	274	29	43/1
35	31	31	34	HARVEY DANGER Flagpole Sitta (<i>Slash/London/Island</i>)	506	525	522	526	30/1
43	36	38	35	FASTBALL Fire Escape (<i>Hollywood</i>)	501	461	440	387	37/5
23	25	29	36	GOO GOO DOLLS Iris (<i>Warner Sunset/Reprise</i>)	473	543	677	787	33/0
36	30	32	37	VAN HALEN One I Want (<i>Warner Bros.</i>)	455	524	538	525	41/0
40	33	36	38	SEVENDUST Black (<i>TVT</i>)	446	490	481	475	36/1
21	27	28	39	SMASHING PUMPKINS Ava Adore (<i>Virgin</i>)	432	543	648	836	37/0
—	—	48	40	SEMISONIC Singing In My Sleep (<i>MCA</i>)	393	315	110	45	39/7
48	49	47	41	ORGY Stitches (<i>Elementree/Reprise</i>)	358	315	288	293	43/4
—	—	49	42	VAST Touched (<i>Elektra/EEG</i>)	343	306	247	216	43/6
27	28	34	43	FEEDER High (<i>Echo/Elektra/EEG</i>)	338	492	607	669	24/0
26	34	41	44	AEROSMITH I Don't Want To Miss A Thing (<i>Columbia</i>)	324	400	478	727	24/0
DEBUT			45	KID ROCK I Am The Bullgod (<i>Lava/Atlantic</i>)	316	284	256	217	32/2
42	39	44	46	DAVE MATTHEWS BAND Stay (<i>Wasting Time</i>) (<i>RCA</i>)	307	356	410	400	17/0
DEBUT			47	FLIGHT 16 If All The World Hated Me (<i>550 Music</i>)	286	231	194	97	38/4
37	38	43	48	BROTHER CANE I Lie In The Bed I Make (<i>Virgin</i>)	277	375	419	518	24/1
49	48	50	49	FOO FIGHTERS Baker Street (<i>Roswell/Capitol</i>)	272	291	299	287	17/0
33	32	39	50	MAYFIELD FOUR Always (<i>Epic</i>)	255	442	482	539	29/0

This chart reflects airplay from August 24-30. Songs ranked by total plays. Highlighted songs indicate Breaker. 83 Active Rock reporters. 80 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

NEW & ACTIVE

DADA California Gold (*MCA*)

Total Plays: 236, Total Stations: 23, Adds: 2

BEASTIE BOYS Intergalactic (*Grand Royal/Capitol*)

Total Plays: 216, Total Stations: 15, Adds: 1

TRAGICALLY HIP Poets (*Sire*)

Total Plays: 212, Total Stations: 20, Adds: 1

BARENAKED LADIES One Week (*Reprise*)

Total Plays: 211, Total Stations: 8, Adds: 0

CRACKER The Good Life (*Virgin*)

Total Plays: 187, Total Stations: 16, Adds: 2

BIG WRECK Blown Wide Open (*Atlantic*)

Total Plays: 174, Total Stations: 20, Adds: 2

FEAR FACTORY Resurrection (*Roadrunner*)

Total Plays: 164, Total Stations: 25, Adds: 6

SPRUNG MONKEY Get 'Em Outta Here (*Surfdog/Hollywood*)

Total Plays: 90, Total Stations: 5, Adds: 0

JOE SATRIANI A Train Of Angels (*Epic*)

Total Plays: 86, Total Stations: 7, Adds: 0

HOOTIE & THE BLOWFISH I Will Wait (*Atlantic*)

Total Plays: 86, Total Stations: 6, Adds: 1

Songs ranked by total plays

BREAKERS

HOLE

Celebrity Skin (*DGC/Geffen*)

TOTAL PLAYS/INCREASE: 990/655
TOTAL STATIONS/ADDS: 76/4
CHART: 18

STABBING WESTWARD

Sometimes It Hurts (*Columbia*)

TOTAL PLAYS/INCREASE: 682/176
TOTAL STATIONS/ADDS: 59/5
CHART: 27

MOST ADDED

ARTIST/TITLE LABEL(S)	ADDS
ECONOLINE CRUSH Surefire (<i>Never Enough</i>) (<i>Restless</i>)	31
COWBOY MOUTH Whatcha Gonna Do? (<i>MCA</i>)	21
KISS Psycho Circus (<i>Mercury</i>)	10
PUSHMONKEY Handslide (<i>Arista</i>)	9
SECOND COMING Soft (<i>Capitol</i>)	9
FUEL Bittersweet (<i>550 Music</i>)	8
FLYS Got You (Where I Want You) (<i>Trauma/Delicious Vinyl</i>)	7
SEMISONIC Singing In My Sleep (<i>MCA</i>)	7
FEAR FACTORY Resurrection (<i>Roadrunner</i>)	6
FIREWATER Dropping Like Flies (<i>Cherry/Universal</i>)	6
VAST Touched (<i>Elektra/EEG</i>)	6

Second Coming

"Soft"

R&R Active Rock

35 - 32

New Adds: WRIF, KBPI, WKRK, KISS, WCCC, KPOI

MOST INCREASED PLAYS

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
HOLE Celebrity Skin (<i>DGC/Geffen</i>)	+655
KISS Psycho Circus (<i>Mercury</i>)	+521
STABBING WESTWARD Sometimes It Hurts (<i>Columbia</i>)	+176
MARILYN MANSON The Dope Show (<i>Nothing/Interscope</i>)	+163
SCREAMIN' CHEETAH WHEELIES Boogie... (<i>Capricorn/Mercury</i>)	+152
EVE 6 Inside Out (<i>RCA</i>)	+130
FLYS Got You (Where I Want You) (<i>Trauma/Delicious Vinyl</i>)	+110
FINGER ELEVEN Quicksand (<i>Wind-up</i>)	+109
LENNY KRAVITZ Fly Away (<i>Virgin</i>)	+97
ROB ZOMBIE Dragula (<i>Geffen</i>)	+80

HOTTEST RECURRENTS

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
CREED Torn (<i>Wind-up</i>)	+521
KENNY WAYNE SHEPHERD Blue On Black (<i>Revolution/Reprise</i>)	+521
METALLICA Fuel (<i>Elektra/EEG</i>)	+521
FOO FIGHTERS My Hero (<i>Roswell/Capitol</i>)	+521
SEMISONIC Closing Time (<i>MCA</i>)	+521
CREED My Own Prison (<i>Wind-up</i>)	+521
DAYS OF THE NEW Touch, Peel, And Stand (<i>Outpost/Geffen</i>)	+521
JERRY CANTRELL Cut You In (<i>Columbia</i>)	+521
DAYS OF THE NEW Shelf In The Room (<i>Outpost/Geffen</i>)	+521
FOO FIGHTERS Everlong (<i>Roswell/Capitol</i>)	+521

Breakers: Songs registering 600 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

FEAR FACTORY

"RESURRECTION"

Most Added 3 weeks in a row
New & Active

New Adds: WAAF WZMT WBUZ KOOT KEYJ WYYX
Already On: WKRK WRXC KUPD KRZR KAZR KILO
WRUF WJJO and more...

KUPD - Top 5 Phones
On tour with Slayer
Rob Zombie/Monster Magnet Tour is Coming!

Contact: Joe Guzik at 212-274-7542 or e-mail guzik@mail.roadrun.com

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ACTIVE ROCK PLAYLISTS

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

MARKET #3
WRCX/Chicago
(312) 861-8100
Richards/Robinson

103.5
PLAYS SW LW TW ARTIST/TITLE

33	32	31	33	DAYS OF THE NEW/The Down Town
11	23	30	31	MEGADETH/Secret Place
30	32	31	31	METALLICA/Better Than You
31	32	31	31	STABBING WESTWARD/Save Yourself
30	28	28	28	SEVEN MARY THREE/Over Your Shoulder
29	28	28	28	KENNY WAYNE SHEPHERD/Voodoo Child
28	24	21	21	MONSTER MAGNET/Space Lord
19	15	12	12	JERRY CANTRELL/My Song
17	26	21	21	CRED/Torn
9	15	12	12	CRED/What's This Life For
14	16	14	14	LOCAL H/W The Kids Are...
9	10	14	14	BROTHER CAME/Machete
14	18	13	13	JOE SATRIANI/Train Of Angels
9	12	8	8	DZDY OSBOURNE/Back On Earth
9	10	13	13	FOO FIGHTERS/My Hero
14	14	14	14	JOE SATRIANI/Ceremony
9	11	12	12	KENNY WAYNE SHEPHERD/Somewhere
9	7	12	12	KORNGot The Life
9	10	14	14	OFFSPRING/Amazed
7	11	12	12	OFFSPRING/Gone Away
12	14	11	11	RAMMSTEIN/Du Hast
11	13	18	18	SEVEN MARY THREE/Over Your Shoulder
9	8	8	8	MEGADETH/Almost Honest
9	7	8	8	ANTHRAX/Inside Out
9	7	8	8	BRIAN MAY/Business
12	6	7	7	MEGADETH/Use The Man
5	3	3	3	METALLICA/The Memory Remains
7	6	6	6	METALLICA/Fuel
6	9	7	7	MARILYN MANSON/The Dope Show

MARKET #5
WYSP/Philadelphia
(215) 625-9460
Sabean/Mirsky

94WYSP
THE ROCK STATION

PLAYS SW LW TW ARTIST/TITLE

29	30	33	32	STABBING WESTWARD/Save Yourself
15	30	34	31	CRED/What's This Life For
35	33	32	31	KENNY WAYNE SHEPHERD/Blue On Black
18	18	30	30	MONSTER MAGNET/Space Lord
46	43	47	43	JERRY CANTRELL/My Song
17	23	20	20	METALLICA/Better Than You
16	22	20	20	MEGADETH/Secret Place
17	25	20	20	MARILYN MANSON/The Dope Show
20	20	20	20	HOLE/Celebrity Skin
18	20	18	18	PEARL JAM/In Hiding
17	20	23	18	AEROSMITH/What Kind Of Love...
16	15	17	14	SEVEN MARY THREE/Over Your Shoulder
16	18	10	10	JERRY CANTRELL/My Song
11	14	12	12	BROTHER CAME/Machete
30	11	12	12	DAYS OF THE NEW/The Down Town
17	18	11	11	CANDLEBOX's Alright
8	12	11	11	KORNGot The Life
9	12	11	11	FINGER ELEVEN/Quicksand
9	15	14	14	ROB ZOMBIE/Drugs
7	12	18	18	SEVEN MARY THREE/Over Your Shoulder
18	10	9	9	SECOND COMING/Soft
14	13	11	11	KID ROCK/Am The Bulldog
7	11	11	11	TOOL/Fire
16	13	16	16	DISHWALLA/Once In A While
9	10	9	9	ROB ZOMBIE/Drugs
7	10	9	9	DRAIN S.T.H./Crack The Lids
17	10	9	9	KENNY WAYNE SHEPHERD/Somewhere
11	10	9	9	LENNY KRAVITZ/Fly Away
10	10	9	9	JACKYL/W're An American

MARKET #6
KEGL/Dallas
(972) 869-9700
Stevens/Sculf

97.1
EAGLE ROCKS

PLAYS SW LW TW ARTIST/TITLE

38	46	42	47	DAYS OF THE NEW/The Down Town
46	44	47	47	FUEL/Shimmer
40	44	47	46	MONSTER MAGNET/Space Lord
44	44	47	46	CRED/What's This Life For
39	41	43	44	METALLICA/Better Than You
46	43	47	43	JERRY CANTRELL/My Song
38	39	16	16	TOOL/Forty Six & 2
9	7	5	19	KENNY WAYNE SHEPHERD/Blue On Black
14	18	18	18	EVE 6/Inside Out
16	13	17	18	ROB ZOMBIE/Drugs
16	17	18	18	MARILYN MANSON/The Dope Show
16	16	17	17	MEGADETH/Use The Man
17	18	15	17	KENNY WAYNE SHEPHERD/Somewhere
9	8	7	7	CHRIS CORNELL/Sunshower
9	14	7	7	GIRLS AGAINST BOYS/Park Avenue
7	7	15	17	KORNGot The Life
9	7	15	17	FLYSGot You (Where...)
9	7	15	17	FEEDEER/High
16	16	18	18	LED ZEPPELIN/The Girl I Love
29	8	9	9	STABBING WESTWARD/Save Yourself
6	22	12	12	CD/DRAIN S.T.H./Crack The Lids
14	13	11	11	SEVEN MARY THREE/Over Your Shoulder
12	13	11	11	RAMMSTEIN/Du Hast
12	11	10	10	BROTHER CAME/ Lie In The Bed...
19	18	13	10	CANDLEBOX's Alright
11	8	18	18	DAYS OF THE NEW/Shell In The Room
19	15	13	9	LENNY KRAVITZ/Fly Away
10	10	8	8	METALLICA/Secret Place
10	11	9	9	METALLICA/Fuel

MARKET #7
WKRC/Detroit
(248) 423-3300
Stern

KRock
Howard Stern Mornings

PLAYS SW LW TW ARTIST/TITLE

27	30	32	28	METALLICA/Better Than You
24	29	30	28	DAYS OF THE NEW/The Down Town
19	20	20	20	CRED/What's This Life For
29	32	28	28	JERRY CANTRELL/My Song
31	29	28	28	AEROSMITH/What Kind Of Love...
31	31	27	27	MONSTER MAGNET/Space Lord
31	14	29	29	LENNY KRAVITZ/Fly Away
15	15	24	24	ROB ZOMBIE/Drugs
12	15	24	24	MARILYN MANSON/The Dope Show
13	16	21	21	EVERCLEAR/Father Of Mine
13	16	21	21	RAGE AGAINST.../No Shelter
15	18	21	21	KORNGot The Life
12	18	14	14	CANDLEBOX's Alright
14	17	19	19	TOOL/Eulogy
9	15	15	15	RAMMSTEIN/Du Hast
10	15	15	15	STABBING WESTWARD/Sometimes II Hurts
11	15	15	15	HOLE/Celebrity Skin
11	15	15	15	SECOND COMING/Soft
11	15	15	15	DRYX/Stitches
11	15	15	15	SEVEN MARY THREE/Over Your Shoulder
11	15	15	15	BEASTIE BOYS/Intergalactic
11	15	15	15	LIMP BIZKIT/For

MARKET #8
WRIF/Detroit
(248) 547-0101
Podell

101 WRIF

PLAYS SW LW TW ARTIST/TITLE

29	30	34	31	KISS/Psycho Circus
34	30	34	31	DAYS OF THE NEW/The Down Town
10	13	30	31	CRED/What's This Life For
10	13	30	31	KENNY WAYNE SHEPHERD/Blue On Black
10	13	30	31	AEROSMITH/What Kind Of Love...
23	15	23	23	MONSTER MAGNET/Space Lord
6	8	13	13	MEGADETH/Secret Place
6	8	13	13	STABBING WESTWARD/Save Yourself
21	17	17	17	CANDLEBOX's Alright
20	17	17	17	PEARL JAM/In Hiding
15	16	17	17	SEVEN MARY THREE/Over Your Shoulder
3	8	16	16	LENNY KRAVITZ/Fly Away
11	17	16	16	MARILYN MANSON/The Dope Show
15	17	16	16	VAN HALEN/One I Want
18	15	15	15	METALLICA/Better Than You
11	7	14	14	ROB ZOMBIE/Drugs
7	7	14	14	ADDICT/Monsterside
7	7	14	14	TOOL/Eulogy
5	2	12	12	DISHWALLA/Once In A While
1	1	12	12	BRIAN MAY/Business
1	1	12	12	ROD STEWART/Rocks
1	1	12	12	HOLE/Celebrity Skin
1	1	12	12	STABBING WESTWARD/Sometimes II Hurts
1	1	12	12	TRADICALLY/HIP Pops
1	1	12	12	CRACKER/The Good Life
1	1	12	12	KORNGot The Life
1	1	12	12	RAMMSTEIN/Du Hast
1	1	12	12	FLYSGot You (Where...)
1	1	12	12	SCREAMIN' CHEETAH.../Boogie King
1	1	12	12	FINGER ELEVEN/Quicksand
1	1	12	12	KID ROCK/Am The Bulldog

MARKET #9
WVOC/Washington
(301) 587-7100
Neumann/Rizer

DC 101

PLAYS SW LW TW ARTIST/TITLE

33	35	37	37	DAYS OF THE NEW/The Down Town
33	35	37	37	EVERYTHING/Hooch
35	35	36	36	EVE 6/Inside Out
33	34	35	35	CANDLEBOX's Alright
33	34	35	35	TOOL/Forty Six & 2
33	33	33	33	METALLICA/Fuel
28	34	33	33	SEVEN MARY THREE/Over Your Shoulder
37	34	33	33	FOO FIGHTERS/Baker Street
14	13	14	14	DAVE MATTHEWS BAND/Stay (Working Time)
14	13	14	14	JERRY CANTRELL/My Song
25	23	24	24	STABBING WESTWARD/Save Yourself
33	35	35	35	HARVEY DANGER/Ragpole Sitta
33	35	35	35	BARENAKED LADIES/One Week
9	14	15	15	FLYSGot You (Where...)
9	14	15	15	LENNY KRAVITZ/Fly Away
9	14	15	15	AEROSMITH/What Kind Of Love...
9	14	15	15	EVERCLEAR/Father Of Mine
17	14	14	14	GRANT LEE BUFFALO/Truly, Truly
17	14	14	14	BLACK LAB/West It Away
15	15	14	14	OUR LADY PEACOCK/Gummy
19	13	14	14	SEMI-STATIC/Cloning Time
18	14	14	14	EVERCLEAR/Am Hiding
15	13	12	12	PEARL JAM/In Hiding
17	16	12	12	GOO GOO DOLLS/In
16	15	13	13	THIRD EYE BLIND/Down
16	15	13	13	DISHWALLA/Once In A While
7	11	9	9	MIGHTY MIGHTY.../The Impression
7	11	9	9	MONSTER MAGNET/Space Lord
35	16	8	8	CRED/What's This Life For
1	1	8	8	CRACKER/The Good Life

MARKET #10
WAAF/Boston
(617) 236-1073
Douglas/Osterlind

WAAF
107.3 FM

PLAYS SW LW TW ARTIST/TITLE

22	27	35	36	GOODSAMACK/Whatever
30	32	32	32	HOLE/Celebrity Skin
19	20	21	21	ROB ZOMBIE/Drugs
21	23	27	27	EVE 6/Inside Out
26	36	36	36	SEVEN MARY THREE/Over Your Shoulder
28	27	27	27	TOOL/Eulogy
32	35	31	31	DAYS OF THE NEW/The Down Town
21	20	27	27	MARILYN MANSON/The Dope Show
23	20	21	21	METALLICA/Better Than You
20	21	19	19	KORNGot The Life
11	10	15	15	CANDLEBOX's Alright
12	16	19	19	DRAIN S.T.H./Crack The Lids
27	19	17	17	GLORIOUS/Highway
6	8	11	11	METALLICA/Fuel
14	13	16	16	ANTHRAX/Inside Out
20	14	16	16	MONSTER MAGNET/Space Lord
12	16	16	16	KID ROCK/Am The Bulldog
9	9	11	11	VAST/Touch
10	11	14	14	SANANISH/Found You
13	14	14	14	POWERMAN 5000/Organized
14	11	14	14	BROTHER CAME/Machete
38	25	13	13	RAGE AGAINST.../No Shelter
18	10	11	11	FEEDEER/High
18	10	11	11	VAN HALEN/One I Want
34	17	12	12	STABBING WESTWARD/Save Yourself
12	14	11	11	RAMMSTEIN/Du Hast
10	12	10	10	ANTHRAX/Inside Out
14	8	5	5	CARDLIE'S SPIN/Sullivan

MARKET #11
WZTA/Miami
(305) 654-9494
Steele/Kimba

93.7
PURE ROCK

PLAYS SW LW TW ARTIST/TITLE

26	22	28	33	PEARL JAM/In Hiding
33	32	32	32	CRED/What's This Life For
14	29	28	31	SMASHING PUMPKINS/Perfect
29	33	31	31	DAYS OF THE NEW/The Down Town
24	21	29	28	CANDLEBOX's Alright
20	17	25	25	SEVEN MARY THREE/Over Your Shoulder
33	33	27	27	LENNY KRAVITZ/Fly Away
22	18	21	21	JERRY CANTRELL/My Song
15	23	20	20	HOLE/Celebrity Skin
7	21	24	24	EVE 6/Inside Out
15	19	18	18	FLYSGot You (Where...)
20	24	20	20	VAST/Touch
11	20	16	16	SEMI-STATIC/Singing In My Sleep
5	12	20	20	ROB ZOMBIE/Drugs
15	19	18	18	BROTHER CAME/Machete
13	17	15	15	STABBING WESTWARD/Sometimes II Hurts
32	32	31	31	FUEL/Shimmer
7	12	14	14	DISHWALLA/Once In A While
14	25	15	15	GRANITY/Any Father Of Mine
15	14	14	14	OUR LADY PEACOCK/Cloning Time
10	16	14	14	MEGADETH/Secret Place
10	13	14	14	MAYFIELD FOUR/Always
23	20	20	20	MONSTER MAGNET/Space Lord
3	10	10	10	MARILYN MANSON/The Dope Show
3	10	10	10	FINGER ELEVEN/Quicksand
10	11	10	10	MARCY PLAYGROUND/Sex And Candy
10	11	10	10	PEARL JAM/Wishist
8	10	10	10	BUSH/Mouth

MARKET #14
KCCR/Minneapolis
(612) 545-5801
Linder/Binney

93
PURE ROCK

PLAYS SW LW TW ARTIST/TITLE

27	23	24	28	KISS/Psycho Circus
22	13	22	22	METALLICA/Fuel
10	10	10	10	HOLE/Celebrity Skin
25	23	19	19	MONSTER MAGNET/Space Lord
16	14	13	13	STABBING WESTWARD/Save Yourself
14	12	12	12	METALLICA/Better Than You
24	26	17	17	AEROSMITH/What Kind Of Love...
16	14	13	13	DAYS OF THE NEW/The Down Town
18	20	17	17	ROB ZOMBIE/Drugs
17	17	16	16	BROTHER CAME/Machete
16	14	13	13	JERRY CANTRELL/My Song
14	14	13	13	CANDLEBOX's Alright
18	14	13	13	MEGADETH/Secret Place
10	10	11	11	DAYS OF THE NEW/Touch, Peel, And...
25	24	23	23	SEVEN MARY THREE/Over Your Shoulder
12	11	6	6	MEGADETH/Trust
22	13	7	7	CRED/My Own Prison
6	7	10	9	FINGER ELEVEN/Quicksand
9	14	9	9	KENNY WAYNE SHEPHERD/Blue On Black
23	14	11	11	CRED/Torn
13	8	9	9	MARILYN MANSON/The Dope Show
10	12	10	10	ANTHRAX/Inside Out
7	8	6	6	RAMMSTEIN/Du Hast
4	7	6	6	FLIGHT 161/All The World...
7	8	6	6	RED TELEPHONE/Pirhana
6	6	6	6	CRED/What's This Life For
6	6	6	6	DEEP PURPLE/Any Fule Kio That
12	6	6	6	MEGADETH/Secret Place
12	6	6	6	MEGADETH/Almost Honest
12	6	6	6	DRAIN S.T.H./Crack The Lids

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	DAYS OF THE NEW The Down Town (<i>Outpost/Geffen</i>)	1839	1844	1863	1777	78/0
2	2	2	2	KENNY WAYNE SHEPHERD Somehow... (<i>Revolution/Reprise</i>)	1838	1772	1700	1603	78/0
3	3	3	3	CANDLEBOX It's Alright (<i>Maverick/WB</i>)	1499	1547	1550	1564	74/0
7	4	4	4	CREED What's This Life For (<i>Wind-up</i>)	1488	1406	1356	1245	74/1
8	7	5	5	AEROSMITH What Kind Of Love Are You On (<i>Columbia</i>)	1236	1197	1141	1017	73/0
9	9	8	6	SEVEN MARY THREE Over Your Shoulder (<i>Mammoth/Atlantic</i>)	1147	1106	1043	982	74/1
6	6	7	7	GDO GDO DOLLS Iris (<i>Warner Sunset/Reprise</i>)	1075	1123	1236	1282	58/1
4	5	6	8	AEROSMITH I Don't Want To Miss A Thing (<i>Columbia</i>)	1058	1158	1335	1377	54/0
11	11	9	9	DISHWALLA Once In A While (<i>A&M</i>)	980	994	932	853	71/0
10	10	11	10	MONSTER MAGNET Space Lord (<i>A&M</i>)	961	940	942	923	64/0
BREAKER			11	KISS Psycho Circus (<i>Mercury</i>)	903	411	—	—	75/12
14	12	12	12	PEARL JAM In Hiding (<i>Epic</i>)	893	894	876	782	58/2
5	8	10	13	JIMMY PAGE/ROBERT PLANT Shining In The Light (<i>Atlantic</i>)	789	944	1141	1354	48/0
12	13	13	14	FUEL Shimmer (<i>550 Music</i>)	769	837	848	831	47/1
23	17	16	15	BROTHER CANE Machete (<i>Virgin</i>)	693	691	630	523	56/1
13	14	14	16	JERRY CANTRELL My Song (<i>Columbia</i>)	687	790	821	822	49/0
16	15	15	17	STORYVILLE Born Without You (<i>Atlantic</i>)	687	720	754	735	44/0
BREAKER			18	SCREAMIN' CHEETAH WHEELIES Boogie King (<i>Capricorn/Mercury</i>)	629	476	340	97	57/3
28	26	21	19	EVE 6 Inside Out (<i>RCA</i>)	616	528	452	379	49/4
22	20	19	20	DAVE MATTHEWS BAND Stay (<i>Wasting Time</i>) (<i>RCA</i>)	600	584	577	552	36/0
24	23	20	21	METALLICA Better Than You (<i>Elektra/EEG</i>)	589	557	543	515	59/1
20	16	17	22	VAN HALEN One I Want (<i>Warner Bros.</i>)	585	631	652	593	50/0
17	19	18	23	KENNY WAYNE SHEPHERD Blue On Black (<i>Revolution/Reprise</i>)	562	601	590	636	45/0
—	—	35	24	ROD STEWART Rocks (<i>Warner Bros.</i>)	463	294	129	62	46/9
25	24	22	25	MATCHBOX 20 Real World (<i>Lava/Atlantic</i>)	460	498	541	487	34/0
36	35	32	26	FASTBALL Fire Escape (<i>Hollywood</i>)	370	307	252	252	34/5
—	—	36	27	HOOTIE & THE BLOWFISH I Will Wait (<i>Atlantic</i>)	364	292	64	—	28/2
15	18	23	28	ROD STEWART Cigarettes & Alcohol (<i>Warner Bros.</i>)	350	495	606	781	28/0
40	40	38	29	LENNY KRAVITZ Fly Away (<i>Virgin</i>)	342	278	207	202	32/6
—	—	50	30	SEMISONIC Singing In My Sleep (<i>MCA</i>)	302	157	22	12	36/6
50	37	37	31	ROB ZOMBIE Dragula (<i>Geffen</i>)	302	287	245	168	36/1
33	30	30	32	GOV'T MULE She Said, She Said (<i>Capricorn/Mercury</i>)	290	330	344	319	26/0
32	32	29	33	DRAIN S.T.H. Crack The Liars Smile (<i>Mercury</i>)	276	331	338	330	32/0
26	27	28	34	FASTBALL The Way (<i>Hollywood</i>)	272	385	417	463	22/0
43	41	41	35	TRAGICALLY HIP Poets (<i>Sire</i>)	271	245	205	186	35/7
29	29	34	36	BROTHER CANE I Lie In The Bed I Make (<i>Virgin</i>)	266	298	359	358	28/0
30	33	39	37	PEARL JAM Wishlist (<i>Epic</i>)	265	264	322	363	24/0
37	38	40	38	RAMMSTEIN Du Hast (<i>Slash/London/Island</i>)	251	250	239	212	26/0
—	46	46	39	LYNYRD SKYNYRD Berneise (<i>CMC</i>)	250	184	164	93	18/1
—	39	42	40	SMASHING PUMPKINS Perfect (<i>Virgin</i>)	249	240	228	164	20/1
19	22	25	41	WHY STORE When You're High (<i>Way Cool Music/MCA</i>)	229	478	547	601	20/0
DEBUT			42	JOHN MELLENCAMP Your Life Is Now (<i>Columbia</i>)	225	—	—	—	53/52
—	49	45	43	LOCAL H All The Kids Are Right (<i>Island</i>)	222	187	144	105	26/2
38	43	47	44	ERIC CLAPTON She's Gone (<i>Duck/Reprise</i>)	214	182	192	210	18/0
18	25	33	45	JOHN FOGERTY Premonition (<i>Reprise</i>)	213	303	476	629	19/0
27	28	31	46	MEGADETH A Secret Place (<i>Capitol</i>)	207	319	384	387	24/0
—	42	44	47	FLYS Got You (Where I Want You) (<i>Trauma/Delicious Vinyl</i>)	202	187	193	160	26/1
35	36	43	48	METALLICA Fuel (<i>Elektra/EEG</i>)	182	189	246	255	16/0
DEBUT			49	HOLE Celebrity Skin (<i>DGC/Geffen</i>)	164	9	—	—	32/11
—	—	48	50	EVERCLEAR Father Of Mine (<i>Capitol</i>)	162	173	139	135	15/1

* This chart reflects airplay from August 24-30. Songs ranked by total plays. Highlighted songs indicate Breaker. 82 Rock reporters. 79 Current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

NEW & ACTIVE

MARILYN MANSON The Dope Show (*Nothing/Interscope*)
Total Plays: 157, Total Stations: 16, Adds: 0

SECOND COMING Soft (*Capitol*)
Total Plays: 154, Total Stations: 21, Adds: 4

DADA California Gold (*MCA*)
Total Plays: 145, Total Stations: 18, Adds: 1

FINGER ELEVEN Quicksand (*Wind-up*)
Total Plays: 132, Total Stations: 21, Adds: 5

BIG WRECK Blown Wide Open (*Atlantic*)
Total Plays: 131, Total Stations: 15, Adds: 0

FLIGHT 16 If All The World Hated Me (*550 Music*)
Total Plays: 130, Total Stations: 21, Adds: 2

STABBING WESTWARD Sometimes It Hurts (*Columbia*)
Total Plays: 125, Total Stations: 17, Adds: 4

BRIAN MAY Business (*Hollywood*)
Total Plays: 105, Total Stations: 18, Adds: 4

SHERYL CROW My Favorite Mistake (*A&M*)
Total Plays: 103, Total Stations: 7, Adds: 0

MOON DOG MANE Turn It Up (*Eureka*)
Total Plays: 99, Total Stations: 20, Adds: 7

Songs ranked by total plays

BREAKERS

KISS		CHART
Psycho Circus (Mercury)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	11
903/492	75/12	

SCREAMIN' CHEETAH WHEELIES

Boogie King (Capricorn/Mercury)		CHART
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	18
629/153	57/3	

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JOHN MELLENCAMP Your Life Is Now (<i>Columbia</i>)	52
KISS Psycho Circus (<i>Mercury</i>)	12
HOLE Celebrity Skin (<i>DGC/Geffen</i>)	11
ECONOLINE CRUSH Surefire (Never Enough) (<i>Restless</i>)	10
ROD STEWART Rocks (<i>Warner Bros.</i>)	9
COWBOY MOUTH Whatcha Gonna Do? (<i>MCA</i>)	7
MOON DOG MANE Turn It Up (<i>Eureka</i>)	7
TRAGICALLY HIP Poets (<i>Sire</i>)	7
JOHN FOGERTY Almost Saturday Night (<i>Reprise</i>)	6
LENNY KRAVITZ Fly Away (<i>Virgin</i>)	6
SEMISONIC Singing In My Sleep (<i>MCA</i>)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KISS Psycho Circus (<i>Mercury</i>)	+492
JOHN MELLENCAMP Your Life Is Now (<i>Columbia</i>)	+225
ROD STEWART Rocks (<i>Warner Bros.</i>)	+169
HOLE Celebrity Skin (<i>DGC/Geffen</i>)	+155
SCREAMIN' CHEETAH WHEELIES Boogie... (<i>Capricorn/Mercury</i>)	+153
SEMISONIC Singing In My Sleep (<i>MCA</i>)	+145
BRIAN MAY Business (<i>Hollywood</i>)	+95
MOON DOG MANE Turn It Up (<i>Eureka</i>)	+89
SHERYL CROW My Favorite Mistake (<i>A&M</i>)	+88
EVE 6 Inside Out (<i>RCA</i>)	+88

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
SEMISONIC Closing Time (<i>MCA</i>)
CREED My Own Prison (<i>Wind-up</i>)
MARCY PLAYGROUND Sex And Candy (<i>Capitol</i>)
CREED Torn (<i>Wind-up</i>)
DAYS OF THE NEW Touch, Peel, And Stand (<i>Outpost/Geffen</i>)
JERRY CANTRELL Cut You In (<i>Columbia</i>)
WALLFLOWERS Heroes (<i>Epic</i>)
MATCHBOX 20 3am (<i>Lava/Atlantic</i>)
DAYS OF THE NEW Shelf In The Room (<i>Outpost/Geffen</i>)
GREEN DAY Time Of Your Life (Good Riddance) (<i>Reprise</i>)

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



Firewater "Dropping Like Flies"

Added At:

WLZR
KTUX
WWCT

WZZR
WZZQ
WQWK

KEYD
KCMQ
and more!



"surefire"

(never enough)

MOST ADDED ACROSS THE BOARD!

ACTIVE ROCK #1

WRIF KIOZ
WXTM WXTB
KQRC KSJO
WXRC WMFS
and more!

Before The Box At:
WJRR 18x
KXXR
KBPI

ALTERNATIVE

WBCN WENZ
KXTE KKND
WPLA WOXY
WHTG WBZU
KFTE and more!

Before The Box At:
KTCL

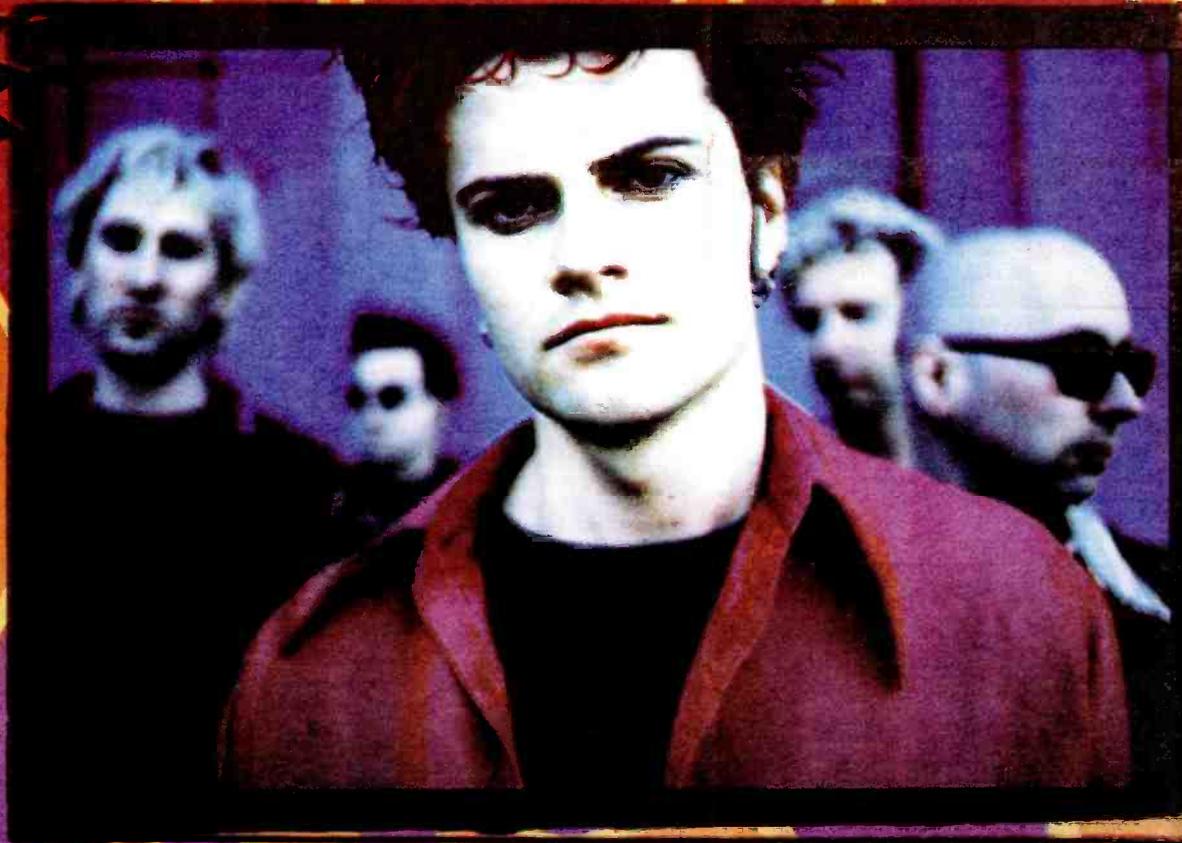
MAINSTREAM ROCK

WEBN KATT
KFRQ KLAQ
WROV and more!

Now On Over 70 Stations!
econoline crush

We'll battle anybody.
"Surefire (Never Enough)"
crushes the competition
beating heavyweights
Hole, Marilyn Manson &
KORN in cage matches!

On Tour Now.
FIRE IT UP!



CONTACT DREW MURRAY 212-930-4971
OR BRUCE MCDONALD 212-930-4781

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Restless

A Legacy
Entertainment Company

EMI
MUSIC

ROCK PLAYLISTS

September 4, 1998 R&R • 165

FIND COMPLETE PLAYLISTS FOR ALL ROCK REPORTERS ON R&R ONLINE

KLOS 95.5
KLOS/Los Angeles
(310) 840-4636
Duncan/Wilde

MARKET #2

PLAYS	SW	LW	TW	ARTIST/TITLE
19	17	14	19	BIG HEAD TODD.../Boom Boom
11	10	16	18	GOO GOO DOLLS/Sn
30	32	32	29	DAYS OF THE NEW/The Down Town
16	15	17	16	MATCHBOX 20/Real World
15	15	15	15	ROLLING STONES/Saint Of Me
-	-	-	-	LYNYRD SKYNYRD/Beneath
12	10	11	14	DAVE MATTHEWS BAND/Stay (Wasting Time)
12	11	6	6	SCOTT THOMAS BAND/Back Valentine
17	13	10	10	ROY ROGERS/You Can't Stop Now
12	11	9	10	PAGE/PLANT/Shining In The Light
10	9	9	9	ERIC CLAPTON/She's Gone
11	10	7	8	AEROSMITH/Dont Want To...
1	3	6	8	BRIAN SETZER ORCH/The Cats On A Hot...
1	8	7	7	SCOTT THOMAS BAND/Never Coming Home
7	6	6	6	VAST/Touch
5	4	6	6	ROD STEWART/Doh La La
12	11	6	6	SCOTT THOMAS BAND/Back Valentine
7	6	6	6	STORYVILLE/Born Without You
5	6	6	6	BUDDY GUY FLY LANG/Midnight Train
5	6	6	6	FREDDY JONES BAND/Better Tomorrow
7	6	6	6	FADSTILL/Fire Escape
5	7	6	6	BLUE OYSTER CULT/Harvest Moon
5	6	6	6	ROD STEWART/Cigarettes & Alcohol
11	9	6	6	PORCUPINE TREE/Waiting Phase I
3	4	3	2	ERIC CLAPTON/My Father's Eyes
3	1	1	1	JOHN FOGERTY/Premontion
3	1	1	1	JOE SATRIANIA/Lights Of Heaven
4	6	1	1	LITTLE FEAT/Oooh Movies

WMMR 93.9
WMMR/Philadelphia
(610) 771-0933
Bonadonna/Zipeto

MARKET #5

PLAYS	SW	LW	TW	ARTIST/TITLE
31	33	34	31	PEARL JAM/In Hiding
32	32	31	31	KENNY WAYNE SHEPHERD/Somehow...
30	32	29	29	DAYS OF THE NEW/The Down Town
16	15	28	29	BROTHER CANE/In The Bed...
31	30	32	28	AEROSMITH/Dont Want To...
16	17	15	27	FUEL/Shimmer
16	14	15	15	DISHWALLA/Once In A While
26	34	30	28	MATCHBOX 20/Real World
14	14	16	15	WALLFLOWERS/Peers
12	15	15	15	PEARL JAM/Wisnisi!
15	15	17	14	PAGE/PLANT/Shining In The Light
18	13	14	14	BROTHER CANE/In The Bed...
9	10	13	13	VAN HALEN/One I Want
12	14	17	17	JOE SATRIANIA/Train Of Angels
16	15	16	13	LENNY KRAVITZ/Fly Away
6	6	13	13	CANDLEBOX'S Alright
13	13	14	13	KENNY WAYNE SHEPHERD/Blue On Black
32	24	17	17	ROD STEWART/Cigarettes & Alcohol
15	14	15	12	FOO FIGHTERS/In The Room
-	-	-	-	OUR LADY PEACE/Stars
-	-	-	-	SEMI-SONIC/Singing In My Sleep
10	11	10	11	DAVE MATTHEWS BAND/Stay (Wasting Time)
17	14	15	11	SEVEN MARY THREE/Over Your Shoulder
15	15	15	10	VAN HALEN/One I Want
-	-	-	-	ROD STEWART/Rocks
-	-	-	-	HOLE/Celebrity Skin
-	-	-	-	EVERE CLEAR/Father Of Mine
-	-	-	-	KISS/Psycho Circus
-	-	-	-	CRACKER/The Good Life
16	13	12	3	JERRY CANTRELL/My Song

KISW 99.9 FM
KISW/Seattle
(206) 285-7625
Ryan/Faulkner

MARKET #13

PLAYS	SW	LW	TW	ARTIST/TITLE
23	27	26	28	DAYS OF THE NEW/The Down Town
27	28	28	28	CANDLEBOX'S Alright
27	26	27	27	PEARL JAM/In Hiding
27	28	26	26	MONSTER MAGNET/Space Lord
15	16	17	17	KENNY WAYNE SHEPHERD/Somehow...
16	16	17	16	BROTHER CANE/Alcatraz
16	14	16	16	JERRY CANTRELL/My Song
18	17	16	16	CRED/What's This Life For
17	15	15	15	AEROSMITH/What Kind Of Love...
17	18	16	15	METALLICA/Better Than You
12	9	13	13	BROTHER CANE/In The Bed...
10	13	11	13	FOO FIGHTERS/My Hero
-	-	-	-	KISS/Psycho Circus
12	9	11	11	DAYS OF THE NEW/Touch, Peel, And...
11	10	13	11	CRED/My Own Prison
9	9	10	10	RAMMSTEIN/Du Hast
7	8	10	10	SECOND COMING/Sot
8	8	9	10	MEGAETHA/Secret Place
9	8	10	10	JERRY CANTRELL/Dut You In
10	8	10	10	PEARL JAM/Gone To Fly
7	8	9	9	TOOL/Logg
8	8	9	9	ROB ZOMBIE/Dracula
9	8	8	8	TRAGICAL HIP/Peets
11	11	8	8	KENNY WAYNE SHEPHERD/Blue On Black
4	4	5	5	TONIC/You Could Only
-	-	-	-	COLLECTIVE SOUL/Where The River...
-	-	-	-	OFFSPRING/Choose
-	-	-	-	SOUNDGARDEN/Rinôçeros
-	-	-	-	CHRIS CORNELL/Snowshower
-	-	-	-	METALLICA/The Memory Remains

ROCK 100.3
WRQC/Minneapolis
(612) 330-0100
MacLeash/Philpott

MARKET #14

PLAYS	SW	LW	TW	ARTIST/TITLE
12	12	14	16	DEEP PURPLE/Any Fate King That
14	13	15	15	JERRY CANTRELL/My Song
14	13	14	14	MONSTER MAGNET/Space Lord
11	11	14	14	DLR BAND/Slam Dunk
8	4	6	6	AEROSMITH/What Kind Of Love...
8	7	8	8	LYNYRD SKYNYRD/Beneath
8	3	7	11	METALLICA/Better Than You
11	13	11	11	METALLICA/Fuel
11	13	9	9	KENNY WAYNE SHEPHERD/Blue On Black
6	8	8	8	CRED/What's This Life For
6	7	8	8	FEDERER/...
-	-	-	-	ROB ZOMBIE/Dracula
4	6	8	8	FLY/She's So Huge
7	5	8	8	RAMMSTEIN/Du Hast
7	7	7	7	DRAMA S.T.H./Crack The Lias...
5	7	7	7	TOOL/Logg
9	6	7	7	MEGAEETHA/Secret Place
-	-	-	-	KISS/Psycho Circus
5	1	5	5	BROTHER CANE/Machete
6	6	6	6	SEVENDUST/Back
6	6	6	6	SMASHING PUMPKINS/Perfect
-	-	-	-	FUEL/Shimmer
5	5	6	6	DAYS OF THE NEW/The Down Town
-	-	-	-	RINGER ELEVEN/Quicksand
-	-	-	-	MARILYN MANSON/The Dope Show
8	8	8	8	SCREAMIN' CHEETAH.../Boogie King
9	6	7	7	BRIAN MAY/Business
9	6	7	7	STABBING WESTWARD/Sometimes It Hurts
9	6	7	7	PAGE/PLANT/Shining In The Light
8	7	6	2	HUNGER/Free

WBAB 95.3/102.3
WBAB/Long Island
(516) 587-1023
Buchmann/Welman

MARKET #16

PLAYS	SW	LW	TW	ARTIST/TITLE
33	35	35	36	AEROSMITH/Dont Want To...
33	35	35	36	GOO GOO DOLLS/Sn
26	25	35	35	MATCHBOX 20/Real World
28	25	30	30	SEMI-SONIC/Closing Time
24	24	24	24	DAVE MATTHEWS BAND/Stay (Wasting Time)
-	-	-	-	JOHN MELLENCAMP/Your Life Is Now
-	-	-	-	AEROSMITH/What Kind Of Love...
20	22	24	24	DAYS OF THE NEW/The Down Town
20	20	20	20	STORYVILLE/Born Without You
19	19	20	20	FUEL/Shimmer
18	19	19	19	EVERE CLEAR/My Hero
-	-	-	-	JOHN MELLENCAMP/Ladies One Week
-	-	-	-	HOOTIE...I Will Wait
19	20	17	17	KENNY WAYNE SHEPHERD/Somehow...
-	-	-	-	KISS/Psycho Circus
19	19	19	19	DISHWALLA/Once In A While
14	14	17	16	AEROSMITH/What Kind Of Love...
18	16	16	16	CRED/What's This Life For
-	-	-	-	SEMI-SONIC/You Got Me
12	14	14	14	KENNY WAYNE SHEPHERD/Blue On Black
20	18	12	12	SEVEN MARY THREE/Over Your Shoulder
12	14	14	14	PEARL JAM/In Hiding
33	25	10	10	FADSTILL/Fire Escape
11	11	10	10	PEARL JAM/Wisnisi!
7	7	7	7	DEEP PURPLE/Any Fate King That
7	7	7	7	VAN HALEN/One I Want
7	7	7	7	SCREAMIN' CHEETAH.../Boogie King
7	7	7	7	MOON DOG/Wanna Get It Up
18	14	5	5	JOHN FOGERTY/Premontion
12	13	10	5	GOVT MULES/She Said, She Said

KDKB 92.5
KDKB/Phoenix
(602) 557-9300
Marvin/Lea

MARKET #17

PLAYS	SW	LW	TW	ARTIST/TITLE
17	18	25	33	DISHWALLA/Once In A While
32	33	32	32	CANDLEBOX'S Alright
19	17	32	32	SEVEN MARY THREE/Over Your Shoulder
33	34	30	31	AEROSMITH/What Kind Of Love...
-	-	-	-	HOOTIE...I Will Wait
32	32	32	32	KENNY WAYNE SHEPHERD/Somehow...
17	16	17	17	ANDY AND THE CASTLES/My Hero
17	16	17	17	EVERE CLEAR/Father Of Mine
14	16	17	17	BROTHER CANE/Machete
17	16	16	16	DAVE MATTHEWS BAND/Stay (Wasting Time)
15	16	16	16	SHERYL CROW/My Favorite Mistake
15	16	16	16	TRAGICAL HIP/Peets
2	13	15	15	SCREAMIN' CHEETAH.../Boogie King
2	13	15	15	FLY/Got You (Where...)
-	-	-	-	KISS/Psycho Circus
15	14	13	14	LENNY KRAVITZ/Fly Away
2	14	14	14	MARILYN MANSON/The Dope Show
19	16	14	13	BETTER THAN EZRA/One More Murder
-	-	-	-	DADA/California Gold
-	-	-	-	STABBING WESTWARD/Sometimes It Hurts
-	-	-	-	FUEL/Shimmer
11	11	11	11	CRACKER/My Hero
9	11	9	9	AEROSMITH/Dont Want To...
9	11	9	9	DAYS OF THE NEW/The Down Town
9	11	9	9	EVE/Slitside Out
13	12	9	9	PAGE/PLANT/Shining In The Light
15	12	9	9	PAGE/PLANT/Shining In The Light
1	10	9	9	DEAD HOT WORKSHOP/Ringing Out With Ray
16	15	11	9	GLORITONE/Halfway

WVE 93.7
WVE/Pittsburgh
(412) 937-1441
Hart/Winter

MARKET #20

PLAYS	SW	LW	TW	ARTIST/TITLE
16	18	18	18	HOOTIE...I Will Wait
19	17	18	18	PEARL JAM/In Hiding
18	15	18	18	JOHN MELLENCAMP/Your Life Is Now
18	15	18	18	AEROSMITH/What Kind Of Love...
19	18	17	17	KENNY WAYNE SHEPHERD/Somehow...
16	15	17	17	SEVEN MARY THREE/Over Your Shoulder
16	15	17	17	FADSTILL/Fire Escape
19	17	16	16	TRAGICAL HIP/Peets
20	16	15	15	ROD STEWART/Rocks
17	16	15	15	DISHWALLA/Once In A While
14	11	14	14	DAYS OF THE NEW/The Down Town
10	12	14	14	CANDLEBOX'S Alright
15	13	13	13	KISS/Psycho Circus
14	13	9	11	FUEL/Shimmer
13	11	10	10	VAN HALEN/One I Want
-	-	-	-	DAVE MATTHEWS BAND/Stay (Wasting Time)
-	-	-	-	HOLE/Celebrity Skin
-	-	-	-	PUSH/Without A Doubt
6	9	9	9	STORYVILLE/Born Without You
10	9	9	9	MONSTER MAGNET/Space Lord
8	9	10	10	CRED/What's This Life For
9	8	9	9	AEROSMITH/What Kind Of Love...
9	7	6	6	DRAMA S.T.H./Crack The Lias...
4	3	4	4	ERIC CLAPTON/My Father's Eyes
4	3	4	4	ERIC CLAPTON/My Father's Eyes
4	3	4	4	MATCHBOX 20/Long Day
4	3	4	4	WALLFLOWERS/It's The Difference
4	3	4	4	TONIC/You Could Only
4	3	4	4	MATCHBOX 20/Real World
4	3	4	4	COUNTING CROWS/Angels O.L.

KCAL 96.7
KCAL/Riverside
(909) 793-3554
Hoffman/Matthews

MARKET #29

PLAYS	SW	LW	TW	ARTIST/TITLE
46	35	46	45	KENNY WAYNE SHEPHERD/Somehow...
-	-	-	-	KISS/Psycho Circus
45	39	44	44	OZZY OSBOURNE/You Looking At...
46	39	44	44	CRED/What's This Life For
46	39	44	44	CANDLEBOX'S Alright
23	19	19	19	MONSTER MAGNET/Space Lord
36	34	38	38	AEROSMITH/Dont Want To...
42	39	42	42	FOO FIGHTERS/My Hero
6	14	20	20	BROTHER CANE/Machete
19	18	18	18	DLR BAND/Slam Dunk
18	19	22	22	METALLICA/Better Than You
20	19	21	21	RAMMSTEIN/Du Hast
36	31	17	14	CRED/Torn
16	12	13	13	AEROSMITH/What Kind Of Love...
11	9	11	11	GOO GOO DOLLS/Sn
10	7	9	9	MEGAETHA/Secret Place
-	-	-	-	HOLE/Celebrity Skin
8	6	8	8	ROB ZOMBIE/Dracula
-	-	-	-	VAST/Touch
-	-	-	-	BLUE OYSTER CULT/Live For Me
11	8	8	8	SEVEN MARY THREE/Over Your Shoulder
8	4	10	6	ANTHRAX/Inside Out
5	6	5	5	DAYS OF THE NEW/The Down Town
4	7	6	6	VAN HALEN/One I Want
7	4	7	7	MARILYN MANSON/The Dope Show
-	-	-	-	NEANDERTHAL.../Metal Health '98
-	-	-	-	KORN/Got The Life
-	-	-	-	JOE SATRIANIA/Train Of Angels

94 HVY
WHY/Providence
(401) 438-6110
Bevilacqua/Schifino

MARKET #31

PLAYS	SW	LW	TW	ARTIST/TITLE
27	27	27	28	AEROSMITH/Dont Want To...
25	28	27	27	GOO GOO DOLLS/Sn
25	28	27	27	SEMI-SONIC/Closing Time
14	11	24	24	DAYS OF THE NEW/The Down Town
14	11	24	24	KENNY WAYNE SHEPHERD/Somehow...
17	17	17	17	SMASHING PUMPKINS/Perfect
9	14	10	10	JERRY CANTRELL/My Song
-	-	-	-	SMASH MOUTH/Walkin' On The Sun
16	14	11	11	MATCHBOX 20/3am
14	13	9	9	FUEL/Shimmer
14	12	11	11	DAVE MATTHEWS BAND/Stay (Wasting Time)
15	14	10	10	CRED/What's This Life For
7	11	10	10	SEVEN MARY THREE/Over Your Shoulder
-	-	-	-	KISS/Psycho Circus
16	16	14	14	THIRD EYE BLIND/Semi-Charmed Life
16	16	14	14	THIRD EYE BLIND/Semi-Charmed Life
11	8	13	13	DAVE MATTHEWS BAND/Stay (Wasting Time)
11	9	12	12	MONSTER MAGNET/Space Lord
6	7	8	8	EVE/Slitside Out
7	6	5	5	DISHWALLA/Once In A While
5	6	8	8	RAMMSTEIN/Du Hast
5	6	8	8	SMASHING PUMPKINS/Perfect
6	6	8	8	ROB ZOMBIE/Dr



JIM KERR

The Alternative Community, Then And Now

■ ...As seen through the eyes of Time Bomb's Jack Isquith

For many of the format's longtime practitioners, the new era of post-Telecom Act consolidation, tighter playlists, greater competition, and a flood of music releases are all signs that the Alternative apocalypse is upon us. This week, I discuss this state of affairs with Time Bomb's Jack Isquith, one of the format's pioneers on the promotion side. He provides a refreshingly honest look at how things *really* were and what that means for how things are today.

As I sit down to talk with Jack, it is close to 7:00 on a Wednesday night. We are still in our respective offices, so naturally the conversation begins with a question about longer hours, higher expectations, and a higher stress level for the format's practitioners.



Jack Isquith

"Certainly the stress level is higher in terms of the average promotion guy at the average major label. Why? You are dealing with a bigger universe of stations, and, from a record company point-of-view, you are dealing with a level of success that can be achieved and driven through their alternative departments.

"Once Nirvana broke the bubble, anything was possible. Multi-platinum acts that transcended the biggest pop artists in the world became possible. Think of it this way: When Nirvana broke through, the band knocked Michael Jackson and Guns 'N Roses off the top of the sales charts. What could be bigger symbolically than that?"

The format has been successful on many fronts, but the bottom line comes down to money. As Isquith explains to me, "Whenever there's

more money involved, the stress is going to be higher. That's the nature of the beast."

Nirvana Hangover

One of the things I've noticed recently is something akin to a Nirvana hangover. People who have grown up within the format or have been fans for a long time seem to have mixed feelings about the changes that have occurred. Isquith, who as much as anybody was involved in the format's formative years, has a different take.

"The most truthful feeling I can relay is, 'Was it more exciting in 1985 or 1986 to have *Flesh For Lulu* go to No. 1 at 91X, or was it more exciting to pick up a copy of *Rolling Stone* or *Spin* and see Radiohead or Chris Cornell on the cover?' Frankly, I can't glamorize 1985 in comparison to Radiohead or Cornell. For me, it was clearly more exciting to deal on a mass-appeal superstar level with an artist like Chris Cornell. So, for my money, I'm far more excited by any great artist having a huge song and mass-appeal success than I am about being part of any sort of exclusive smaller club."

The point about the limited level of success of *Flesh For Lulu* is particularly relevant, especially in an environment of a glamorized past. Isquith rightfully points out that, as much as many of us would like to

think otherwise, things were not always bright and rosy. "Things were smaller and less stressful then, so we tend to gloss over the feelings we had about great artists being neglected. It was a frustrating time. The Clash should have sold multi-multi-platinum. The Jam should have been huge. The Specials, English Beat, etc., should have been massive. Paul Westerberg should have been on the radio in every big city. These were great artists. It felt like they were being denied their just due."

With higher expectations and stress comes greater conflict, and I have heard numerous comments like, "The alternative record and radio communities have never been further apart," or, "Radio and records no longer share the same goals or work together for the right reasons."

When asked about this increase in conflict between the record and radio industries, Isquith comes back to a common theme: With success comes change, and, as an industry, we have to learn to accept the negative baggage that invariably comes with even very positive changes.

Isquith's metaphor for the changes we have witnessed in radio and record relations is apt, and one that is evoked fairly often in this industry — that of community. "It's easy to live in a community where there's no crime, no traffic

problems, and no competition. You are the only so-called Alternative radio station in the market. None of your direct competitors are interested in 98% of the records you play. You have no ratings to speak of, and the only record guy who will talk to you on a regular basis is actually still the college guy. Sure, there's a great sense of community, and I respect people who want to live in a rural, small-town community like that. But when I come to work in the morning, I love the idea that, at least metaphorically, I am going to the big city today. I love hearing the record that I'm involved with on KROQ or on KNDD/Seattle. I love the idea that these are still Alternative stations, but now they're the biggest stations in the country, and these bands are big bands. I want there to be 150 Alternative stations, not 30.

"Is there more stress, and, in doing business, are you going to have conflict in this community? Absolutely. Just like there is more conflict

walking down the middle of Fifth Avenue or being on W. Eighth Street than there is walking down Main Street in Mayberry, RFD."

Community Of Thousands

For Isquith, the positive aspects of the Alternative format's explosion are things he could never give up. We do now live in the big city, and, despite the problems, it's a wonderful place to be. The roots of his enthusiasm are founded in his past with the format, when it wasn't successful. The following anecdote illustrates his feelings perfectly, and the sentiments are something we can all share.

"Let me tell you a story about a moment when I felt a real sense of community with the people in this format. When Social Distortion was

playing [KROQ's] Weenie Roast, and everybody was singing along to seven or eight songs, and it was happening at Irvine Meadows, not just in a club — that was really powerful. I was standing near the front, and when you turned around and looked behind you, there were 15,000-20,000 people singing 'Ball And Chain.' I first started to work Social Distortion at Epic in the late '80s and, for me, there was a real sense of community and family with everyone who helped make that moment happen through all

their hard work over the past 10 years. The sense of community in that moment was with Kevin Weatherly and Gene Sandbloom and Lisa Worden, but it was also with Andy Schuon and Lewis Largent, as well as Steve Backer, Tom Calderone, and Jonathon L. It was certainly with the guy I work with, Jim Guerinot, and with Ness and the band — it was with all those guys. If the format had stayed the way it was, I would have been denied that moment. So wouldn't it be better if it had stayed small and stress-free? No. It would be worse, because I want more of those moments. They're precious."

It would take a hopeless cynic to believe that such moments won't happen for other promotion people in the future. In fact, Isquith believes the increased pressure today may make such moments even more valuable. "To me, forging those relationships in the face of more pressure, more competition, and more difficult conversations on a daily basis makes

them seem more valuable. Certainly more so than having a sense of community based on being the only 50 people who care about this ghettoized kind of music or radio."

One of the undercurrents in today's Alternative community that goes unspoken is that of the "old school" format practitioners being leery of the upstarts. Isquith, who is certainly one of the originals, knows all about the "cabal" label. "It's funny, because [Jacobs Media consultant] Dave Beasing said something to me today about that, which is great. He said there was a perception of old-school promotion people and old-school programmers in the format as sort of a jaded, cynical, cliquish club. The point that Beasing made was that it's no big surprise when you look at some of the core bands from that era. The Replacements, X, and the Pixies — that's some pretty dark, cynical, and ironic stuff. We were fans of that music, and I think that the style of doing business some times reflected that. I miss some of the bands; I don't miss the negativity."

I ask Isquith if the format is less about *music* in today's environment. He provides a typically thoughtful response. "Sure. It's less about music because there is so much more information to pull from. Before, there wasn't all that much to say other than who produced the record and what band was opening for them when they came to town. We're obviously way beyond that right now."

As much as Isquith is positive about the format and how it has evolved, this is one area where he is concerned. "It shouldn't only be about Soundscan and BDS percentages. It's about the song — is the song great, does it give you goose bumps, and, also, does the artist *matter*?"

Isquith concludes the session with an anecdote that I feel is important for radio to read, for it reveals just how much emotion a record-company person can invest in his or her projects and how much they, too, love music.

"When Sheryl Crow's first album was out, I used to drive from the A&M lot to my house in West L.A. During the whole commute, I would sit there and listen to 'Leaving Las Vegas.' While I was listening, I would punch back and forth between the song and KROQ so that the lines in my ears and mind would be blurred enough so that I could imagine what this record would sound like on KROQ. It may have been obsessive-compulsive behavior, but it sure was fun."

Things may have changed, and not always for the better, but there are radio and record-company people who are just as passionate about music today as they were in 1988. Jack Isquith is a testament to that.

“It was a frustrating time. The Clash should have sold multi-multi-platinum. The Jam should have been huge. The Specials, English Beat, etc., should have been massive. Paul Westerberg should have been on the radio in every big city. These were great artists. It felt like they were being denied their just due.”

FUEL
"BITTERSWEET"

Couldn't Wait:
WXRK KNDD
WQBK KXTE
KFTE WHTG
WHMP

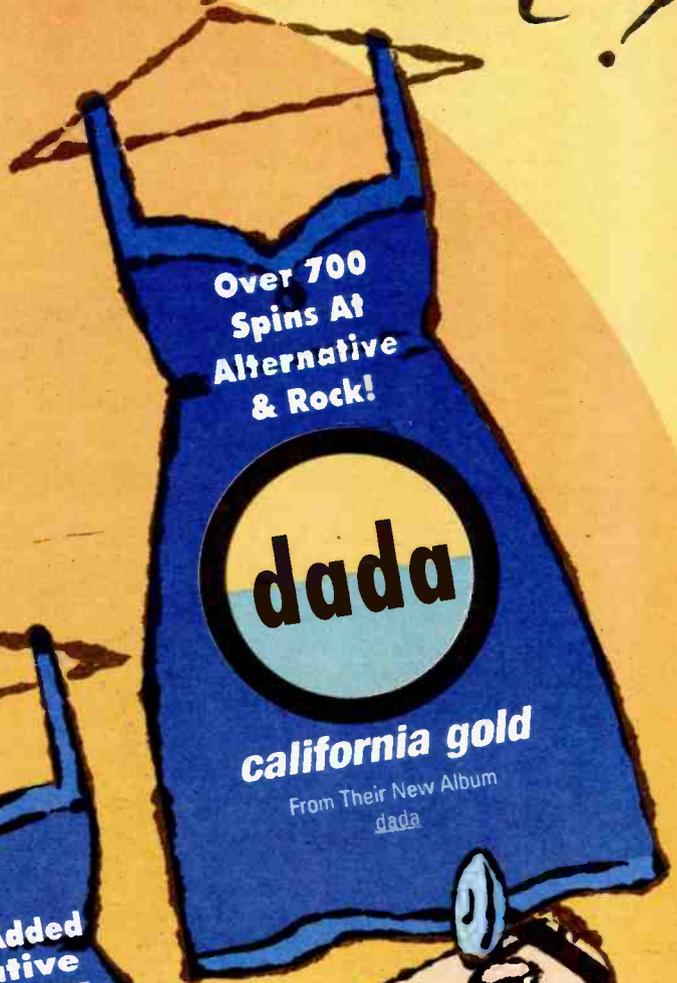
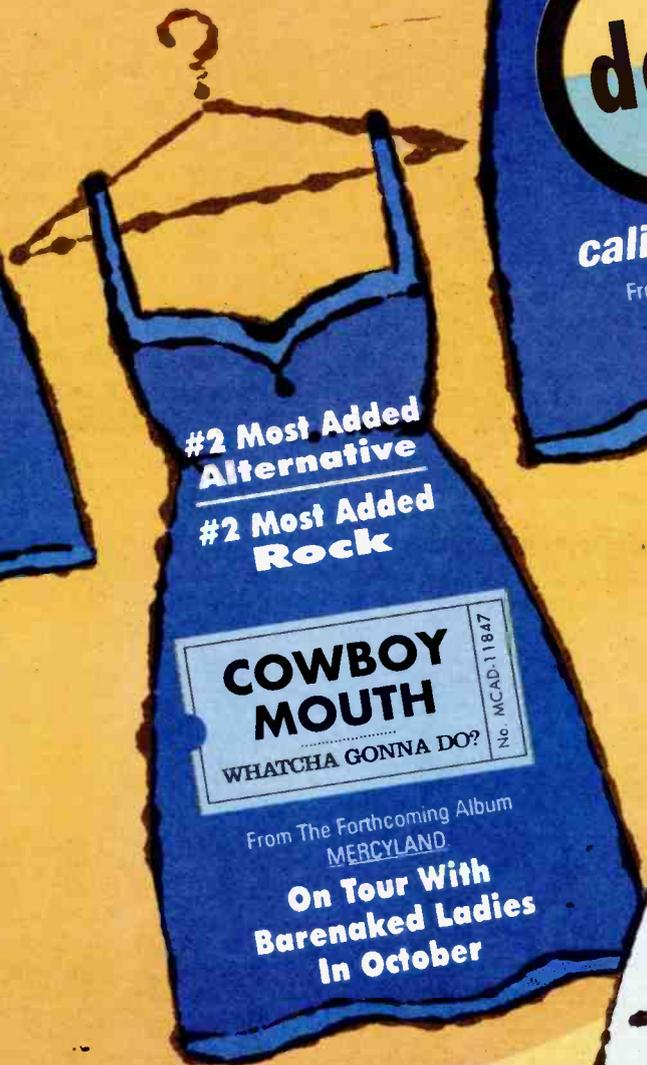
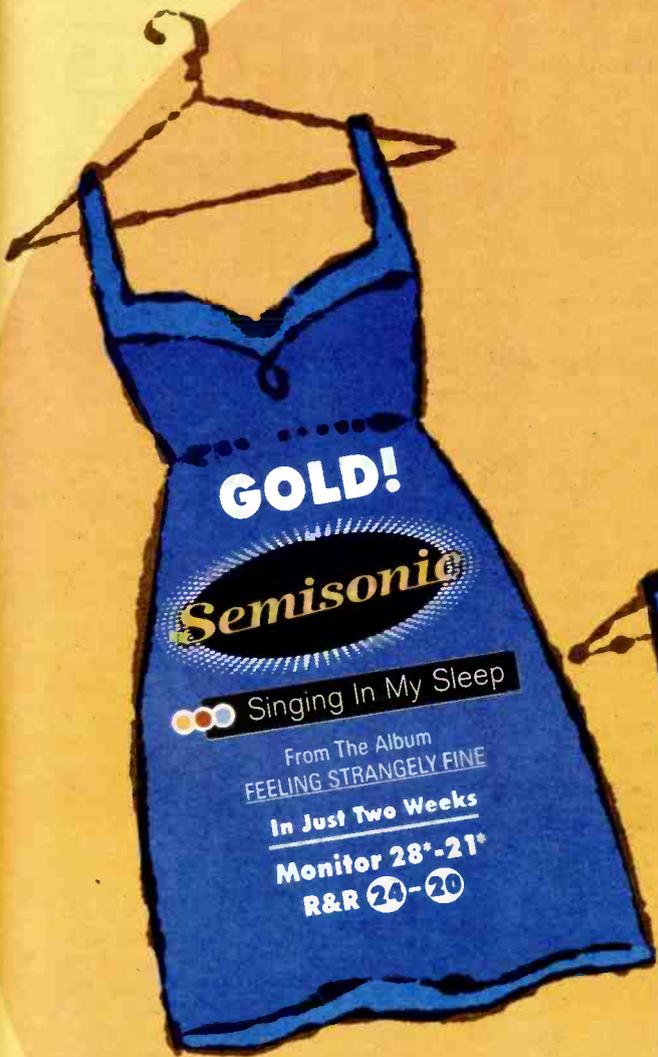
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3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	BARENAKED LADIES One Week (Reprise)	3223	3392	3418	3521	93/0
2	2	2	2	EVE 6 Inside Out (RCA)	3051	3126	3321	3459	92/0
4	4	3	3	SMASHING PUMPKINS Perfect (Virgin)	3009	2947	2885	2840	96/1
5	5	5	4	BEASTIE BOYS Intergalactic (Grand Royal/Capitol)	2479	2643	2643	2595	87/0
9	6	6	5	GARBAGE I Think I'm Paranoid (Almo Sounds/Interscope)	2447	2401	2275	2167	92/0
3	3	4	6	HARVEY DANGER Flagpole Sitta (Slash/London/Island)	2337	2760	2996	3329	81/0
11	11	9	7	EVERCLEAR Father Of Mine (Capitol)	2227	2047	1880	1796	85/1
15	12	10	8	THIRD EYE BLIND Jumper (Elektra/EEG)	2157	2028	1796	1695	83/1
10	10	8	9	CREED What's This Life For (Wind-up)	2113	2117	1918	1912	74/0
8	7	7	10	DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)	2008	2155	2256	2310	72/0
BREAKER	11			HOLE Celebrity Skin (DGC/Geffen)	1890	980	—	—	92/2
24	19	16	12	FASTBALL Fire Escape (Hollywood)	1802	1647	1551	1422	87/1
19	17	13	13	EAGLE-EYE CHERRY Save Tonight (Work)	1756	1719	1609	1597	75/4
6	8	11	14	FUEL Shimmer (550 Music)	1736	1931	2137	2425	69/0
20	15	15	15	PEARL JAM In Hiding (Epic)	1651	1657	1649	1589	71/1
28	25	22	16	FLYS Got You (Where I Want You) (Trauma/Delicious Vinyl)	1567	1408	1218	988	79/2
22	20	19	17	BRIAN SETZER ORCHESTRA Jump Jive An' Wail (Interscope)	1510	1475	1474	1516	77/4
23	21	20	18	DISHWALLA Once In A While (A&M)	1500	1467	1437	1492	77/0
14	16	18	19	SEVEN MARY THREE Over Your Shoulder (Mammoth/Atlantic)	1477	1564	1640	1698	65/1
—	46	24	20	SEMISONIC Singing In My Sleep (MCA)	1475	1129	482	324	89/5
7	9	12	21	GOO GOO DOLLS Iris (Warner Sunset/Reprise)	1458	1730	2103	2404	61/0
13	14	17	22	DAYS OF THE NEW The Down Town (Outpost/Geffen)	1414	1598	1688	1705	59/0
12	13	14	23	EVERYTHING Hooch (Blackbird/Sire)	1400	1666	1714	1757	59/0
31	28	23	24	LOCAL H All The Kids Are Right (Island)	1316	1198	1048	791	76/2
16	18	21	25	SPRUNG MONKEY Get 'Em Outta Here (Surfdog/Hollywood)	1025	1439	1574	1691	51/0
BREAKER	26			MARILYN MANSON The Dope Show (Nothing/Interscope)	1023	834	539	—	72/2
—	—	38	27	SHAWN MULLINS Lullaby (Columbia)	944	704	297	161	63/14
46	35	35	28	LENNY KRAVITZ Fly Away (Virgin)	942	752	639	496	50/7
27	27	25	29	K'S CHOICE Everything For Free (550 Music)	929	1075	1095	1026	51/0
30	31	28	30	MONSTER MAGNET Space Lord (A&M)	912	947	843	824	56/1
32	32	33	31	KORN Got The Life (Immortal/Epic)	890	803	761	744	68/2
43	34	36	32	BETTER THAN EZRA One More Murder (Elektra/EEG)	817	738	656	535	52/4
DEBUT	33			SHERYL CROW My Favorite Mistake (A&M)	796	223	17	—	44/7
33	33	34	34	SQUIRREL NUT ZIPPERS Suits Are Picking Up The Bill (Mammoth)	715	802	743	731	58/1
21	23	29	35	MARCY PLAYGROUND Saint Joe On The School Bus (Capitol)	653	884	1236	1541	29/0
45	37	40	36	TORI AMOS Jackie's Strength (Atlantic)	614	605	593	521	50/0
29	30	32	37	CANDLEBOX It's Alright (Maverick/WB)	610	810	901	912	39/0
17	22	27	38	FOO FIGHTERS Walking After You (Elektra/Roswell/Capitol)	586	974	1396	1678	29/0
DEBUT	39			PJ HARVEY A Perfect Day Elise (Island)	582	418	81	—	52/8
—	44	43	40	LIZ PHAIR Polyester Bride (Matador/Capitol)	556	520	497	396	35/4
—	43	41	41	DADA California Gold (MCA)	555	579	522	391	44/3
40	38	42	42	FATBOY SLIM The Rockafeller Skank (Skint/Astralwerks/Caroline)	514	560	591	574	30/4
25	26	31	43	FEEDER High (Echo/Elektra/EEG)	491	823	1120	1393	27/0
47	47	45	44	CRYSTAL METHOD Busy Child (Outpost/Geffen)	440	494	475	467	36/0
DEBUT	45			URGE Closer (Immortal/Epic)	422	256	76	—	39/3
—	49	47	46	MXPX I'm OK, You're OK (A&M)	414	452	416	354	26/2
35	36	44	47	POSSUM DIXON Holding (Lenny's Song) (Surf Detective/Interscope)	396	508	629	712	28/0
41	39	46	48	SMASH MOUTH Can't Get Enough Of You Baby (Elektra/EEG)	384	473	547	572	16/0
DEBUT	49			RAMMSTEIN Du Hast (Slash/London/Island)	383	330	306	255	37/2
DEBUT	50			STABBING WESTWARD Sometimes It Hurts (Columbia)	354	259	179	64	42/8

This chart reflects airplay from August 24-30. Songs ranked by total plays. Highlighted songs indicate Breaker. 96 Alternative reporters. 94 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

NEW & ACTIVE

STRETCH PRINCESS Sorry (Wind-up)
Total Plays: 336, Total Stations: 28, Adds: 1

SOUL COUGHING Circles (Slash/WB)
Total Plays: 331, Total Stations: 52, Adds: 40

ROB ZOMBIE Dragula (Geffen)
Total Plays: 318, Total Stations: 32, Adds: 2

SONICCHROME Honey Please (Capitol)
Total Plays: 315, Total Stations: 28, Adds: 3

EMBRACE All You Good Good People (DGC/Geffen)
Total Plays: 287, Total Stations: 28, Adds: 2

ORGY Stitches (Elementree/Reprise)
Total Plays: 253, Total Stations: 35, Adds: 6

ATHENAUM Flat Tire (Atlantic)
Total Plays: 251, Total Stations: 29, Adds: 7

HOOTIE & THE BLOWFISH I Will Wait (Atlantic)
Total Plays: 242, Total Stations: 19, Adds: 0

CHERRY POPPIN' DADDIES Brown Derby Jump (Mojo/Universal)
Total Plays: 230, Total Stations: 25, Adds: 1

CRACKER The Good Life (Virgin)
Total Plays: 202, Total Stations: 14, Adds: 0

EVERLAST What It's Like (Tommy Boy)
Total Plays: 190, Total Stations: 11, Adds: 2

Songs ranked by total plays

BREAKERS

HOLE
Celebrity Skin (DGC/Geffen)
TOTAL PLAYS/INCREASE: 1890/910
TOTAL STATIONS/ADDS: 92/2

MARILYN MANSON
The Dope Show (Nothing/Interscope)
TOTAL PLAYS/INCREASE: 1023/189
TOTAL STATIONS/ADDS: 72/2

MOST ADDED

ARTIST TITLE LABEL(S)

SOUL COUGHING Circles (Slash/WB) 4

COWBOY MOUTH Whatcha Gonna Do? (MCA) 2

ECONOLINE CRUSH Surefire (Never Enough) (Restless) 1

SHAWN MULLINS Lullaby (Columbia) 1

KENT If You Were Here (RCA) 1

LEAH ANDREONE Sunny Day (RCA) 1

PJ HARVEY A Perfect Day Elise (Island) 1

STABBING WESTWARD Sometimes It Hurts (Columbia) 1

ATHENAUM Flat Tire (Atlantic) 1

BUFFALO TOM Rachael (Beggars Banquet/Polydor/A&M) 1

SHERYL CROW My Favorite Mistake (A&M) 1

LENNY KRAVITZ Fly Away (Virgin) 1

PJ HARVEY
"A Perfect Day Elise"
Debut **39**
Top 10 Most Added
Top 10 Most Increased

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)

HOLE Celebrity Skin (DGC/Geffen) +9

SHERYL CROW My Favorite Mistake (A&M) +5

SEMISONIC Singing In My Sleep (MCA) +3

SHAWN MULLINS Lullaby (Columbia) +2

LENNY KRAVITZ Fly Away (Virgin) +1

MARILYN MANSON The Dope Show (Nothing/Interscope) +1

EVERCLEAR Father Of Mine (Capitol) +1

URGE Closer (Immortal/Epic) +1

PJ HARVEY A Perfect Day Elise (Island) +1

SOUL COUGHING Circles (Slash/WB) +1

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)

SEMISONIC Closing Time (MCA)

FASTBALL The Way (Hollywood)

CREED My Own Prison (Wind-up)

EVERCLEAR I Will Buy You A New Life (Capitol)

MARCY PLAYGROUND Sex And Candy (Capitol)

GREEN DAY Time Of Your Life (Good Riddance) (Reprise)

FOO FIGHTERS My Hero (Roswell/Capitol)

FOO FIGHTERS Everlong (Roswell/Capitol)

GARBAGE Push It (Almo Sounds/Interscope)

Breakers: Songs registering 1000 plays or more for the first time. Bulet awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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BreakThrough

Artist

SHAWN MULLINS

TRACK: "LULLABY"

LP: SOUL'S CORE

PRODUCER: SHAWN MULLINS

LABEL: COLUMBIA

on a tape recorder by the seventh grade.

Around this time, while the majority of his peers were probably playing baseball or soccer, he also formed his own rock band and began recording in earnest, hanging out with like-minded schoolmates such as Amy Ray (who would later form one-half of the Indigo Girls). Despite support from family and friends, Mullins became exasperated with his poor performance in school around 11th grade and decided to join the Marines. They wouldn't take him without a high-school diploma, so he enrolled in military school, graduated, and went on to study music at a military college.

While stationed at a military base in Georgia, he wrote and released two albums and honed his style playing at taverns around the area. After leaving the Army in 1991, Mullins started his own record label and put out three more independent releases. It was only a matter of time before his distinctive style caught some majors' (Columbia, to be exact) attention, and now single "Lullaby" is crooning across stations nationwide. In addition, Mullins was recently voted Atlanta's Best Acoustic Artist at the 1997 Atlanta Music Awards.

Artist POV: Mullins' "Lullabye" takes a cynical look at Los Angeles: "It's hard to play a gig in this town and keep a straight face/ seems like everyone here's got a plan/ it's kind of like Nashville with a tan."

—Rich Michalowski
Asst. Alternative Editor



Breakthrough Artist highlights breaking artists with strong chart momentum.

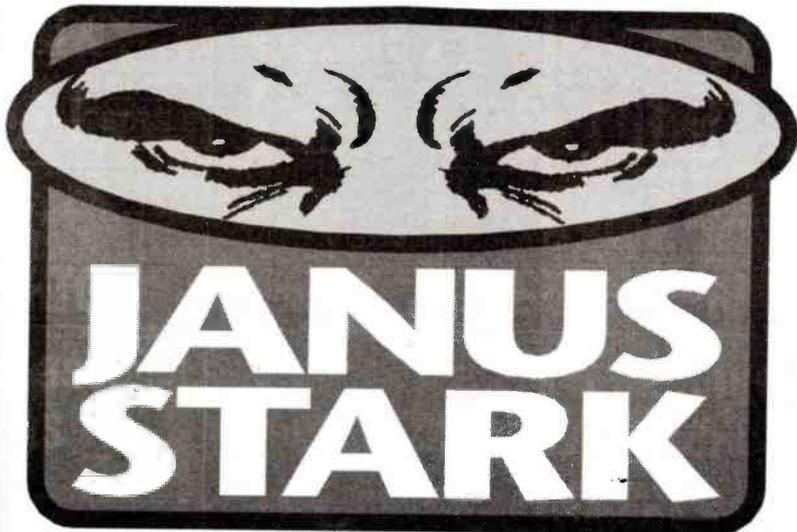
Michael Halloran ON THE RECORD

A retrospective from Michael Halloran, former PD XHRM/San Diego

- NO! it is not Bjork! Yes, I know it sounds just like her ... the song is called "Heaven Sent" ... the band is spelled E-S-T-H-E-R-O. ... click ... hello 92/5?
- Duuuude!!! Was that a new song from They Might Be Giants?!
- Yup! "Dr. Worm" is on the new album, and it's getting a great response ... have you heard that song we are playing by Sixpence None The Richer called "Kiss Me"?
- Yes! I actually heard them on the air the other day playing live ... they covered the that La's song, "There She Goes" ... it was hellacool!
- Hey Halloran, who is the guy you just played that sounds like "Spearhead"?
- Why I am so glad you asked ... it is the same guy that brought you "Jump Around" from House Of Pain. His name is Everlast and the little ditty is called "What It's Like."
- Hey Halloran ... how come you are not on the air anymore?
- Well, this company with no-money than god just gave my owner some of it to take all these great songs off the air! ... It's called competition!
- What are you gonna do Halloran?
- I am going to write a piece for R&R.

Nice to see the format continue to embrace quality artists as **Soul Coughing** pulls down most added honors by a wide margin with "Circles" this week ... Both **Capricorn** and **Warner Bros.** had their marketing plans upset a bit this week as some major stations come in early on their respective **Cake** and **Goo Goo Dolls** records, both of which are generating significant attention ... Both **Fastball** and **Semisonic** have clearly avoided the sophomore jinx, and now it looks like **Fuel** will do the same thing, as programmers prepare to move from "Shimmer" to "Bittersweet" ... **Liz Phair** breaks into the top 40 as a handful more stations join the "Polyester Bride" party ... **Max Tolkoff** has his plate full, with a great new record from **Buffalo Tom** joining his already solid (and charted) group of records ... **Reprise's Orgy**, which was boasting some strong request action, can now boast strong sales as well, moving 5000 units last week ... Following up a sold-out **Bauhaus** reunion tour, **Love And Rockets** are ready to spread the word on their new album, which features the stellar "Holy Fool" ... Nice to see the format keeping its faith in rock records, as **Rob Zombie** continues to make progress. **Stabbing Westward** debuts this week, **Econoline Crush** comes in with a solid add week, and **Marilyn Manson** and **Local H** make some solid spin gains. **RECORD OF THE WEEK:** Eels "Last Stop; This Town."

ON THE RADIO With Jim Kerr



"Every Little Thing Counts"

GOING FOR ADDS 9/28

COULDN'T WAIT: WISE WHTG

"A great melodic kick in the ass."

—DAVE GROHL, FOO FIGHTERS



ALTERNATIVE REPORTERS

Stations and their adds listed alphabetically by market

<p>WEQX/Albany, NY PD: Ian Harrison MD: Steve Bottomley SOUL COUGHING "Circles" GUSTER "Demons" BUFFALO TOM "Rachet" BRIAN SETZER ORCH "Jump" COWBOY MOUTH "Whatcha" KENT "It"</p> <p>WQBK/Albany, NY PD/MD: Kelli McNamara AMD: Jeff Callan FUEL "Bliss" SOUL COUGHING "Circles" SHAWN MULLINS "Lullaby"</p> <p>KTEG/Albuquerque, NM PD: Skip Isley MD: Julie Forman ORGY "Stitches" SHAWN MULLINS "Lullaby" PJ HARVEY "Erase" KENT "It"</p> <p>WNNX/Atlanta, GA DM: Brian Philips PD: Leslie Fram MD: Sean Demery 17 CLUE "World" URGE "Close" ATHENAEUM "Flat" JUMP LITTLE CHILDREN "Clean"</p> <p>WJSE/Atlantic City, NJ PD/MD: Blake Laurelli 4 ECONOLINE CRUSH "Surefire" 4 SOUL COUGHING "Circles" 4 COWBOY MOUTH "Whatcha" 4 FIREWATER "Singing" 4 JANUS STARK "Life" 4 BOB MOULD "Agnost"</p> <p>WRXR/Augusta, GA DM: Jim Mahaney COWBOY MOUTH "Whatcha" LENNY KRAVITZ "It" PJ HARVEY "Erase"</p> <p>KROX/Austin, TX PD: Sara Trexler APD/MD: Lloyd Houtt 8 DAVID GARZA "Kinoh" 3 LOCAL "N' Kids" SHERYL CROW "Mistake"</p> <p>WRAX/Birmingham, AL PD: Dave Rossi MD: Suzy Boe SOUL COUGHING "Circles" COWBOY MOUTH "Whatcha" ROYAL CROWN REVUE "Zig"</p> <p>KQXR/Boise, ID DM/MD: Dan McColly FRIGER ELEVEN "Ducksand" STABBING WESTWARD "Sometimes" BETTER THAN EZRA "Murder"</p> <p>WBCN/Boston, MA VP/Programming: Dedipus APD/MD: Steven Strick 9 PROFITREWARDS "Heavy" GOD GOD DOLLS "Slide" BLUE FLAMEL "Havin" ECONOLINE CRUSH "Surefire" LIZ PHAIR "Polyester" HANKO "Thought" STABBING WESTWARD "Sometimes" ZERAPHIM "Back"</p> <p>WFNX/Boston, MA PD: Craze MD: Laurie Gail BLUE FLAMEL "Havin"</p> <p>KHLR/Bryan-College Station, TX PD: Mark McKenzie APD: Don Kelley ECONOLINE CRUSH "Surefire" SOUL COUGHING "Circles" COWBOY MOUTH "Whatcha" LEARN ANDREONE "Sunny" EYNWILDS "Drive"</p> <p>WEDG/Buffalo, NY PD/MD: Rich Wall PJ HARVEY "Erase"</p> <p>WBTZ/Burlington, VT PD: Stephanie Hindley MD: Steve Picard 1 BUFFALO TOM "Rachet" 1 SOUL COUGHING "Circles" 1 GUSTER "Demons"</p> <p>WPGU/Champaign, IL PD: Pete Schiecke MD: Ben Belton 1 STABBING WESTWARD "Sometimes" 1 FATBOY SLIM "Skank" 1 PEARL JAM "Elevation"</p> <p>WAVF/Charleston, SC PD: Rob Gressman MD: Janda Baldwin MARTYIN MANSION "Dope" COWBOY MOUTH "Whatcha" FLYS "Go"</p>	<p>WKQX/Chicago, IL PD: Alex Luke APD/MD: Mary Stuminas No Adds</p> <p>WOXY/Cincinnati, OH PD: Keri Valmasse MD: Dorsie Fyffe 5 BRIAN JONESTOWN "Wasting" RIALTO "Strage" FIREWATER "Singing" LEARN ANDREONE "Sunny" CRUMB "Songs" ECONOLINE CRUSH "Surefire" ALAN COHEN "Quart" MASSIVE ATTACK "Angel" CONNELLS "Soul" POSSUM DIAMOND "Summerline"</p> <p>WENZ/Cleveland, OH PD: Dan Binder 5 EMBRACE "Good" 1 STABBING WESTWARD "Sometimes" SOUL COUGHING "Circles" MORP "On" ECONOLINE CRUSH "Surefire"</p> <p>KFMZ/Columbia, MO PD: Paul Maloney 2 SHAWN MULLINS "Lullaby" SOUL COUGHING "Circles" GRAVITY KILLS "Alive"</p> <p>WARQ/Columbia, SC PD: Susan Groves APD: Steve Varholj MD: Lisa Biello 1 FRIGER ELEVEN "Ducksand" 1 EVERLAST "Life" COWBOY MOUTH "Whatcha" SOUL COUGHING "Circles"</p> <p>WWCD/Columbus, OH PD: Andy Davis MD: Jack DeVoss BOB MOULD "Agnost" PJ HARVEY "Erase" SOUL COUGHING "Circles"</p> <p>WZAZ/Columbus, OH APD: Ben Williams MD: Mark Pennington 30 BRIAN SETZER ORCH "Jump" 25 SEVEN MARY THREE "Snowbird" SHERYL CROW "Mistake" LEARN ANDREONE "Sunny"</p> <p>KDGE/Dallas, TX PD: Duane Doherty MD: Alan E Smith FLYS "Tuff" SOUL COUGHING "Circles" LENNY KRAVITZ "It"</p> <p>WXEG/Dayton, OH PD: Jeff Stevens APD/MD: Allan Rantz 1 HOLE "Celebrity" SHERYL CROW "Mistake" DADA "California"</p> <p>WKRO/Daytona Beach, FL PD: Tati Moore MD: Rosy Acevedo 3 SOUL COUGHING "Circles" 2 ORGY "Stitches"</p> <p>KTCL/Denver, CO PD: Mike D'Common 36 SOUL COUGHING "Circles" SHAWN MULLINS "Lullaby" ROYAL CROWN REVUE "Zig"</p> <p>CIMX/Detroit, MI PD: Murray Brookshaw APD: Vince Cannova MONSTER MAGNET "Space"</p> <p>WPLT/Detroit, MI PD: Garrett Michaels MD: Ann Delisi SOUL COUGHING "Circles" SHAWN MULLINS "Lullaby" COWBOY MOUTH "Whatcha"</p> <p>KRBR/Duluth, MN DM: Michael Langevin PD: Michael Wilde MD: Christine Dean 2 SOUL COUGHING "Circles" 2 SHAWN MULLINS "Lullaby"</p> <p>KNRQ/Eugene, OR PD: Stu Allen MD: Cia COWBOY MOUTH "Whatcha" SEAMSONIC "Singing" KORN "Life" SOUL COUGHING "Circles"</p> <p>KBRS/Fayetteville, AR PD/MD: Kyle Gibson KENT "It" ECONOLINE CRUSH "Surefire" EMBRACE "Good" PHANTOM PLANET "Flat" COWBOY MOUTH "Whatcha"</p>	<p>WBZF/Florence, SC PD/MD: Joe Abby LENNY KRAVITZ "It" LEARN ANDREONE "Sunny" COWBOY MOUTH "Whatcha"</p> <p>WJBF/Ft. Myers, FL PD: Stephanie Davis APD/MD: Lee Daniels 6 SHERYL CROW "Mistake" 6 SEMISONIC "Singing"</p> <p>WEJF/Ft. Wayne, IN PD/MD: Weasel 7 PJ HARVEY "Erase" 2 SOUL COUGHING "Circles" 1 SHAWN MULLINS "Lullaby" 1 DON CHROMIE "Honey"</p> <p>KFRF/Fresno, CA PD: Bruce Wayne COWBOY MOUTH "Whatcha"</p> <p>WGRD/Grand Rapids, MI PD: Margot Smith MD: Tim Bronson SOUL COUGHING "Circles" LEARN ANDREONE "Sunny"</p> <p>WXNR/Greenville, NC DM: Jeff Sanders SEMISONIC "Singing"</p> <p>WMRQ/Hartford, CT PD: Jay Beau Jones APD/MD: Dave Hill 7 SYLVIA PRINCESS "Sorry" URGE "Close" RUSTIC OVERTONES "Check"</p> <p>KTBJ/Houston, TX PD: Jim Trapp APD: Steve Robison MD: David Sadot No Adds</p> <p>WRZX/Indianapolis, IN PD: Scott Jameson MD: Michael Young SHAWN MULLINS "Lullaby"</p> <p>WPLA/Jacksonville, FL PD: Rick Schmidt MD: Crissy No H No T ECONOLINE CRUSH "Surefire" KENT "It"</p> <p>KNRX/Kansas City, MO PD: Sean Smyth APD: Dave Horn MD: Jason Justice 1 SEMISONIC "Singing" 1 EAGLE EYE CHERRY "Save" ORGY "Stitches" SOUL COUGHING "Circles"</p> <p>WNFZ/Knoxville, TN PD/MD: Shane Cox No Adds</p> <p>WGBD/Lafayette, IN PD: Michael Stone MD: Steve Clark LIZ PHAIR "Polyester" SOUL COUGHING "Circles" LEARN ANDREONE "Sunny"</p> <p>KFTE/Lafayette, LA PD: Hans "Fast Eddie" Neison APD/MD: Rob Summers 24 COWBOY MOUTH "Whatcha" 16 FUEL "Bliss" SEVENUST "Black" KENT "It" ATHENAEUM "Flat" SOUL COUGHING "Circles" ECONOLINE CRUSH "Surefire"</p> <p>WWDX/Lansing, MI PD: Chris Brunt APD: Jason Jackson COWBOY MOUTH "Whatcha" MARTYIN MANSION "Dope" LEARN ANDREONE "Sunny"</p> <p>KXTE/Las Vegas, NV PD: Dave Wellington APD/MD: Chris Ripley ECONOLINE CRUSH "Surefire" GOSMACK "Whore"</p> <p>WXZZ/Lexington, KY PD: Tony Doolin 13 SHERYL CROW "Mistake" FRIGER ELEVEN "Ducksand" COWBOY MOUTH "Whatcha"</p> <p>WLIR/Long Island, NY APD: Gary Cee MD: Andre Ferro BETTER THAN EZRA "Murder" MOTORBABY "Keep"</p>	<p>KROO/Los Angeles, CA VP/Prog.: Kevin Weatherly APD: Gene Sandblom MD: Lisa Worden 26 GOD GOD DOLLS "Slide" SOUL COUGHING "Circles" SAFE "New" EVERLAST "Life"</p> <p>WLRS/Louisville, KY PD: Dennis Dillon MD: Gina Juliano 1 RAMMSTEIN "Hust" MORP "On" ROB ZOMBIE "Dagula"</p> <p>WMAD/Madison, WI PD: Pat Frawley MD: Amy Hudson 5 "Panic" "Jam" LENNY KRAVITZ "It" LEARN ANDREONE "Sunny" SOUL COUGHING "Circles" PJ HARVEY "Erase"</p> <p>WRXQ/Memphis, TN PD: Tony Williams MD: John Michael 1 ATHENAEUM "Flat" 1 COWBOY MOUTH "Whatcha" 1 KENT "It" 1 THIRD EYE BLIND "Jumpin"</p> <p>KZMZ/Minneapolis, MN DM: Dave Hamilton PD: John Lassman MD: Marc Allen BUFFALO TOM "Rachet" ATHENAEUM "Flat" KACY CROWLEY "Rebelious"</p> <p>WHTG/Monmouth-Ocean, NJ 17 ECONOLINE CRUSH "Surefire" 13 SOUL COUGHING "Circles" 11 BRIAN SETZER ORCH "Rock" RUE "Bliss" RUSTIC OVERTONES "Check" LEARN ANDREONE "Sunny" STABBING WESTWARD "Sometimes" BLUE FLAMEL "Havin"</p> <p>WKDF/Nashville, TN PD: Kidd Redd MD: Shen Sexton SEMISONIC "Singing" BRIAN SETZER ORCH "Jump"</p> <p>WRRV/Newburgh, NY PD: Greg O'Brien MD: Andrew Boris SOUL COUGHING "Circles" KENT "It" LEARN ANDREONE "Sunny"</p> <p>KKND/New Orleans, LA DM: Dave Stewart APD/MD: Rod Ryan 11 COWBOY MOUTH "Whatcha" ORGY "Stitches" SHAWN MULLINS "Lullaby" LENNY KRAVITZ "It"</p> <p>WXRK/New York, NY PD: Steve Kingston MD: Mike Peer 2 GOD GOD DOLLS "Slide" FUEL "Bliss" PLACEBO "Morning"</p> <p>KQRX/Odessa, TX DM: Frank Hall ECONOLINE CRUSH "Surefire" COWBOY MOUTH "Whatcha" SHERYL CROW "Mistake" FIREWATER "Singing" GRAND STREET CRYERS "Erase"</p> <p>WIXO/Peoria, IL PD: Jay Nunley MD: Russ "Ian" Schenck SHAWN MULLINS "Lullaby" FATBOY SLIM "Skank" LEARN ANDREONE "Sunny" ECONOLINE CRUSH "Surefire"</p> <p>WPLY/Philadelphia, PA PD: Jim McGuinn APD: Doug Kubinski MD: Preston Elliot LENNY KRAVITZ "It"</p> <p>KEDJ/Phoenix, AZ PD: Shellie Hart APD/MD: Chris Patyk EAGLE EYE CHERRY "Save" SOCIAL DISTORTION "Story" SOUL COUGHING "Circles" SAFE "New" PJ HARVEY "Erase"</p> <p>KZON/Phoenix, AZ PD: Paul Peterson APD: Laura Smith MD: Kevin Mannion COWBOY MOUTH "Whatcha" HOLE "Celebrity"</p>	<p>WXDX/Pittsburgh, PA PD: John Moschitta MD: Lenny Diana 1 EVERLEARN "Faster" 1 STABBING WESTWARD "Sometimes" 1 CHERYL POPPINS "Bliss"</p> <p>WCYY/Portland, ME PD: Herb Ivy MD: Brian James No Adds</p> <p>KNRK/Portland, OR PD: Mark Hamilton 6 SONIC YOUTH "Honey"</p> <p>WDST/Poughkeepsie, NY DM: Jimmy Buff APD: Dave Doud 4 SOUL COUGHING "Circles" 4 MARCH PLAYGROUND "Sherry" 4 BIG RITNEY "Cat" 4 GOMEZ "Wobbe" 2 DADA "California" LEARN ANDREONE "Sunny" ERBA FORSBERG "Hole" COWBOY MOUTH "Whatcha" ABBA RAGE "Passion"</p> <p>WBRU/Providence, RI PD: Tim Schiavelli MD: Seth Resler 1 BUFFALO TOM "Rachet" 1 SOUL COUGHING "Circles"</p> <p>KRZQ/Reno, NV PD: Rob "Blaze" Brooks APD: Smilin' Marty MD: Heather Pierce PJ HARVEY "Erase" ATHENAEUM "Flat"</p> <p>WBZY/Richmond, VA MD: Jay Smack 2 SOUL COUGHING "Circles" 1 STABBING WESTWARD "Sometimes" LIZ PHAIR "Polyester" ECONOLINE CRUSH "Surefire" SHIRAZEE "Kiss" SCHROEDER "Heavy" SHAWN MULLINS "Lullaby" JUMP LITTLE CHILDREN "Clean"</p> <p>WXSX/Tallahassee, FL PD: Scott Pettibone MD: Doug SOUL COUGHING "Circles"</p>	<p>KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez APD: John Schroeter 2 SOUL COUGHING "Circles" 1 KENT "It" 1 RAMMSTEIN "Hust" 1 SHAWN MULLINS "Lullaby" URGE "Close"</p> <p>KNDD/Seattle, WA PD: Phil Manning MD: Kim Monroe ROB ZOMBIE "Dagula" CARE "New"</p> <p>WHMP/Springfield, MA PD: Adam Wright MD: Nick Danjer 11 LEANN KRAVITZ "It" 1 STABBING WESTWARD "Sometimes" 1 COWBOY MOUTH "Whatcha" 1 FUEL "Bliss"</p> <p>KTOZ/Springfield, MO PD: Melody Lee APD/MD: Shell Scot No Adds</p> <p>WGMR/State College, PA PD/MD: Richard Drake 23 PEARL JAM "Bliss" KORN "Life" SOUL COUGHING "Circles" DADA "California" SHAWN MULLINS "Lullaby"</p> <p>WKRL/Syracuse, NY DM: Mimi Griswold PD: Steve Corlett ORGY "Stitches" BRIAN SETZER ORCH "Jump" FATBOY SLIM "Skank" COWBOY MOUTH "Whatcha" BUFFALO TOM "Rachet" SOUL COUGHING "Circles" KENT "It"</p> <p>KLZR/Topeka, KS PD: Roger The Dodger MD: Bob Osburn BUFFALO TOM "Rachet" COWBOY MOUTH "Whatcha" SHAWN MULLINS "Lullaby"</p> <p>KFMA/Tucson, AZ PD: Chuck Roast MD: Tommy Sanders SOUL COUGHING "Circles"</p> <p>KMYZ/Tulsa, OK PD: Lynn Barstow MD: Ray Seggem 16 SOUL COUGHING "Circles" 1 CARE "New" 1 KENT "It" 1 KOTTOMOUTH KINGS "Dogs"</p> <p>WFHS/Washington, DC PD: Robert Benjamin APD: Bob Waugh MD: Pat Farrisie GOD GOD DOLLS "Slide" SOUL COUGHING "Circles"</p> <p>WPBZ/West Palm Beach, FL PD: John O'Connell MD: Dan O'Brien KENT "It" SOUL COUGHING "Circles" BETTER THAN EZRA "Murder"</p> <p>KICT/Wichita, KS PD: Ron Eric Taylor MD: R. L. Davis 1 MISS "Psycho" 1 KORN "Life" 1 LEANN KRAVITZ "It"</p> <p>WSFM/Wilmington, NC PD: John Stevens MD: Janice Suttler SHERYL CROW "Mistake" EAGLE EYE CHERRY "Save" ATHENAEUM "Flat"</p>
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96 Total Reporters
96 Current Reporters
94 Current Playlists

Reported Frozen Playlist (2):
WEND/Charlotte, NC
WXDG/Detroit, MI

No Longer A Reporter (2):
WXRA/Greensboro, NC
XHRM/San Diego, CA



Firewater "Dropping Like Flies"

Over 3 Dozen Alternative and Rock Adds!
#1 CMJ and Gavin



ALTERNATE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

XHRM R.P.P.

"Havin' A Bad Day" BLUE FLANNEL

Mike Hollopan, PD
(619) 456-0808

Chaz Kelly, MD
(619) 543-1210



MARKET #22
KTCL/Denver (303) 623-9330 O'Connor

PLAYS	SW	LW	TW	ARTIST/TITLE
45	45	44	46	BRIAN SETZER ORCH/Jump Jive An' Wal
41	47	44	45	BEASTIE BOYS/Intergalactic
32	41	46	45	SMASHING PUMPKINS/Perfect
29	40	45	44	MARCY PLAYGROUND/Saint Joe On...
31	47	47	45	EAGLE-EYE CHERRY/Save Tonight
46	53	46	43	EVERCLEAR/My Favorite Mistake
35	31	30	43	PROPER LERHS/History Repeating
-	-	-	-	SOUL COUGHING/Circles...
-	-	-	-	FLYSGot You (Where...)
-	-	-	-	HO/HUM/Philly Ugly
-	-	-	-	FASTBALL/Fire Escape
-	-	-	-	HEATHER MONROE/London Run
32	29	29	29	SEMISONIC/Sing In My Sleep
31	30	26	28	FATBOY SLIM/The Rockafeller...
31	30	27	28	SMASH MOUTH/Can't Get Enough...
32	30	27	27	SEVEN MARY THREE/Over Your Shoulder
-	-	-	-	BETTER THAN EZRA/One More Murderer
-	-	-	-	SHERYL CROW/My Favorite Mistake
47	30	26	26	FOO FIGHTERS/Walking After You
10	20	16	26	UNWRITTEN/What God Said
15	24	22	22	CRYSTAL METHOD/Don't Back
44	31	30	27	SUBLINE/Bad Fish
-	-	-	-	GARBAGE/Think I'm Paranoid
34	15	18	19	HARVEY DANGER/Flagpole Sitta
-	-	-	-	THIRD EYE BLIND/Jumper
16	14	17	18	TORI AMOS/Jack's Strength
16	17	17	17	GOO GOO DOLLS/Srs
45	43	45	47	BARENAKED LADIES/One Week
45	43	45	47	MADONNA/Ray D Light

MARKET #23
The 107.9 END CLEVELAND'S MODERN ROCK WENZ/Cleveland (216) 861-0100 Binder

PLAYS	SW	LW	TW	ARTIST/TITLE
-	-	-	-	HOLE/Celebrity Skin
-	-	-	-	SHERYL CROW/My Favorite Mistake
48	52	49	49	BARENAKED LADIES/One Week
46	43	47	47	PEARL JAM/In Hiding
18	48	46	47	EVERCLEAR/Father Of Mine
48	47	48	47	EYE G'SIDE OUT
40	42	44	44	BEASTIE BOYS/Intergalactic
19	20	16	19	EAGLE-EYE CHERRY/Save Tonight
-	-	-	-	BETTER THAN EZRA/One More Murderer
14	17	15	18	SPRING MONKEY/Get 'Em Outta Here
15	18	16	18	SEVEN MARY THREE/Over Your Shoulder
-	-	-	-	FASTBALL/Fire Escape
14	16	17	17	K'S CHOICE/Everything For Free
16	16	15	16	POSSUM DIXON/Holding (Lenny's...)
-	-	-	-	SHAWN MULLINS/Lullaby
14	14	17	16	THEY MIGHT BE GIANTS/Doctor Worm
14	17	16	16	FLYSGot You (Where...)
17	17	16	16	DISHWALLA/Once In A While
15	15	15	15	SEMISONIC/Sing In My Sleep
16	18	15	15	BRIAN SETZER ORCH/Jump Jive An' Wal
16	18	15	15	FAR TOO JONES/Srs Good As You
-	-	-	-	URGE/Closer
18	17	14	14	GARBAGE/Think I'm Paranoid
16	15	14	14	MONSTER MAGNET/Space Lord
48	45	44	44	SMASHING PUMPKINS/Perfect
13	11	11	13	BROWNIE MARY/Stop Me
13	14	11	12	BUFFALO TOM/Rachael
-	-	-	-	MARILYN MANSON/The Dope Show
12	11	11	12	SISTER SOLIL/Torch

MARKET #24
KNRK/Portland, OR (503) 223-1441 Hamilton

PLAYS	SW	LW	TW	ARTIST/TITLE
44	43	44	44	FLYSGot You (Where...)
22	40	43	44	GARBAGE/Think I'm Paranoid
33	38	43	43	BRIAN SETZER ORCH/Jump Jive An' Wal
44	42	43	42	EYE G'SIDE OUT
-	-	-	-	THIRD EYE BLIND/Jumper
43	28	41	36	BARENAKED LADIES/One Week
42	42	43	42	BEASTIE BOYS/Intergalactic
31	41	28	32	CRED/What's This Life For
-	-	-	-	EVERCLEAR/My Favorite Mistake
22	23	24	24	FASTBALL/Fire Escape
14	23	23	24	MRP/It's OK, You're OK
-	-	-	-	SOUL COUGHING/Circles...
21	24	19	23	FATBOY SLIM/The Rockafeller...
22	24	21	23	PEARL JAM/In Hiding
22	26	23	23	SEMISONIC/Sing In My Sleep
41	27	24	23	SMASHING PUMPKINS/Perfect
-	-	-	-	SHAWN MULLINS/Lullaby
18	19	22	21	CHERRY POPP/W...Brown Derby Jump
18	20	18	20	SQUIRREL NUT ZIPPER/Suits Are Picking...
8	12	9	11	LOCAL H/W The Kids Are...
12	13	14	10	RAMMSTEIN/Du Hast
-	-	-	-	PJ HARVEY/A Perfect Day Else
11	9	8	7	STABBING WESTWARD/Sometimes It Hurts
-	-	-	-	SONICDRONE/Honey Please

MARKET #25
WOXY/Cincinnati (513) 523-4114 Valmasse/Fyffe

PLAYS	SW	LW	TW	ARTIST/TITLE
27	27	25	25	BOB MOULD/Who Was Around
18	26	25	25	LIZ PHIAK/Polyester Brnc
-	-	-	-	CRACKER/The Good Life
25	24	24	24	BUFFALO TOM/Rachael
-	-	-	-	SOUL COUGHING/Circles...
18	25	24	24	THEY MIGHT BE GIANTS/Doctor Worm
24	25	24	24	EAGLE-EYE CHERRY/Save Tonight
18	25	23	23	SHERYL CROW/My Favorite Mistake
13	13	13	13	GARBAGE/Think I'm Paranoid
25	24	23	22	POSSUM DIXON/Holding (Lenny's...)
18	25	22	22	GETAWAY CRUIZER/My Fine (I Find)
-	-	-	-	HOLE/Celebrity Skin
13	14	13	13	SEMISONIC/Sing In My Sleep
-	-	-	-	RICHARD BUCKNER/Jewellbom
25	25	25	25	WATERS/D'Black Conscious
-	-	-	-	PJ HARVEY/A Perfect Day Else
-	-	-	-	SONICDRONE/Honey Please
14	12	15	13	MONSTER MAGNET/Space Lord
14	12	15	13	ELLIOTT SMITH/Cat #2 (NO)
18	18	18	18	LOCAL H/W The Kids Are...
16	17	17	17	SQUIRREL NUT ZIPPER/Suits Are Picking...
18	18	17	17	MOGAM HEAP/Come Here Boy
25	25	25	25	VAST/Touchdown
-	-	-	-	MARILYN MANSON/The Dope Show
-	-	-	-	JULIANA HATFIELD/Bad Day
24	24	24	24	TRAGICALY HIP/Posits
-	-	-	-	FIVE EASY PIECES/Spy
-	-	-	-	PROPELLERHEADS/Hovel Pants
18	18	17	17	DADA/CALIFORNIA GOLD
17	18	17	17	FATBOY SLIM/The Rockafeller...

MARKET #26
the X 107.3 KNKX/Kansas City (816) 254-1073 Smyth/Horn/Justice

PLAYS	SW	LW	TW	ARTIST/TITLE
39	39	35	37	BEASTIE BOYS/Intergalactic
35	37	38	38	CRED/What's This Life For
29	34	35	35	BARENAKED LADIES/One Week
-	-	-	-	HOLE/Celebrity Skin
19	19	25	33	DAYS OF THE NEW/The Down Town
19	25	32	32	PEARL JAM/In Hiding
7	17	24	28	SMASHING PUMPKINS/Perfect
35	33	33	32	FUEL/Shimmer
23	27	26	26	FASTBALL/Fire Escape
16	16	26	26	DAVE MATTHEWS BAND/Stay (Waiting Time)
-	-	-	-	MARILYN MANSON/The Dope Show
21	21	24	24	BRIAN SETZER ORCH/Jump Jive An' Wal
35	35	34	34	GOO GOO DOLLS/Srs
12	22	23	23	GARBAGE/Think I'm Paranoid
12	10	13	13	RAGE AGAINST...No Shelter
14	14	23	23	FASTBALL/Fire Escape
16	15	23	23	DISHWALLA/Once In A While
14	14	22	22	LENNY KRAVITZ/Fly Away
15	15	22	22	THIRD EYE BLIND/Jumper
23	23	26	26	MONSTER MAGNET/Space Lord
5	5	17	21	ROB ZOMBIE/Dracula
16	16	21	21	FLYSGot You (Where...)
12	10	10	10	KORNGOT THE LIFE
14	14	19	19	EVERCLEAR/Father Of Mine
25	25	26	26	FEEDER/High
-	-	-	-	URGE/Closer
13	13	22	22	SEVEN MARY THREE/Over Your Shoulder
5	5	14	14	RAMMSTEIN/Du Hast
5	5	10	13	LOCAL H/W The Kids Are...

MARKET #27
KWOD/Sacramento (916) 448-5000 Bunce

PLAYS	SW	LW	TW	ARTIST/TITLE
31	54	54	52	SPRING MONKEY/Get 'Em Outta Here
53	52	52	52	EAGLE-EYE CHERRY/Save Tonight
52	52	52	52	HARVEY DANGER/Flagpole Sitta
51	28	32	31	BARENAKED LADIES/One Week
28	28	29	31	EVERCLEAR/Father Of Mine
52	54	53	50	EYE G'SIDE OUT
19	27	30	30	FEEDER/High
25	25	48	33	SMASHING PUMPKINS/Perfect
28	30	30	30	GARBAGE/Think I'm Paranoid
-	-	-	-	MRP/It's OK, You're OK
-	-	-	-	SEMISONIC/Sing In My Sleep
28	27	28	31	FASTBALL/Fire Escape
31	27	29	30	FATBOY SLIM/The Rockafeller...
52	54	31	29	BEASTIE BOYS/Intergalactic
10	7	18	28	LENNY KRAVITZ/Fly Away
-	-	-	-	HOLE/Celebrity Skin
21	17	18	23	EAGLE-EYE CHERRY/Save Tonight
30	27	18	18	BRIAN SETZER ORCH/Jump Jive An' Wal
21	19	17	17	BETTER THAN EZRA/One More Murderer
7	13	18	16	LOCAL H/W The Kids Are...
-	-	-	-	SOUL COUGHING/Circles...
13	13	14	14	URGE/Closer
22	19	13	13	CREEPER LAGOON/Wonderful Love
-	-	-	-	PROPELLERHEADS/History Repeating
9	9	11	12	KORNGOT THE LIFE
-	-	-	-	ATHENA/What Fire
-	-	-	-	LEAH ANDREONE/Sunny Day
6	6	12	10	MARILYN MANSON/The Dope Show
10	12	10	12	DADA/CALIFORNIA GOLD

MARKET #29
KCXX/Riverside (909) 384-1039 Arnold/DeSantis/Axe

PLAYS	SW	LW	TW	ARTIST/TITLE
23	22	28	27	SPRING MONKEY/Get 'Em Outta Here
31	35	36	36	EYE G'SIDE OUT
32	39	36	24	HARVEY DANGER/Flagpole Sitta
34	39	34	24	CRED/What's This Life For
17	17	24	24	MRP/It's OK, You're OK
26	27	28	28	THIRD EYE BLIND/Jumper
14	26	26	22	BARENAKED LADIES/One Week
17	23	27	22	BRIAN SETZER ORCH/Jump Jive An' Wal
29	29	27	21	FUEL/Shimmer
27	31	30	28	BEASTIE BOYS/Intergalactic
31	35	28	18	GOO GOO DOLLS/Srs
18	18	18	18	DISHWALLA/Once In A While
28	24	17	18	DAVE MATTHEWS BAND/Stay (Waiting Time)
12	11	17	17	GOLDFINGER/20 Cent Goodbye
10	16	13	17	PEARL JAM/In Hiding
6	13	13	13	EVERCLEAR/Father Of Mine
11	17	18	12	KORNGOT THE LIFE
10	10	14	12	RAGE AGAINST...No Shelter
19	12	7	12	CANDLEBOX/It's Alright
-	-	-	-	SEMISONIC/Sing In My Sleep
23	21	19	10	GRANT LEE BUFFALO/D...Truly
14	8	9	9	FASTBALL/Fire Escape
16	11	8	9	RUTH RUTH/Condition
9	9	9	9	ORGY/Stitches
13	11	9	8	DADA/CALIFORNIA GOLD
16	12	9	8	WOODOO GLOW/DOLLS/Left For Dead
14	12	8	7	OUR LADY PEACE/Strafe
12	8	7	3	SOCIAL DISTORTION/Story Of My Life
12	11	7	7	CRUMB/Tonight
15	12	10	6	AMAZING ROYAL CROWNS/Do The Devil

MARKET #31
95.5 WBRU WBRU/Providence (401) 272-9550 Schiavelli/Rester

PLAYS	SW	LW	TW	ARTIST/TITLE
17	17	30	28	CRED/What's This Life For
34	34	34	35	HARVEY DANGER/Flagpole Sitta
34	34	35	35	BEASTIE BOYS/Intergalactic
34	31	31	31	EYE G'SIDE OUT
17	18	22	22	EVERCLEAR/Father Of Mine
33	34	33	33	BARENAKED LADIES/One Week
32	35	33	33	DAYS OF THE NEW/The Down Town
34	31	30	27	DAVE MATTHEWS BAND/Stay (Waiting Time)
34	30	26	26	SMASHING PUMPKINS/Perfect
11	12	20	21	EVERCLEAR/My Favorite Mistake
20	18	21	21	MARCY PLAYGROUND/Saint Joe On...
-	-	-	-	LENNY KRAVITZ/Fly Away
18	19	16	18	GARBAGE/Think I'm Paranoid
16	14	15	19	THIRD EYE BLIND/Jumper
22	21	19	18	EAGLE-EYE CHERRY/Save Tonight
22	21	19	18	EVERYTHING/HOOCH
11	11	16	16	AMAZING ROYAL CROWNS/Do The Devil
21	17	17	17	FOO FIGHTERS/Walking After You
10	14	17	18	BRIAN SETZER ORCH/Jump Jive An' Wal
12	12	14	14	K'S CHOICE/Everything For Free
-	-	-	-	FATBOY SLIM/The Rockafeller...
-	-	-	-	MARILYN MANSON/The Dope Show
10	13	12	12	LOCAL H/W The Kids Are...
9	9	9	9	FASTBALL/Fire Escape
-	-	-	-	SHAWN MULLINS/Lullaby
10	9	11	10	ROB ZOMBIE/Dracula
18	20	11	11	CANDLEBOX/It's Alright

MARKET #32
WVGO/Columbus, OH (614) 221-923 Davis/DaVoss

PLAYS	SW	LW	TW	ARTIST/TITLE
20	24	30	33	SPRING MONKEY/Get 'Em Outta Here
21	20	30	30	GRANT LEE BUFFALO/D...Truly
25	28	31	29	SMASHING PUMPKINS/Perfect
18	25	29	29	BARENAKED LADIES/One Week
24	23	24	27	BILLY BRAGG & WILLCO/CALIFORNIA STARS
21	26	25	25	LIZ PHIAK/Polyester Brnde
-	-	-	-	SHERYL CROW/My Favorite Mistake
24	22	26	22	DADA/CALIFORNIA GOLD
-	-	-	-	HOLE/Celebrity Skin
-	-	-	-	SHAWN MULLINS/Lullaby
19	19	21	21	BRIAN SETZER ORCH/Jump Jive An' Wal
14	13	21	21	FASTBALL/Fire Escape
19	20	21	21	THEY MIGHT BE GIANTS/Doctor Worm
17	18	19	20	AMAZING ROYAL CROWNS/Do The Devil
22	22	25	25	BARENAKED LADIES/One Week
-	-	-	-	LOCAL H/W The Kids Are...

NEW MUSIC SPECIALTY SHOWS

SPECIALTY SHOW REPORTERS

Shows and their Top 5 songs listed alphabetically by market

Panel Coughs Up Hit

By Rich Michalowski
Asst. Alternative Editor

It looks like the big story this week is Slash/WB's *Soul Coughing*, who pull in some sweet radio play on their latest single, "Circles," from their forthcoming album, *El Oso*. Stations already on this hot track include WBCN/Boston, WPLY/Philadelphia, and WDXL/Pittsburgh. And just when you thought it was safe to go clubbing again, Moonshine's Cirrus is "Back On A Mission" with a No. 2 ranking this week, with a panel of worshipping specialty programmers and an increasingly strong buzz building. Look for play on Cirrus at KXKR/Salt Lake City, WFNX/Boston, and KNRQ/Eugene, OR, among others. Nice debuts on Grita's *Skaliente Compilation*, Murder's Sloan, and DGC/Geffen's *Hole*. Finally, it's a nice first week out for Big Deal's *Splitsville*, who take a very close swipe at the chart with their latest single, "Manna," from their newly released album, *Repeater*. Record To Watch: Space Ghost.

KCXX/Riverside, CA
Sunday Night Music Meeting
Dwight Arnold/Meta Burke
Sunday, August 23
Sample Hour 10-11pm

SNOWPONY Easy Way Down (*Radioactive/MCA*)

SONICHROME Honey Please (*Capitol*)

BETTER THAN EZRA One More Murder (*Elektra/EEG*)

LEAH ANDREONE Sunny Day (*RCA*)

CURE World In My Eyes (*1500/A&M*)

COWBOY MOUTH Whatcha Gonna Do? (*MCA*)

FLYS Got You (Where I Want You) (*Trauma/Delicious Vinyl*)

FUEL Bittersweet (*550 Music*)



TOP 20 ARTISTS
Ranked by total number of shows reporting artist.

- 1 SOUL COUGHING (*Slash/WB*)
- 2 CIRRUS (*Moonshine*)
- 3 PJ HARVEY (*Island*)
- 4 CRACKER (*Virgin*)
- 5 UNWRITTEN LAW (*Interscope*)
- 6 MY SUPERHERO (*Risk*)
- 7 BUFFALO TOM (*A&M*)
- 8 BOB MOULD (*Rykodisc*)
- 9 THEY MIGHT BE GIANTS (*Restless*)
- 10 PLASTISCENE (*Mojo/Universal*)
- 11 ELLIOTT SMITH (*DreamWorks*) Airplay Includes: KJEE, KNRK, KCRW
- 12 LIZ PHAIR (*Matador/Capitol*) Airplay Includes: KFTE, KLZR, KNRQ
- 13 HOLE (*DGC/Geffen*) Airplay Includes: KHLR, KRBR, WEJE
- 14 SONICHROME (*Capitol*) Airplay Includes: KCXX, WBRU, WEJE
- 15 EVERLAST (*Tommy Boy*) Airplay Includes: KFMA, WCYY, WEQX
- 16 SNOWPONY (*Radioactive/MCA*) Airplay Includes: KPNT, WBCN, KCXX
- 17 FOR THE MASSES COMPILATION (*1500/A&M*) Airplay Includes: KCXX, WBTZ
- 18 PRIMUS (*Prawn Song/Interscope*) Airplay Includes: KTCL, KTOZ, WFSM
- 19 SKALIENTE COMPILATION (*Grita*) Airplay Includes: KHLR, KJEE, KNRQ
- 20 SLOAN (*Murder*) Airplay Includes: KROQ, KCRW, WBCN



Soul Coughing

<p>WEQX/Albany, NY Download Sunday 7-10pm Stephen Bottomley Soul Coughing "Circles" Heccat "No Worries" Stereos MC's "Flash" Linnik "Lonely Soul" Smoke City "Underwater Love"</p>	<p>WXEG/Dayton, OH The Edge Spin Cycle Sunday 9-10:30pm Allen Rantz Soul Coughing "Circles" Leah Andreone "Sunny Day" Guster "Deniers" Sonicchrome "Honey Please" Sheryl Crow "My Favorite Mistake"</p>	<p>WRXQ/Memphis, TN The Eleventh Hour Sunday 11pm-midnight Richard Billings Soul Coughing "Circles" PJ Harvey "A Perfect Day Else" Creaper Lagoon "Wonderful Love" Failure "Enjoy The Silence" 2 Skinnee J's "718"</p>	<p>KCXX/Riverside, CA Sunday Night Music Meeting Sunday 7-9:30pm Dwight Arnold/Meta Burke Sonicchrome "Easy Way Down" Sonicchrome "Honey Please" Better Than Ezra "One More Murder" Leah Andreone "Sunny Day" Cure "World In My Eyes"</p>
<p>WQBK/Albany, NY Over The Edge Monday midnight-2am Neill McNamara Mayfield Four "Always" Amen Fashion Show "Detroit Swing City" Blind Pigs "Revolution Rock" Soul Coughing "Circles" Critters Buggin' "Chimp & Ape"</p>	<p>KTCL/Denver, CO Adventure University Saturday 10pm-midnight Kathleen Valentine Meat Beat Manifesto "Everything Counts" Curve "Aligators Getting Up" Moby "Silence" Francis Dummer "Crazy Is A Pissapop" Vast "Toucho"</p>	<p>KZMZ/Minneapolis, MN Across The Pond Sunday 9-10pm Mark Wheat Gomez "Get Miles" Cinegraz "Ears" Dejaagos "Everything Goes" Embrace "All You Good Good" Vaino Varanen Vega "Sick Stick USA"</p>	<p>KPNT/St. Louis, MO New Music Sunday Sunday 7-9:30pm Les Aaron Blue Planet "Having A Bad Day" Kid Rock "I Am The Shogun" Smoke City "Underwater Love" Kasey Crowley "Rebelleous" PJ Harvey "A Perfect Day Else"</p>
<p>WKGB/Binghamton, NY In Coming Monday 10-11:30pm Tim "Bo" Boland Joy Drop "Beautiful" Possum Dixon "Holding (Lenny's Song)" Sugarpop "Cigarette" Evelyn Forester "Crush" 9 Volt "Shupit"</p>	<p>KRBR/Duluth, MN The Zone Sunday 7-9pm Christine Dean Grant Lee Buffalo "Testimony" Getaway People "Chocolate" Rancid "Hooligans" Sonicchrome "Honey Please" Ruth Ruth "Condition"</p>	<p>WHTG/Monmouth-Ocean, NJ Go! Underground Sunday 9pm-midnight Jeff Rago Juliana "Wanted" "Bad Day" Hotbox Flowers "You Can Love Me" Tom Freund "27" Midget "On The Run" Sensimone "DND"</p>	<p>KXKR/Salt Lake City, UT Now Hear This Sunday 9-10pm Sean "Boy Walton" Ziebarth Cirrus "Back On A Mission" Dejaagos "Everything Goes" Furthermore "And There Was Me" Monkey Mafia "Beats In The Hall" Elliott Smith "Waltz #2 (XD)"</p>
<p>WBCN/Boston, MA Nocturnal Emissions Sunday 8-10pm Deidipus Smashing Pumpkins "New Let Me Down" Buffalo Tom "Richard" Snowpony "Bad Sister" Cracker "The Good Life" Pearl Jam "Hard To Imagine"</p>	<p>KNRQ/Eugene, OR The "O" Afterdark Monday midnight-2am Cla John Bliss "Memory" Goodness "Night & Day" Sunset Valley "Sey Lab Love Scene" Devilins "Heaven's Wall" Meat Beat Manifesto "Acid Again"</p>	<p>WXRK/New York, NY The "Buzz" Sunday midnight-2am Mike Peer Kiss "Psycho Circus" Everlast "What R's Like" Stabbing Westward "Sometimes It Hurts" Cake "Nervy Thru" Beastie Boys "Putting Starm..."</p>	<p>XTRA/San Diego, CA Floorboard Wednesday midnight-2am Action DJ Hilary Four20 "I Believe" Big "Wish I Was Dead" Sprung Monkey "Super Breakdown" Fu Manchu "Swami's Last" Amen Fashion Show "Detroit Swing City"</p>
<p>WFNX/Boston, MA First Contact Sunday midnight-2am Charlie Shudder To Think "I Want Someone..." Sycamore "Traditional Hype" Achtar Command "Solve My Problems..." Murmurs "La Di Da" Oronatti "Cut Chemist Suite"</p>	<p>WEJE/Ft. Wayne, IN New Music Show Sunday 8:30-9:30pm Weasel Finger Eleven "Quicksand" Hole "Celebrity Skin" Plastiscene "Big Wheel" Rancid "Hooligans" Sonicchrome "Honey Please"</p>	<p>WPLY/Philadelphia, PA Y Not? Sunday 9-10:30pm Dan Fein Bernard Butler "Not Alone" First Love Last "I Want Somebody" Local H "All The Kids Are..." Soul Coughing "Circles" Unbelievable Truth "Same Mistakes"</p>	<p>KITS/San Francisco, CA Sound Check Friday midnight-1am Aaron Axelzen Delakota "C'mon Cincinnati" Pulsimphony "Astray Red" Weasup "I Know Why" Fats "Last Stop This Town" Sunny Day Real "Pillars"</p>
<p>KHLR/Bryan, TX Exposure Sunday 8-9pm Brad Ley Cornelius "Mc Check" Kannim Kanna "Lollipop Doolhouse" Murder City Devils "Boon Swagger Boon" Be "Famous" Guided By Voices "Motor Away"</p>	<p>WXQA/Harrisburg, PA The Sunday News Sunday 8-10am Bill Hanson Voodoo Glow Skulls "Left For Dead" Slap Happy "Rock Fever" Tragically Hip "Pies" Rancid "Hooligans" Bob Mould "Who Was Around?"</p>	<p>WXOX/Pittsburgh, PA Edge Of The X Sunday 9-11pm Lenny Diana Blue Planet "Having A Bad Day" Better Than Ezra "One More Murder" Brownie Mary "Stop Me" Eve 6 "Leech" Incubus "New Skin"</p>	<p>KHTE/Santa Barbara, CA Dissonant Tendrils Sunday 10:20pm-midnight John Schroeter Slanny "Failure" Soul Coughing "Circles" Heccat "No Worries" Polar Bear "Face" Elliott Smith "Bottle Up And..."</p>
<p>WEDG/Buffalo, NY Over And Beyond Sunday 9-10:30pm Brad Maybe Buffalo Tom "Knot In It" Buffalo Tom "Register Side" Buffalo Tom "Postcard" K's Choice "Too Many Faces" K's Choice "Believe"</p>	<p>KFTE/Lafayette, LA End Of The World Sunday 7-11pm Dave Hubbell Hole "Celebrity Skin" Meesha Martin "Sugar Craft" Nashville Pussy "Somebody Snoot Me" Chocolate Genus "Half A Man" Elliott Smith "Waltz #2 (XD)"</p>	<p>WCYY/Portland, ME Spinout Thursday 7-9pm Shawn "Facemelter" Jeffrey PJ Harvey "A Perfect Day Else" Ozomatli "Cut Chemist Suite" Royal Crown Revue "Zip Gun Bop" Ruth Ruth "Condition" Litany "When You Gotru Stood"</p>	<p>KHTY/Santa Barbara, CA Homegrown Sunday 5pm-midnight Phal Joe Vert "Back And Forth" Four20 "I Believe" Sinner "I Know Why" Mad Caddies "Econoline" Sinner "Waves"</p>
<p>WBTZ/Burlington, VT Spinning Unrest Sunday 9-10:30pm Steve Picard Cirrus "Back On A Mission" Rancid "Cash Culture" Bob Mould "Who Was Around?" Takako Minekawa "Klaxon" Soul Coughing "Circles"</p>	<p>KXKE/Las Vegas, NV It Hurts When I Pee Sunday 10pm-midnight Chris Ripley Fear Factory "Resurrection" Kid Rock "I Am The Shogun" Godsmack "Whalewhore" Korn "B.B.K." One Minute Silence "A Waste of Things..."</p>	<p>WYCY/Portland, ME Something Cool Sunday 9-10pm Jaime Cooley Babe The Blue Ox "Basketball" Juliana Hatfield "Bad Day" Heccat "No Worries" My Superhero "Going Somewhere" Elliott Smith "Bottle Up And..."</p>	<p>KLZR/Topeka, KS Future Mass Hysteria Monday 10:30pm-midnight Bob Osburn Bob Mould "Who Was Around?" Bis "Clockwork" Brian Jonestown Mass "Going To Hell" Meesha "Freak The Liss" Graham Coxon "Me You We Two"</p>
<p>WPGU/Champaign, IL Stork Radio Monday 11pm-midnight Pleasure Boy Athenaeum "Flat Tire" Finger Eleven "Quicksand" Unwritten Law "Holiday" Leah Andreone "Sunny Day" Agents Of Good Roots "Upspin"</p>	<p>KCRW/Los Angeles, CA Brave New World Friday midnight-3am Tricia Halloran Baby Bird "If You'll Be Mine" Frank Black "Solid Gold" Make Up "Caught Up In The..." Sloan "Money City Maniacs" Son Volt "Strands Wide..."</p>	<p>WDST/Poughkeepsie, NY Indie Flux Thursday 10-11pm J. Habersaat Ghastly Ones "Haulin' Hearse" Raspurina "Trenchmouth" Mad Caddies "Monkeys" Critters Buggin' "Foulsie" Amen Fashion Show "Slim And Saly"</p>	<p>KFMA/Tucson, AZ Test Department Sunday 5-8pm Matt Spory Soul Coughing "Circles" Econoline Crush "Sunshine" South "Nick Mowtown" Phantom Planet "So (I Fall Again)" Sloan "Money City Maniacs"</p>
<p>WQXY/Cincinnati, OH Gridbox Sunday 11pm-1am Kevin "Love" Couch Deadborn "Witango" Lucid Nation "Television" Silkworm "Tonight We're Meat" Agnostic Front "Gotta Go" Doppleganger "Modern Angri"</p>	<p>KROQ/Los Angeles, CA Rooney On The Roo Sunday midnight-3am Rodney Bingeheimer Sloan "C'Mon C'Mon" William Pear "Johnny Rotten" Possum Dixon "Frickcracker" Independents "In The Rain" Plastiscene "Around The World"</p>	<p>WBRU/Providence, RI Breaking And Entering Wednesday midnight-2am Big Seth Soul Coughing "Circles" PJ Harvey "A Perfect Day Else" DJ Jay "Ease The Beat" Space "Begin Again" Cirrus "The Answer"</p>	<p>WFSM/Wilmington, NC Final Hour Weeknights 11pm-midnight Janice A. Sutter Sheryl Crow "My Favorite Mistake" Hole "Celebrity Skin" Propellerheads "Never Part" Soul Coughing "Circles"</p>

41 Total Reporters

my Superhero



3 years, 2 tours, 1 band
& lots of broken hearts

already spinning at:
Y100, WTGZ, KHTY, KQX, KJEE, Y107



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BREAKERS

SHERYL CROW

My Favorite Mistake (A&M)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
540/347	35/1	6

SHAWN MULLINS

Lullaby (Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
350/149	29/2	12

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
JOHN MELLENCAMP Your Life Is Now (Columbia)	32
LYLE LOVETT Bears (Curb/MCA)	27
WILLIE NELSON The Maker (Island)	7
BONNIE RAITT Blue For No Reason (Capitol)	6
JOHN FOGERTY Almost Saturday Night (Reprise)	5
PETE DROGE Eyes On The Ceiling (Fifty Seven/Epic)	4
TRAGICALLY HIP Poets (Sire)	4
CRACKER The Good Life (Virgin)	3
DAVE MATTHEWS BAND Crush (RCA)	3
GUSTER Demons (Hybrid/Sire)	3
THIRD EYE BLIND Jumper (Elektra/EEG)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHERYL CROW My Favorite Mistake (A&M)	+347
JOHN MELLENCAMP Your Life Is Now (Columbia)	+165
SHAWN MULLINS Lullaby (Columbia)	+149
LYLE LOVETT Bears (Curb/MCA)	+140
CHRIS ISAAK Please (Reprise)	+117
HOOTIE & THE BLOWFISH I Will Wait (Atlantic)	+84
BRIAN SETZER ORCHESTRA Jump Jive An' Wail (Interscope)	+81
EAGLE-EYE CHERRY Save Tonight (Work)	+62
FASTBALL Fire Escape (Hollywood)	+61
CRACKER The Good Life (Virgin)	+60

Note: WZEW/Mobile, AL did not report for two consecutive weeks. Their playlist was not used in this week's data. All tracks and albums were reviewed — and where appropriate, bullets were awarded. Chart positions, however, were not changed.

Breakers: Songs registering 250 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
—	9	4	1	CHRIS ISAAK Please (Reprise)	667	550	444	117	38/1
4	3	3	2	BRIAN SETZER ORCHESTRA Jump*Jive An' Wail (Interscope)	665	584	614	610	34/0
2	2	1	3	BARENAKED LADIES One Week (Reprise)	642	653	689	691	30/0
6	5	5	4	EAGLE-EYE CHERRY Save Tonight (Work)	608	546	560	500	33/1
1	1	2	5	DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)	569	623	721	737	33/0
BREAKER			6	SHERYL CROW My Favorite Mistake (A&M)	540	193	—	—	35/1
13	12	11	7	SMASHING PUMPKINS Perfect (Virgin)	392	347	387	360	25/0
8	6	7	8	COWBOY JUNKIES Miles From Our Home (Geffen)	387	469	499	485	25/0
3	4	6	9	GRANT LEE BUFFALO Truly, Truly (Slash/WB)	385	502	594	678	25/0
5	7	8	10	GOO GOO DOLLS Iris (Warner Sunset/Reprise)	373	410	474	514	19/0
11	11	10	11	NEIL FINN Sinner (Work)	372	397	394	392	26/0
BREAKER			12	SHAWN MULLINS Lullaby (Columbia)	350	201	67	21	29/2
—	—	19	13	HOOTIE & THE BLOWFISH I Will Wait (Atlantic)	345	261	93	—	26/0
7	8	9	14	PATTY GRIFFIN One Big Love (A&M)	333	398	473	495	26/0
26	23	17	15	FASTBALL Fire Escape (Hollywood)	324	263	231	218	25/1
—	27	18	16	KEB' MO' I Was Wrong (550 Music)	302	261	207	149	26/0
9	10	12	17	EVERYTHING Hooch (Blackbird/Sire)	265	333	436	469	18/0
18	17	15	18	LUCINDA WILLIAMS Right In Time (Mercury)	259	294	297	268	20/0
16	14	13	19	MARC COHN Lost You In The Canyon (Atlantic)	255	307	322	318	19/0
19	20	24	20	SONIA DADA Zachary (Capricorn/Mercury)	248	234	259	263	26/0
14	15	14	21	AGENTS OF GOOD ROOTS Upspin (RCA)	238	304	321	336	17/0
23	22	22	22	NATALIE MERCHANT Break Your Heart (Elektra/EEG)	227	239	238	226	21/1
20	29	28	23	MATCHBOX 20 Real World (Lava/Atlantic)	227	189	198	254	9/0
12	19	25	24	NATALIE MERCHANT Kind & Generous (Elektra/EEG)	214	220	266	390	14/0
24	21	23	25	STORYVILLE Born Without You (Atlantic)	212	235	241	226	18/0
28	26	29	26	SMASH MOUTH Can't Get Enough Of You Baby (Elektra/EEG)	205	187	212	205	8/0
15	18	20	27	FOO FIGHTERS Walking After You (Elektra/Roswell/Capitol)	203	243	283	324	13/0
DEBUT			28	SUSAN TEDESCHI It Hurt So Bad (Tone Cool)	202	148	169	122	19/0
DEBUT			29	TRAGICALLY HIP Poets (Sire)	182	160	161	154	24/4
17	16	21	30	BONNIE RAITT Spit Of Love (Capitol)	170	240	299	298	13/0

This chart reflects airplay from August 24-30. Songs ranked by total plays. Highlighted songs indicate Breaker. 39 Adult Alternative reporters. 38 current playlists. © 1998, R&R Inc.

NEW & ACTIVE

JOHN MELLENCAMP Your Life Is Now (Columbia)
Total Plays: 165, Total Stations: 32, Adds: 32

SINEAD LOHAN No Mermaid (Grapevine/Interscope)
Total Plays: 158, Total Stations: 17, Adds: 1

TORI AMOS Jackie's Strength (Atlantic)
Total Plays: 156, Total Stations: 15, Adds: 1

HEATHER NOVA London Rain (Nothing Heals...) (Big Cat/Work)
Total Plays: 150, Total Stations: 16, Adds: 2

LYLE LOVETT Bears (Curb/MCA)
Total Plays: 140, Total Stations: 27, Adds: 27

LIZ PHAIR Polyester Bride (Matador/Capitol)
Total Plays: 136, Total Stations: 14, Adds: 0

EVE 6 Inside Out (RCA)
Total Plays: 132, Total Stations: 6, Adds: 0

MICHELLE LEWIS Nowhere And Everywhere (Giant/WB)
Total Plays: 131, Total Stations: 16, Adds: 0

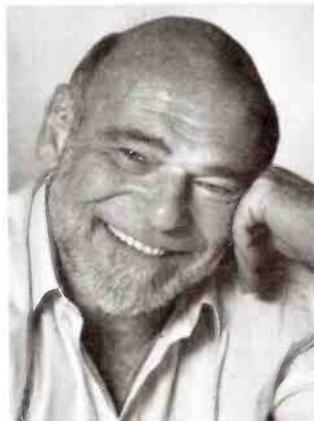
KENNY WAYNE SHEPHERD Somehow... (Revolution/Reprise)
Total Plays: 125, Total Stations: 10, Adds: 0

JOHN HIATT Have A Little Faith In Me (Capitol)
Total Plays: 125, Total Stations: 16, Adds: 1

Songs ranked by total plays

THE NAB RADIO SHOW

October 14 - 17, 1998
Seattle



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3W	2W	LW	TW	ARTIST	TITLE LABEL(S)	TOTAL PLAYS	+/-	EMPHASIS TRACKS (PLAYS)
2	2	2	1	BARENAKED LADIES	Stunt (Reprise)	704	+10	"Week" (642) "Done" (50)
6	3	3	2	BRIAN SETZER ORCHESTRA	The Dirty Boogie (Interscope)	673	+78	"Jump" (665) "Rock" (8)
-	10	4	3	CHRIS ISAAK	Speak Of The Devil (Reprise)	667	+117	"Please" (667)
1	1	1	4	DAVE MATTHEWS BAND	Before These Crowded Streets (RCA)	647	-53	"Stay" (569) "Crush" (43)
8	6	5	5	EAGLE-EYE CHERRY	Desireless (Work)	610	+62	"Save" (608) "Comatose" (2)
DEBUT	6			SHERYL CROW	My Favorite Mistake (A&M)	540	+347	"Mistake" (540)
4	5	6	7	SOUNDTRACK	City Of Angels (Warner Sunset/Reprise)	457	-52	"Iris" (373) "Uninvited" (84)
15	15	12	8	FASTBALL	All The Pain Money Can Buy (Hollywood)	454	+46	"Fire" (324) "Way" (130)
5	8	9	9	NATALIE MERCHANT	Ophelia (Elektra/EEG)	441	-20	"Break" (227) "Generous" (214)
14	12	13	10	SMASHING PUMPKINS	Adore (Virgin)	417	+39	"Perfect" (392) "Adore" (7)
3	4	7	11	GRANT LEE BUFFALO	Jubilee (Slash/WB)	405	-101	"Truly" (385) "Testimony" (18)
10	7	8	12	COWBOY JUNKIES	Miles From Our Home (Geffen)	404	-75	"Miles" (387) "Dawn" (13)
13	13	10	13	NEIL FINN	Try Whistling This (Work)	396	-22	"Sinner" (372) "Have" (22)
7	9	11	14	PATTY GRIFFIN	Flaming Red (A&M)	367	-43	"Big" (333) "Carry" (17)
-	-	29	15	SHAWN MULLINS	Soul's Core (Columbia)	350	+149	"Lullaby" (350)
-	-	22	16	HOOTIE & THE BLOWFISH	Musical Chairs (Atlantic)	345	+84	"Wait" (345)
18	16	14	17	LUCINDA WILLIAMS	Car Wheels On A Gravel Road (Mercury)	340	-29	"Right" (259) "Let" (54)
9	14	15	18	BONNIE RAITT	Fundamental (Capitol)	327	-35	"Spit" (170) "Reason" (101)
-	30	21	19	KEB' MO'	Slow Down (550 Music)	315	+54	"Wrong" (302) "God" (7)
23	22	20	20	SEMISONIC	Feeling Strangely Fine (MCA)	304	+25	"Closing" (147) "Singing" (123)
20	21	23	21	SONIA DADA	My Secret Life (Capricorn/Mercury)	274	+26	"Zachary" (248) "Don't" (16)
11	11	16	22	EVERYTHING	Supernatural (Blackbird/Sire)	265	-68	"Hooch" (265)
16	19	18	23	MARC COHN	Burning The Daze (Atlantic)	263	-59	"Canyon" (255) "Already" (8)
17	18	17	24	AGENTS OF GOOD ROOTS	One By One (RCA)	258	-64	"Upspin" (238) "Smiling" (20)
22	28	28	25	MATCHBOX 20	Yourself Or Someone Like You (Lava/Atlantic)	236	+31	"Real" (227) "3am" (6)
29	26	26	26	STORYVILLE	Dog Years (Atlantic)	212	-23	"Bom" (212)
DEBUT	27			SUSAN TEDESCHI	Just Won't Burn (Tone Cool)	206	+54	"Hurt" (202) "Little" (4)
30	29	-	28	SOUNDTRACK	Can't Hardly Wait (Elektra/EEG)	205	+18	"Can't" (205)
27	24	25	29	KENNY WAYNE SHEPHERD	Trouble Is (Revolution/Reprise)	204	-39	"Somehow" (125) "Blue" (79)
19	20	24	30	FOO FIGHTERS	The Colour And The Shape (Roswell/Capitol)	203	-40	"Walking" (203)

MOST ADDED

ARTIST	TITLE LABEL(S)	ADDS
JOHN MELLENCAMP	John Mellencamp (Columbia)	32
LYLE LOVETT	Step Inside This House (Curb/MCA)	27
WILLIE NELSON	The Maker (Island)	7
PETE DROGE	Spacey And Shakin (Fifty Seven/Epic)	4
TRAGICALLY HIP	Phantom Power (Sire)	4
CRACKER	Gentleman's Blues (Virgin)	3

MOST INCREASED PLAYS

ARTIST	TITLE LABEL(S)	TOTAL PLAY INCREASE
SHERYL CROW	My Favorite Mistake (A&M)	+347
JOHN MELLENCAMP	John Mellencamp (Columbia)	+165
SHAWN MULLINS	Soul's Core (Columbia)	+149
LYLE LOVETT	Step Inside This House (Curb/MCA)	+140
CHRIS ISAAK	Speak Of The Devil (Reprise)	+117
HOOTIE & THE BLOWFISH	Musical Chairs (Atlantic)	+84
BRIAN SETZER ORCHESTRA	The Dirty Boogie (Interscope)	+78
CRACKER	Gentleman's Blues (Virgin)	+63
EAGLE-EYE CHERRY	Desireless (Work)	+62
KEB' MO'	Slow Down (550 Music)	+54
SUSAN TEDESCHI	Just Won't Burn (Tone Cool)	+54

Note: WZEW/Mobile, AL did not report for two consecutive weeks. Their playlist was not used in this week's data. All tracks and albums were reviewed — and where appropriate, bullets were awarded. Chart positions, however, were not changed.

This chart reflects airplay from August 24-30. Albums ranked by total plays, with plays from all cuts from an album combined. 39 Adult Alternative reporters. 38 current playlists. © 1998, R&R Inc.

REPORTERS

Stations and their adds by track listed alphabetically by market

WXLE/Albany, NY PD: Neil Hunter MD: Randi Tyler JOHN MELLENCAMP "Life" THIRD EYE BLIND "Jumper" MARTIN'S DAM "Sky"	WBOS/Boston, MA PD: George Taylor Morris MD: Cliff Nash JOHN MELLENCAMP "Life" LYLE LOVETT "Bears" EVA CASSIO "Fields" TINY TOWN "Sorry" BIG RUNGA "Sway" JOHN FOGERTY "Saturday" BILLIE MYERS "Hying"	WOOD/Chattanooga, TN OM: Danny Howard PD: Chris Adams LENNY KRAVITZ "Fly" TRAIN "Free" THIRD EYE BLIND "Jumper" CREED "Life"	KXPX/Denver, CO Interim PD: Scott Strong MD: Eric Schmidt JOHN MELLENCAMP "Life" TRAGICALLY HIP "Poets"	KTCZ/Minneapolis, MN OM: Andy Bloom PD: Lauren MacLach APD/MD: Mike Wolf JOHN MELLENCAMP "Life" LYLE LOVETT "Bears"	WXPN/Philadelphia, PA (cont.) BONNIE RAITT "Reason" KEB' MO' "Muddy" WILLIE NELSON "Maker" KEB' MO' "Sweet" CRACKER "Seven" JOHN MARTYN "Excuse" SUSAN WERNER "Trians"	WVRV/St. Louis, MO PD: Mike Richter MD: David Meyers CHRIS ISAAK "Please" JOHN MELLENCAMP "Life" ANGGUN "Sahara"	KTYD/Santa Barbara, CA Dir./FM Prog.: Keith Royer MD: Olaya Birkley PAUL MCCARTNEY "Worlds" MATCHBOX 20 "3am" JOHN MELLENCAMP "Life"	KMTT/Seattle, WA OM: Chris Mays APD: Jason Parker MD: Dean Carlson JOHN MELLENCAMP "Life" JOHNY LANG "Ramm" PETE DROGE "Cello" ERIC CLAPTON "Circus" BONNIE RAITT "Reason"
WXLR/Austin, TX PD: Jody Denberg MD: Susan Castle LYLE LOVETT "Bears" WILLIE NELSON "Maker" JOHN MELLENCAMP "Life" ANGELIQUE KIJOU "Woodpecker" WES CUNNINGHAM "Goes"	WXRT/Chicago, IL VP/Programming: Norm Winer MD: Patty Martin JOHN MELLENCAMP "Life" LYLE LOVETT "Bears"	WXRV/Boston, MA MD: Joanne Doody MD: Mike Mulaney JOHN MELLENCAMP "Life" LYLE LOVETT "Bears" DADA "Baby"	WTTW/Indianapolis, IN PD: Rich Anton MD: Marie McCallister JOHN MELLENCAMP "Life" TRAIN "Free" LYLE LOVETT "Bears"	KPIG/Monterey, CA PD/MD: Laura Hooper LYLE LOVETT "Bears" VAN MORRISON "Rough" SONIA DADA "Life" ANGELA STREHLI "Close" CHERRY POPPIN' "Zoot" JOHN MELLENCAMP "Life" JEFF BLACK "Birmingham" MARY CUTRUFFELLO "Let" WILLIE NELSON "Maker" MOLLY O'BRIAN "Gush"	WCLZ/Portland, ME PD: Brian Phoenix MD: Bob Angeli GUSTER "Demons" MARTIN'S DAM "Fear" SEMISONIC "Singing" FRANCIS DUNNERY "Riding" HEATHER NOVA "London" JOHN MELLENCAMP "Life" JOHN HIATT "Know" LYLE LOVETT "Bears" WILLIE NELSON "Maker"	KENZ/Salt Lake City, UT PD: Bruce Jones APD/MD: Don Caswell EAGLE-EYE CHERRY "Save" THIRD EYE BLIND "Jumper" ATHENAELUM "Feat"	KBAC/Santa Fe, NM PD: Iz Gordan BIG MOUTH "Easy" LYLE LOVETT "Bears" LITTLE FEAT "Home" JOHN MELLENCAMP "Life" GUSTER "Demons" CRACKER "Good" ELLIOTT SMITH "Waltz" EMMYLOU HARRIS "Deeper"	KAEP/Spokane, WA PD/MD: Haley Jones TRAGICALLY HIP "Poets"
WRNR/Baltimore, MD PD: Jon Peterson MD: Damian Elstein JOHN FOGERTY "Saturday" SHERYL CROW "Mistake" SHAWN MULLINS "Lullaby" NANCY GRIFFIN "Diam" SOUL DOUGHING "Circles"	WNCN/Burlington, VT PD: Greg Hoeker MD: Joe Peterson KATHLEEN WILHOITE "Wish" KATHLEEN WILHOITE "Pick" KATHLEEN WILHOITE "Touch" SOUHRREL NUT ZIPPER "Suits" BILLY BRAGG & WILCO "Stars" DAVE MATTHEWS BAND "Crush" JOHN MELLENCAMP "Life" LYLE LOVETT "Bears" PAUL KELLY "Lover" PETE DROGE "Cello"	KBXR/Columbia, MO OM: Michael Perry PD/MD: Dave "Kester" Fulgham JOHN MELLENCAMP "Life" DAVE MATTHEWS BAND "Crush" LYLE LOVETT "Bears" FASTBALL "Fire"	WMMM/Madison, WI PD: Pat Gallagher MD: Tom Teuber LYLE LOVETT "Bears" JOHN MELLENCAMP "Life" TRAGICALLY HIP "Poets" SEMISONIC "Singing" WILLIE NELSON "Maker" CRACKER "Good" ASHINTE "Good"	WRLT/Nashville, TN PD: Jane Crossman APD/MD: Keith Coes PETE DROGE "Cello" GUSTER "Demons" LYLE LOVETT "Bears" JOHN MELLENCAMP "Life"	WKOC/Norfolk, VA PD/MD: Holly Williams ATENAEUM "Know" HOLE "Celebrity"	KXST/San Diego, CA PD/MD: Dona Shave LYLE LOVETT "Bears" JOHN MELLENCAMP "Life"	KRSH/Santa Rosa, CA MD: Zoe Zuest MD: Bill Bowler JOHN MELLENCAMP "Life" LYLE LOVETT "Bears" RUFUS WAINWRIGHT "Agh" EMMYLOU HARRIS "Bears" EYVIRUDES "Drew" ANGELA STREHLI "Stand"	WRNX/Springfield, MA OM: Tom Davis PD: David Withers MD: Bruce Stebbins TRAGICALLY HIP "Poets" JOHN MELLENCAMP "Life" MARY CUTRUFFELLO "Long" JENNIFER KIMBALL "Long" LYLE LOVETT "Bears" EYVIRUDES "Drew" SINEAD LOHAN "Merrmaid"
KFKJ/Boise, ID PD: Edwin Welch MD: Carl Scherdel BONNIE RAITT "Reason" JOHN FOGERTY "Saturday" JOHN MELLENCAMP "Life"	WMVY/Cape Cod, MA PD/MD: Barbara Deacy MD: Dave Benson JOHN HIATT "Have" DR. JOHN "Wanna" LYLE LOVETT "Bears" JOHN MELLENCAMP "Life" SALLY TAYLOR "Strangest"	KBCC/Denver, CO PD: Dave Benson MD: Scott Arbosch WILLIAM TOPLEY "Sycamore" HEATHER NOVA "London" JOHN MELLENCAMP "Life" LYLE LOVETT "Bears"	KQRS/Minneapolis, MN OM/MD: Dave Hamilton APD/MD: Reed Enderbe JOHN MELLENCAMP "Life" CPR "Morrison" ROD STEWART "Rocks"	WXPN/Philadelphia, PA OM/MD: Bruce Warren LYLE LOVETT "Bears" WES CUNNINGHAM "Goes" JOHN MELLENCAMP "Life" MORLEY "Desert" NEIL FINN "Have"	KTHX/Reno, NV PD: Bruce Van Dyke MD: Harry Reynolds LYLE LOVETT "Bears" JOHN MELLENCAMP "Life" JOHN FOGERTY "Saturday" WILLIE NELSON "Maker" ELVIN BISHOP "Right" SHAWN MULLINS "Lullaby" TORI AMOS "Jackets"	KOTR/San Luis Obispo, CA PD: Drew Ross MD: Dean Kattari GRANT LEE BUFFALO "Testimony" JOHN FOGERTY "Saturday" SON VOLT "Driving" LYLE LOVETT "Bears" WILLIE NELSON "Maker" JEFF BLACK "Birmingham"	39 Total Reporters 38 Current Reporters 38 Current Playlists	Did Not Report For Two Consecutive Weeks; Data Not Used (1): WZEW/Mobile, AL

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ADULT ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE

93.1 RT MARKET #3
WXRT/Chicago
 (773) 777-1700
 Winter/Martin

PLAYS	3W	2W	1W	ARTIST/TITLE
24	20	18	15	SHERYL CROW/My Favorite Mistake
17	16	15	14	CHRIS ISAAK/Please
15	14	13	12	LIZ PHAIR/Polyester Bride
13	14	15	16	SMASHING PUMPKINS/Perfect
14	15	16	17	EAGLE-EYE CHERRY/Save Tonight
14	14	14	14	SEMISONIC/Closing Time
13	13	13	13	GOO GOO DOLLS/Sins
16	15	14	13	BRIAN SETZER ORCH/Jump Jive An' Wal
5	14	13	12	SHAWN MULLINS/Lulaby
12	15	14	13	BARNEKED LADIES/One Week
15	14	13	12	GRANT LEE BUFFALO/Truly, Truly
8	13	12	11	HOOTIE...I Will Wait
7	10	13	16	POD POND/CRACKIN' That's The Way...
8	13	12	11	CRACKER/The Good Life
13	16	15	14	GOO FIGHTERS/Walking After You
9	12	11	10	PEARL JAM/In Hiding
15	14	13	12	DAVE MATTHEWS BAND/Stay (Wasting Time)
12	11	10	9	GARBAGE/Push It
10	9	8	7	GUSTAFSON/Can't Get Enough
7	10	8	9	SMASH MOUTH/Can't Get Enough
8	11	9	8	DAVE MATTHEWS BAND/Crush
11	15	13	12	TRAGICALY HIP/Poets
8	8	8	8	PEARL JAM/No Way
8	6	6	6	JOHN MELLENCAMP/Your Life Is Now
6	6	6	6	SMASHING PUMPKINS/Save A Horse
5	7	7	7	EVERYTHING/Hooch
11	9	11	11	COWBOY JUNKIES/Miles From Our Home
7	7	7	7	LUCINDA WILLIAMS/Right In Time
3	4	4	4	BILLY BRAGG & WILCO/California Stars
4	4	4	4	RONNIE/Down

KFOG MARKET #4
KFOG/San Francisco
 (415) 543-1045
 Marszalek/Evans

PLAYS	3W	2W	1W	ARTIST/TITLE
11	12	18	23	KEB' MO'/Was Wrong
9	10	16	22	BONNIE RAITT/So'ol' Love
18	22	24	22	CHRIS ISAAK/Please
7	9	19	21	BUDDY GUY Fd. LAM/In My Mind
19	24	21	21	COWBOY JUNKIES/Miles From Our Home
21	24	21	21	BRIAN SETZER ORCH/Jump Jive An' Wal
17	20	20	20	HEATHER NOVA/London Rain
18	18	18	18	SHERYL CROW/My Favorite Mistake
6	9	13	12	TRAIN/Free
6	9	14	12	TRAIN/Meet Virginia
10	14	10	11	PAGE/PLANT/Shining In The Light
13	12	11	11	DAVE MATTHEWS BAND/Stay (Wasting Time)
10	11	11	11	LUCINDA WILLIAMS/Right In Time
10	11	11	11	GOO GOO DOLLS/Sins
9	9	9	9	PEARL JAM/Wishnut
9	9	9	9	GRANT LEE BUFFALO/Truly, Truly
19	18	10	10	NEIL FINN/Sinner
10	10	10	10	HOOTIE...I Will Wait
10	10	10	10	JOHN MELLENCAMP/Your Life Is Now
13	8	7	7	ERIC CLAPTON/She's Gone
8	8	7	7	NATALIE MERCHANT/Kind & Generous
9	9	9	9	BARNEKED LADIES/It's All Been Done
9	9	9	9	SHAWN MULLINS/Lulaby
9	9	9	9	LYLE LOVETT/Bears
8	7	7	7	B.B. KING/T. CHAMP/In The Thrill Is Gone
9	12	6	7	TRAGICALY HIP/Poets
10	10	10	10	SHAWN MULLINS/Lulaby
10	10	10	10	NEWY WYNNE SHEPHERD/Blue On Black
6	4	3	3	MARC COHN/Already Home

88.5 MARKET #5
WYPN/Philadelphia
 (215) 698-6677
 Ranes/Warren

PLAYS	3W	2W	1W	ARTIST/TITLE
4	7	7	17	SINEAD LOHAN/No Mermaid
16	16	16	16	SHERYL CROW/My Favorite Mistake
15	10	16	16	NEIL FINN/Sinner
18	5	6	14	MICHELLE LEWIS/Wherever And...
16	16	16	16	PATTY GRIFFIN/One Big Love
6	6	6	6	LUCINDA WILLIAMS/2 Cool 2 B Forgotten
18	6	7	7	EAGLE-EYE CHERRY/Save Tonight
17	17	17	17	BARNEKED LADIES/One Week
16	19	16	7	GRANT LEE BUFFALO/Truly, Truly
9	4	4	4	SHAWN COLVIN/When The Rainbow...
7	4	4	4	JEFFREY GAINES/Right My Wrong
8	5	7	7	SCROGGS & OSBORNE/Passing Through
4	6	6	6	DR. JOHNI/Don't Wanna Know
7	7	7	7	GOO GOO DOLLS/Sins
5	7	6	6	DAVE MATTHEWS BAND/Stay (Wasting Time)
5	4	6	6	CRACKER/The Good Life
3	4	3	3	JEFF BRAGG & WILCO/California Stars
6	6	6	6	DAVE MATTHEWS BAND/Stay (Wasting Time)
3	4	3	3	JEFF BRAGG & WILCO/California Stars
6	6	6	6	TINY TOWN/In My Sorrow
4	3	3	3	JEFF BRAGG & WILCO/California Stars
7	5	5	5	JENNIFER KIMBALL'S A Long Way Home
6	9	8	5	SQUIRREL NUT ZIPPERS/Suits Are Picking...
3	6	6	6	SUSAN TEDESCHIN/Hurt So Bad
6	6	6	6	TINY TOWN/In My Sorrow
4	3	3	3	JEFF BRAGG & WILCO/California Stars
7	5	5	5	LYLE LOVETT/Bears
9	8	9	5	COWBOY JUNKIES/Miles From Our Home
8	4	4	4	SHAWN MULLINS/Lulaby
4	3	3	3	PATRY GRIFFIN/One Big Love
7	7	7	7	DAVE MATTHEWS BAND/Stay (Wasting Time)
3	4	3	3	JEFF BRAGG & WILCO/California Stars
4	4	4	4	CHOCOLATE GENIUS/Half A Man

zone MARKET #6
KKZN/Dallas
 (214) 526-2400
 Folger/Valentine

PLAYS	3W	2W	1W	ARTIST/TITLE
14	15	15	15	BARNEKED LADIES/One Week
15	14	15	15	EDWIN MCCAIN/It's Not Easy Bein' A Star
25	21	28	28	SEMISONIC/Closing Time
17	14	26	27	BRIAN SETZER ORCH/Jump Jive An' Wal
25	29	27	27	GOO GOO DOLLS/Sins
25	29	27	27	NATALIE MERCHANT/Kind & Generous
25	29	27	27	FABSTALL/Fire Escape
27	30	29	29	GRANT LEE BUFFALO/Truly, Truly
15	15	15	15	WILLIE NELSON/The Maker
10	16	15	15	SCOTT THOMAS BAND/Back Valentine
14	15	15	15	DAVE MATTHEWS BAND/Stay (Wasting Time)
16	13	14	14	AGENTS OF GOOD ROOTS/Uppin
17	17	17	17	COWBOY JUNKIES/Miles From Our Home
17	15	14	14	EAGLE-EYE CHERRY/Save Tonight
16	16	15	15	HEATHER NOVA/London Rain
18	16	17	17	PATTY GRIFFIN/One Big Love
16	18	14	13	SHAWN MULLINS/Lulaby
15	14	13	13	NEIL FINN/Sinner
17	16	13	13	CHRIS ISAAK/Please
15	12	11	11	SHERYL CROW/My Favorite Mistake
15	12	11	11	HOOTIE...I Will Wait
11	12	11	11	JOHN MELLENCAMP/Your Life Is Now
28	13	10	10	EVERYTHING/Hooch
13	11	10	10	STORYVILLE/Don't Without You
12	11	11	11	JOHN MELLENCAMP/Your Life Is Now
11	11	11	11	LUCINDA WILLIAMS/Right In Time
11	11	11	11	LYLE LOVETT/Bears
11	11	11	11	ALANA DAVIS/Crazy
11	11	11	11	MARC COHN/You're In It
7	11	9	6	MARC COHN/You're In It

THE RIVER 93.9 FM MARKET #7
CIDR/Detroit
 (313) 961-6397
 Duff/Mason

PLAYS	3W	2W	1W	ARTIST/TITLE
31	32	32	32	AGENTS OF GOOD ROOTS/Uppin
34	31	34	34	GRANT LEE BUFFALO/Truly, Truly
1	24	32	32	CHRIS ISAAK/Please
34	27	32	32	COWBOY JUNKIES/Miles From Our Home
32	32	32	32	BARNEKED LADIES/One Week
8	19	19	19	PATTY GRIFFIN/One Big Love
32	30	29	29	DAVE MATTHEWS BAND/Stay (Wasting Time)
19	20	20	20	EAGLE-EYE CHERRY/Save Tonight
25	25	25	25	SHERYL CROW/My Favorite Mistake
21	17	20	20	SEMISONIC/Closing In My Sleep
20	21	20	20	MARC COHN/You're In It
20	20	20	20	EVERYTHING/Hooch
18	20	20	20	BONNIE RAITT/So'ol' Love
18	20	20	20	SMASHING PUMPKINS/Perfect
18	20	20	20	TRAGICALY HIP/Poets
33	30	27	27	GOO GOO DOLLS/Sins
20	22	19	19	STORYVILLE/Don't Without You
16	21	19	19	TORI AMOS/Jackie's Strength
18	20	19	19	NATALIE MERCHANT/Kind & Generous
18	20	19	19	JOHN MELLENCAMP/Your Life Is Now
18	20	19	19	JOHN MELLENCAMP/Your Life Is Now
2	10	11	11	BILLY BRAGG & WILCO/California Stars
6	8	9	9	WILLIAM TOPLER/Wake Up (You...)
8	8	8	8	CPM/Mission
8	8	8	8	MICHELLE LEWIS/Wherever And...
8	8	8	8	TRAIN/Free
8	8	8	8	HOOTIE...I Will Wait
6	8	7	7	KEB' MO'/Was Wrong
7	11	6	6	BILLY MANN/Best Myself Up

WBOS 92.9 FM MARKET #10
WBOS/Boston
 (617) 254-9267
 Morris/Nash

PLAYS	3W	2W	1W	ARTIST/TITLE
28	26	27	29	EAGLE-EYE CHERRY/Save Tonight
28	26	27	29	PATTY GRIFFIN/One Big Love
27	26	27	29	AGENTS OF GOOD ROOTS/Uppin
27	26	27	29	SMASH MOUTH/Can't Get Enough
27	26	27	29	COWBOY JUNKIES/Miles From Our Home
24	24	24	24	BARNEKED LADIES/One Week
28	28	28	28	BRIAN SETZER ORCH/Jump Jive An' Wal
26	26	26	26	MARC COHN/You're In It
26	26	26	26	SHAWN MULLINS/Lulaby
26	26	26	26	CHRIS ISAAK/Please
26	26	26	26	GOO GOO DOLLS/Sins
23	23	23	23	SINEAD LOHAN/No Mermaid
28	28	28	28	DAVE MATTHEWS BAND/Stay (Wasting Time)
21	21	21	21	SMASHING PUMPKINS/Perfect
26	26	26	26	KENNY WAYNE SHEPHERD/Blue On Black
20	21	19	19	NEIL FINN/Sinner
21	21	18	18	CPM/Mission
21	21	18	18	JOHN FOGERTY/Promission
16	16	14	14	PEARL JAM/Wishnut
19	19	17	17	DACARCA/California Good
16	14	14	14	AN. DIRK/Can't Get Enough
16	14	14	14	B-52/Debbie
16	14	14	14	SEMISONIC/Closing In My Sleep
16	14	14	14	HOOTIE...I Will Wait
6	6	6	6	SUSAN TEDESCHIN/Hurt So Bad
20	20	20	20	BONNIE RAITT/So'ol' Love
9	9	9	9	SHERYL CROW/My Favorite Mistake
4	6	6	6	SONIA DADA/Zachary
6	6	6	6	LENNY KRAVITZ/You & Me
14	14	14	14	ERIC CLAPTON/She's Gone
14	14	14	14	SINEAD LOHAN/Wherever It Takes

THE RIVER 92.5 FM MARKET #10
WXRV/Boston
 (617) 374-4733
 Doody/Murtaney

PLAYS	3W	2W	1W	ARTIST/TITLE
21	22	22	29	NEIL FINN/Sinner
26	23	26	26	BRIAN SETZER ORCH/Jump Jive An' Wal
13	12	23	24	SHERYL CROW/My Favorite Mistake
13	12	23	24	NATALIE MERCHANT/Kind & Generous
16	24	23	23	CHRIS ISAAK/Please
26	20	23	23	BARNEKED LADIES/One Week
3	14	15	15	SHAWN MULLINS/Lulaby
12	15	15	15	ANGELIQUE KIDJO/Good Child...
2	14	15	15	BIC RUNGA/Sweet
2	14	15	15	SUSAN TEDESCHIN/Hurt So Bad
2	14	15	15	WILLIAM TOPLER/Wake Up (You...)
16	18	14	14	SINEAD LOHAN/No Mermaid
22	20	14	14	DAVE MATTHEWS BAND/Stay (Wasting Time)
2	12	14	14	SEMISONIC/Closing In My Sleep
1	11	13	13	HOOTIE...I Will Wait
12	14	13	13	TORI AMOS/Jackie's Strength
10	12	13	13	EAGLE-EYE CHERRY/Save Tonight
17	17	13	13	PATTY GRIFFIN/One Big Love
13	16	13	13	KEB' MO'/Was Wrong
10	15	13	13	SMASH MOUTH/Can't Get Enough
12	10	13	13	GREY EYE GLANCES/Better Part Of Me
16	15	12	12	BILO RITMO/Call Me Up...
9	12	14	14	FABSTALL/Fire Escape
1	10	12	12	DR. JOHNI/Don't Wanna Know
1	10	12	12	ROOMFUL OF BLUES/Backseat Blues
13	13	12	12	SONIA DADA/Zachary
1	12	12	12	TINY TOWN/In My Sorrow
10	10	12	12	TRAGICALY HIP/Poets
9	11	12	12	LUCINDA WILLIAMS/Right In Time
11	10	12	12	WHY STORE/When You're High

The Mountain 103.1 FM MARKET #13
KMTT/Seattle
 (206) 233-1037
 Mays/Carlson

PLAYS	3W	2W	1W	ARTIST/TITLE
6	22	19	19	CHRIS ISAAK/Please
1	15	19	19	LUCINDA WILLIAMS/Right In Time
23	24	21	19	EAGLE-EYE CHERRY/Save Tonight
9	12	17	19	NEIL FINN/Sinner
24	22	19	19	DAVE MATTHEWS BAND/Stay (Wasting Time)
24	24	19	19	BRIAN SETZER ORCH/Jump Jive An' Wal
24	24	19	19	COWBOY JUNKIES/Miles From Our Home
24	24	19	19	SUSAN TEDESCHIN/Hurt So Bad
24	24	19	19	EVERYTHING/Hooch
7	11	13	13	SHAWN MULLINS/Lulaby
13	9	11	12	GRANT LEE BUFFALO/Truly, Truly
10	12	10	12	SONIA DADA/Zachary
7	7	11	11	LYLE LOVETT/Bears
6	7	9	11	KEB' MO'/Was Wrong
12	11	10	11	FIVE EASY PIECES/Lovers
11	11	11	11	SHERYL CROW/My Favorite Mistake
13	11	12	12	PATTY GRIFFIN/One Big Love
7	7	11	11	SQUIRREL NUT ZIPPERS/Suits Are Picking...
9	10	11	11	MARC COHN/You're In It
6	7	7	7	SINEAD LOHAN/No Mermaid
1	7	9	9	LOVE DOGS/On
24	8	7	7	NATALIE MERCHANT/Kind & Generous
11	8	7	7	JAMIE VAUGHAN/Like A King
7	6	7	7	SMASHING PUMPKINS/Perfect
7	6	7	7	TRAGICALY HIP/Poets
7	6	7	7	HOTHOUSE FLOWERS/You Can Love Me Now
7				

OPPORTUNITIES

OPENINGS

NEWS DIRECTOR (JOB #100J): Has downsizing and consolidation affected? Need a stable, fun place to work and raise a family? Are you writing concise, compelling news, using audio to make it sizzle, rewriting it for each newscast you? Can you work with a fun morning show? We want to talk to you. Qualified candidates should send resume to: Radio, Human Resources, Job #100J, 770 Twin Rivers Drive, Columbus, OH 43215. Qualified Minorities and Women are Encouraged to apply. EEO. We are a smoke and drug free workplace.

Music Director, WGUC, Cincinnati's Classical Public Radio. A remarkable array of resources is waiting for the right person to direct: a quality library, extensive music research, the optimum scheduling software for classical music (Music Master 1.3), an innovative collaboration with the Denver/L.A. Classical Network, state-of-the-art equipment, and FT/PT staff support. Play a leading role in WGUC's ambitious effort to create memorable music features and imaginative ways of presenting classical music. Send resume and tape to: Music Director Search, WGUC-FM, 1223 Central Parkway, Cincinnati, OH 45214. WGUC is an equal opportunity employer, women and minorities are encouraged to apply.

WEST

Country Giant seeks afternoon talent yesterday. Send T&R asap to: KLAD, Rob Siems, Box 339, Klamath Falls, OR 97601 (9/4)

Immediate opening for full-time N.D./co-host. Benefits. T&R: Ron Woodward, North State Radio Network, 555 E. Lindo, Chico, CA 95926 (9/4)

Radio Program Director & On-Air. Send tape and resume to: Sunbrook Communications Inc., 2075 Central Ave. Billings, MT 59102 (9/4)

Sun Valley, Idaho seeks News Reporter(s) and AT. T&R: Scott Parker, KECH/KSKI, Box 2158, Ketchum, ID 83340 (9/4)

Power 100.5 in Palm Springs is looking for a high-energy "night jock" for a full-time air position. Must know how to work phones, be interactive, and have a party on the air! Production also a must! Rush T&R to: Jacque Gonzales James@KPSI-2100 Tahquitz Canyon Way, Palm Springs, CA 92262. EOE

OPENINGS

YOUR FUN BEGINS... AT THE END!

Sacramento's newest CHR 107.9 The End is looking for street savvy entertainers for all dayparts. If you:

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We want to know you NOW! Overnight your stuff with photo to: Program Director, 107.9 The End, 5345 Madison Avenue, #100, Sacramento, CA 95841. No phone Calls please. EEO/MF

COUNTRY PROGRAM DIRECTOR/ON-AIR MORNING TALENT. Financially stable company looking for an on-air program director with experience. Digital computer knowledge. Positive attitude. Send T&R to: Radio & Records, 10100 Santa Monica Blvd., #659, 5th Floor, Los Angeles, CA 90067. EOE

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KISW-FM: "Seattle's Best Rock"
Seattle's Bob Rivers and Twisted Radio seeks a morning newscaster who can write and deliver news to a rock audience. Producer/co-host skills a plus. Entry-level pay but unlimited opportunity. If you're kicking butt in a smaller market and want a shot, let's get in touch.

Send resume/cover letter/demo tapes to:
HR Department
ENTERCOM SEATTLE
1820 Eastlake Ave. E
Seattle, WA 98102
EOE Fax (206) 726-6964



OPENINGS



ON-AIR MUSIC DIRECTOR OPENING AT Z100/KKRZ PORTLAND

Z100/KKRZ, one of the nation's most legendary CHR stations is looking for a Music Director who can also do a kick-ass nighttime airshift. Talented people in ALL market sizes encouraged. We're not looking for pukers or industry geeks; we're looking for someone who can relate to our audience. So, if you don't want to be micro-managed (imagine, actually having some input) and have 3-4 years experience along with strong music programming skills, send T&R and anything else that's incriminating to: Tommy Austin; 4949 SW Macadam Ave. Portland, OR 97201. No Calls Please. EOE

Music person with connections in Southern California to program music services. Can be full-time or contract. Minimum 2 years radio experience. Send resume. Radio & Records, 10100 Santa Monica Blvd., #657, 5th Floor, Los Angeles, CA 90067. EOE

Citadel Broadcasting in Tri-cities, Washington is looking for the best morning air talent in the country. If you have done mornings or would like to become a morning show host and live on the beautiful Columbia River, send your tape and resume to: Rick Stewart, 2621 W. A Street, Pasco, WA 99301 EOE

POSITIONS SOUGHT

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OPENINGS

Building a morning show is a process, not an event. That doesn't mean you can't have a huge impact on your market inside of a year. I've got nine years of morning experience with three in the majors. My comedy is heard coast to coast. Check out my aircheck on allstarradio.com/jobs or call me for a demo CD. **ROB CARSON (612) 821-0664.**

Award-winning radio journalist skilled in all facets of radio news seeks quality News Director or anchor/reporter opportunity. DOUG: (219) 232-3057, tompaine@michiana.org (9/4)

Entertaining Sportscaster available. MIKE: (800) 785-0918-18 (9/4)

Seasoned, dependable AT, production, news anchor like me, attracts loyal listeners and sponsors. Salary above poverty level appreciated. ALEX MCKUEN: (513) 777-8423 (9/4)

Digital production wizard/AT seeking position in large market. Will make your station sound hot! For CD aircheck call EVAN: (804) 979-3535 (9/4)

Palm Desert AT with good production skills searching for challenge in the desert. ROB: (760) 360-3768, or see T&R @ members.aol.com/entranced (9/4)

Got Sports? Get a real sports talent! Seasoned, likeable PBP/talk/anchor pro (w/airchecks to prove it) available. ARTY: (850) 932-3142 (9/4)

Let me run your station and let's show this world how to rock! TODD: (727) 528-6629, todd-t.usa.net (9/4)

Female AT/sidekick. Hungry, great experience, great humor, seeking to click with right partner or shift. Prefer West Coast. BRITTON: (619) 276-2364 (9/4)

On-air position sought, 20-plus years experience, multi-formats. ROBERT: (719) 784-4315 or RMS7@webtv.net (9/4)

A witty and humorous love doctor who understands women is the only one who can whip Dr. Laura. DOCTOR LOVE: (800) 404-2644, www.doctlove.com (9/4)

Jacksonville-Daytona! John Lucas seeks full-time comeback AT job. Call JOHN: (904) 797-7304 or JBird@webtv.net (9/4)

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POSITIONS SOUGHT

West Management: 17 year vet, five year PD, BA degree in management, University of Sioux Falls. DEAN: (505) 357-8286 or dbrobin@deasign.com (9/4)

ght corporate America! Let's think for ourselves! Radio has been homogenous for too long. Hire me. MICHAEL KURTZ: (518) 438-1896 (9/4)

former KCBQ'er seeks to fill any shift in the San Diego or Riverside area. Great voice, great production, great attitude. AMY: (760) 940-2297 (9/4)

POSITIONS SOUGHT

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10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

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R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by email kmumaw@rroonline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x \$120/inch **2x \$100/inch**

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's web site. (www.rroonline.com).

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

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Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

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MARKETPLACE

AIRCHECKS

AUDIO & VIDEO AIRCHECKS

CURRENT #221, WKOK/Mancow, KRTH/Tom Murphy-Dave Diamond, WFLZ/Jeff Thomas, Tampa's WFLD, WAPE/Tanner, KBIG/Bill Michaels, \$7.50.
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PERSONALITY PLUS #PP-129, WJMK/John Landecker, WCKG/Steve Dahl, KRDO/Kevin & Bean, KFMB/MuJell & Jer \$7.50.
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PROFILE #S-374, KANSAS CITY CHR KMKV, UC KPXS, AC KOZN, KUOL, Ctry KBEG, KFKE, WDAF, Gold KQMD, ADR KYYS, KQRC, KCFX, \$7.50.
PROFILE #S-375, CHR WOOL, UC WJHM, AC WQMX, WNGE, WMMO, WSHE, Ctry WWKA, Gold WOOL, ADR WJRR, WHIQ, \$7.50.
PROMO VAULT #PV-34, promo samples - all formats, all market sizes. Cassette, \$10. SWEEPER VAULT #SV-20, Sweeper & Legal 10 samples, all formats. Cassette, \$10.
#S (ALL FORMATS) #UC-20 (ALL URBAN) #OHN-25 (CHR NIGHTS) #D-20 (ALL OLDIES) #T-3 (BLK RADIO) #MR-6 (MODERN ROCK) #ADR-15 (ALL ADR) #S-372 (MINNEAPOLIS) at \$7.50 each.
CLASSIC #C-214, KOV/Dave Scott-1966, KYA/Bwana Johnny-1969, KCBQ/Charlie Tuna-1972, KGB/Bobby Ocean-1972, KIQD/Eric Chase-Rich Bro, Robbin-1975, KKHR/Jack Armstrong-1984, KHLU/Joni Caryl-1984, \$11.
VIDEO #V-72, LA's KRTH/Shotgun Tom Kelly, KIIS/Gary Spears, Dallas' KHKS/Hollywood Henderson, KYNG/Stubie Doak, Philly's WUSL/Carter Sanborn & Wendy, SO's KYKY/Sonny & Dayle, \$20 VHS.

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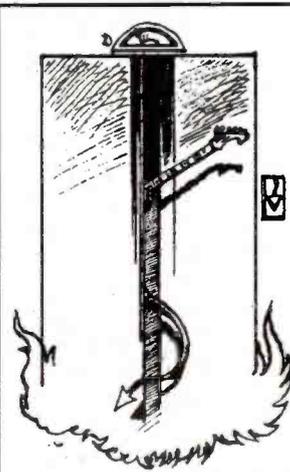
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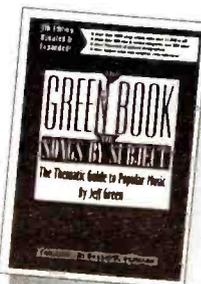
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CHR/POP

LW	TW	
1	1	AEROSMITH I Don't Want To Miss A Thing (Columbia)
2	2	GOO GOO DOLLS Iris (Warner Sunset/Reprise)
5	3	JENNIFER PAIGE Crush (Edel America/Hollywood)
3	4	MATCHBOX 20 Real World (Lava/Atlantic)
4	5	BRANDY & MONICA The Boy Is Mine (Atlantic)
10	6	'N SYNC Tearin' Up My Heart (RCA)
9	7	ALL SAINTS Never Ever (London/Island)
6	8	SEMISONIC Closing Time (MCA)
12	9	BARENAKED LADIES One Week (Reprise)
11	10	BACKSTREET BOYS I'll Never Break Your Heart (Jive)
7	11	WILL SMITH Just The Two Of Us (Columbia)
8	12	NEXT Too Close (Arista)
14	13	EDWIN MCCAIN I'll Be (Lava/Atlantic)
15	14	NATALIE IMBRUGLIA Wishing I Was There (RCA)
17	15	FIVE When The Lights Go Out (Arista)
13	16	FASTBALL The Way (Hollywood)
24	17	HOOTIE & THE BLOWFISH I Will Wait (Atlantic)
18	18	SHANIA TWAIN You're Still The One (Mercury)
20	19	NATALIE IMBRUGLIA Torn (RCA)
22	20	JANET Go Deep (Virgin)
23	21	FAITH HILL This Kiss (Warner Bros.)
16	22	SAVAGE GARDEN To The Moon And Back (Columbia)
19	23	ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)
26	24	INOJ Time After Time (Columbia)
25	25	USHER My Way (LaFace/Arista)
31	26	EVERYTHING Hooch (Blackbird/Sire)
27	27	PRAS MICHEL f/ODD & MYA Ghetto Supastar... (Interscope)
28	28	BRIAN SETZER ORCHESTRA Jump Jive An' Wail (Interscope)
21	29	ACE OF BASE Cruel Summer (Arista)
38	30	THIRD EYE BLIND Jumper (Elektra/EEG)

CHR begins on Page 119.

CHR/RHYTHMIC

LW	TW	
1	1	AALIYAH Are You That Somebody? (Atlantic)
2	2	LAURYN HILL Can't Take My Eyes Off You (Ruffhouse/Columbia)
3	3	NICOLE Make It Hot (Gold Mind/EastWest/EEG)
9	4	MONICA The First Night (Arista)
5	5	TATYANA ALI Daydreamin' (MJJ/Work)
12	6	MYA f/SILKK THE SHOCKER Movin' On (University/Interscope)
7	7	BRANDY f/MASE Top Of The World (Atlantic)
4	8	BRANDY & MONICA The Boy Is Mine (Atlantic)
11	9	INOJ Time After Time (Columbia)
6	10	WILL SMITH Just The Two Of Us (Columbia)
8	11	USHER My Way (LaFace/Arista)
10	12	BIG PUNISHER f/JOE Still Not A Player (Loud)
18	13	MONIFAH Touch It (Uptown/Universal)
15	14	NEXT Too Close (Arista)
14	15	GINUWINE Same Ol' G (Atlantic)
13	16	PRAS MICHEL f/ODD & MYA Ghetto Supastar... (Interscope)
16	17	JON B. They Don't Know (Yab Yum/550 Music)
24	18	XSCAPE My Little Secret (So So Def/Columbia)
21	19	BACKSTREET BOYS I'll Never Break Your Heart (Jive)
19	20	CAM'RON f/MASE Horse & Carriage (Untertainment/Epic)
36	21	LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)
17	22	JANET Go Deep (Virgin)
23	23	KELLY PRICE Friend Of Mine (T-Neck/Island)
35	24	KEITH SWEAT f/SNOOP DOGG Come Get Wit Me (Elektra/EEG)
25	25	'N SYNC Tearin' Up My Heart (RCA)
26	26	MO THUGS FAMILY All Good (Relativity)
22	27	JERMAINE DUPRI f/JAY-Z Money Ain't... (So So Def/Columbia)
20	28	SHAGGY f/JANET Luv Me, Luv Me (Flyte Tyme/MCA)
27	29	NEXT I Still Love You (Arista)
31	30	TQ Westside (ClockWork/Epic)
41	31	DIVINE Lately (Pendulum/Red Ant)
37	32	SNOOP DOGG Still A G Thang (No Limit/Priority)
34	33	JENNIFER PAIGE Crush (Edel America/Hollywood)

CHR begins on Page 119.

URBAN

LW	TW	
2	1	BRANDY f/MASE Top Of The World (Atlantic)
1	2	MONICA The First Night (Arista)
4	3	MYA f/SILKK THE SHOCKER Movin' On (University/Interscope)
5	4	XSCAPE My Little Secret (So So Def/Columbia)
6	5	PUBLIC ANNOUNCEMENT It's About Time (A&M)
8	6	GINUWINE Same Ol' G (Atlantic)
7	7	TAMIA So Into You (Qwest/WB)
9	8	NEXT I Still Love You (Arista)
3	9	GERALD LEVERT Thinkin' Bout It (EastWest/EEG)
10	10	MONTELL JORDAN I Can Do That (Def Jam/RAL/Mercury)
14	11	MARY J. BLIGE Missing You (MCA)
11	12	JERMAINE DUPRI f/JAY-Z Money Ain't... (So So Def/Columbia)
13	13	CAM'RON f/MASE Horse & Carriage (Untertainment/Epic)
16	14	TATYANA ALI Daydreamin' (MJJ/Work)
17	15	TYRESE Nobody Else (RCA)
22	16	JESSE POWELL I Wasn't With It (Silas/MCA)
20	17	PRESSHA Splackavellie (Tony Mercedes/LaFace/Arista)
19	18	BOYZ II MEN Doin' Just Fine (Motown)
18	19	MASE f/PUFF DADDY Lookin' At Me (Bad Boy/Arista)
12	20	KELLY PRICE Friend Of Mine (T-Neck/Island)
21	21	AALIYAH Are You That Somebody? (Atlantic)
46	22	LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)
29	23	SHAGGY f/JANET Luv Me, Luv Me (Flyte Tyme/MCA)
34	24	KEITH SWEAT f/SNOOP DOGG Come Get Wit Me (Elektra/EEG)
26	25	MONIFAH Touch It (Uptown/Universal)
31	26	SNOOP DOGG Still A G Thang (No Limit/Priority)
—	27	R. KELLY Half On A Baby (Taydash/Jive)
28	28	TRIN-I-TEE 5:7 God's Grace (B-Rite/Interscope)
27	29	DMX f/FAITH EVANS How's It Goin' Down? (Def Jam/Mercury)
32	30	E-40 Hope I Don't Go Back (Sick Wid' It/Jive)

For complete list of Urban Breakers see page 130.

URBAN begins on Page 128.

HOT AC

LW	TW	
1	1	GOO GOO DOLLS Iris (Warner Sunset/Reprise)
3	2	AEROSMITH I Don't Want To Miss A Thing (Columbia)
4	3	MATCHBOX 20 Real World (Lava/Atlantic)
2	4	FASTBALL The Way (Hollywood)
6	5	SEMISONIC Closing Time (MCA)
5	6	NATALIE MERCHANT Kind & Generous (Elektra/EEG)
7	7	NATALIE IMBRUGLIA Torn (RCA)
9	8	BARENAKED LADIES One Week (Reprise)
13	9	HOOTIE & THE BLOWFISH I Will Wait (Atlantic)
8	10	EDWIN MCCAIN I'll Be (Lava/Atlantic)
12	11	NATALIE IMBRUGLIA Wishing I Was There (RCA)
10	12	SHANIA TWAIN You're Still The One (Mercury)
11	13	ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)
18	14	BRIAN SETZER ORCHESTRA Jump Jive An' Wail (Interscope)
14	15	SARAH MCLACHLAN Adia (Arista)
15	16	SMASH MOUTH Can't Get Enough Of You Baby (Elektra/EEG)
16	17	GREEN DAY Time Of Your Life (Good...) (Reprise)
17	18	SAVAGE GARDEN To The Moon And Back (Columbia)
21	19	JENNIFER PAIGE Crush (Edel America/Hollywood)
28	20	SHERYL CROW My Favorite Mistake (A&M)
20	21	DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)
23	22	EVERYTHING Hooch (Blackbird/Sire)
24	23	ANGGUN Snow On The Sahara (Epic)
26	24	FAITH HILL This Kiss (Warner Bros.)
27	25	EAGLE-EYE CHERRY Save Tonight (Work)
22	26	CELINE DION To Love You More (550 Music)
25	27	EVERCLEAR I Will Buy You A New Life (Capitol)
—	28	THIRD EYE BLIND Jumper (Elektra/EEG)
30	29	BACKSTREET BOYS I'll Never Break Your Heart (Jive)
29	30	DAKOTA MOON Another Day Goes By (Elektra/EEG)

AC begins on Page 148.

AC

LW	TW	
1	1	CELINE DION To Love You More (550 Music)
2	2	ROD STEWART Ooh La La (Warner Bros.)
3	3	SHANIA TWAIN You're Still The One (Mercury)
6	4	BACKSTREET BOYS I'll Never Break Your Heart (Jive)
4	5	NATALIE IMBRUGLIA Torn (RCA)
5	6	LIONEL RICHIE Time (Mercury)
8	7	GARTH BROOKS To Make You Feel My Love (Capitol)
7	8	SARAH MCLACHLAN Adia (Arista)
10	9	ERIC CLAPTON My Father's Eyes (Duck/Reprise)
11	10	SAVAGE GARDEN Truly Madly Deeply (Columbia)
13	11	FAITH HILL This Kiss (Warner Bros.)
14	12	ANNE COCHRAN AND JIM BRICKMAN After All... (Windham Hill)
12	13	CHICAGO All Roads Lead To You (Reprise)
9	14	LEANN RIMES Looking Through Your Eyes (Curb/Atlantic)
15	15	CHRISTINA AGUILERA Reflection (Walt Disney)
17	16	MARILYN SCOTT Starting To Fall (Warner Bros.)
18	17	ACE OF BASE Cruel Summer (Arista)
20	18	GEORGE BENSON Standing Together (GRP)
21	19	DAKOTA MOON Another Day Goes By (Elektra/EEG)
22	20	JOHN TESH f/DALIA Mother I Miss You (GTSP/Mercury)
23	21	SAVAGE GARDEN To The Moon And Back (Columbia)
16	22	GLORIA ESTEFAN Heaven's What I Feel (Epic)
24	23	AEROSMITH I Don't Want To Miss A Thing (Columbia)
—	24	SHANIA TWAIN From This Moment On (Mercury)
25	25	AMY GRANT I Will Be Your Friend (A&M)
26	26	MARC ANTHONY & TINA ARENA I Want... (Sony Classical/Columbia)
28	27	RICHIE SAMBORA In It For Love (Mercury)
—	28	EDWIN MCCAIN I'll Be (Lava/Atlantic)
—	29	LEANN RIMES Feels Like Home (MCG/Curb)
30	30	NA LEO The Rest Of Your Life (NLP)

No Songs Qualified For Breaker Status This Week.

AC begins on Page 148.

ACTIVE ROCK

LW	TW	
1	1	CREED What's This Life For (Wind-up)
3	2	DAYS OF THE NEW The Down Town (Outpost/Geffen)
2	3	MONSTER MAGNET Space Lord (A&M)
6	4	METALLICA Better Than You (Elektra/EEG)
7	5	AEROSMITH What Kind Of Love Are You On (Columbia)
4	6	CANDLEBOX It's Alright (Maverick/WB)
5	7	JERRY CANTRELL My Song (Columbia)
10	8	EVE 6 Inside Out (RCA)
9	9	FUEL Shimmer (550 Music)
8	10	STABBING WESTWARD Save Yourself (Columbia)
11	11	SEVEN MARY THREE Over Your Shoulder (Mammoth/Atlantic)
15	12	ROB ZOMBIE Dragula (Geffen)
27	13	KISS Psycho Circus (Mercury)
19	14	MARILYN MANSON The Dope Show (Nothing/Interscope)
12	15	KENNY WAYNE SHEPHERD Somehow... (Revolution/Reprise)
13	16	RAMMSTEIN Du Hast (Slash/London/Island)
16	17	BROTHER CANE Machete (Virgin)
46	18	HOLE Celebrity Skin (DGC/Geffen)
22	19	LENNY KRAVITZ Fly Away (Virgin)
14	20	MEGADETH A Secret Place (Capitol)
21	21	LOCAL H All The Kids Are Right (Island)
24	22	KORN Got The Life (Immortal/Epic)
17	23	PEARL JAM In Hiding (Epic)
18	24	DISHWALLA Once In A While (A&M)
23	25	EVERCLEAR Father Of Mine (Capitol)
26	26	SMASHING PUMPKINS Perfect (Virgin)
33	27	STABBING WESTWARD Sometimes It Hurts (Columbia)
20	28	DRAIN S.T.H. Crack The Liars Smile (Mercury)
37	29	FLYS Got You (Where I Want You) (Trauma/Delicious Vinyl)
30	30	TOOL Eulogy (Volcano)

ROCK begins on Page 159.

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URBAN AC

LW	TW	ARTIST	SON	LABEL
1	1	TEMPTATIONS	Stay (Motown)	
2	2	GERALD LEVERT	Thinkin' Bout It (EastWest/EEG)	
3	3	LUTHER VANDROSS	Nights In Harlem (LV/Virgin)	
7	4	PEABO BRYSON	My Heart Belongs To You (Windham Hill)	
8	5	BRIAN MCKNIGHT	The Only One For Me (Motown)	
4	6	MAXWELL	Luxury: Cococure (Columbia)	
6	7	KELLY PRICE	Friend Of Mine (T-Neck/Island)	
5	8	KEITH WASHINGTON/CHANTÉ MOORE	I Love You (Silas/MCA)	
10	9	BOYZ II MEN	Doin' Just Fine (Motown)	
11	10	TAMIA	So Into You (Qwest/WB)	
9	11	TAMI DAVIS	How Do I Say I'm Sorry (Red Ant)	
12	12	JON B.	They Don't Know (Yab Yum/550 Music)	
15	13	PHYLLIS HYMAN	Funny How Love... (Philadelphia International)	
16	14	PHIL PERRY	Mind Blowah (Peak/Private/Windham Hill)	
17	15	VESTA	Somebody For Me (I.E./Motown)	
26	16	KENNY LATTIMORE	Days Like This (Columbia)	
21	17	SOLO	Touch Me (Perspective/A&M)	
24	18	TRIN-I-TEE 5:7	God's Grace (B-Rite/Interscope)	
18	19	MARY J. BLIGE	Missing You (MCA)	
19	20	EN VOGUE	No Fool No More (EastWest/EEG)	
13	21	GEORGE BENSON	Standing Together (GRP)	
30	22	ARETHA FRANKLIN	In Case You Forgot (Arista)	
25	23	ANGEL GRANT	Knockin' (Flyte Tyme/Universal)	
24	24	BOB JAMES /RASHEEDA	Do It Again (Warner Bros.)	
—	25	DEBORAH COX	Nobody's Supposed To Be Here (Arista)	
14	26	JANET	Go Deep (Virgin)	
27	27	XSCAPE	My Little Secret (So So Def/Columbia)	
—	28	KEITH SWEAT /SNOOP DOGG	Come Get Wit Me (Elektra/EEG)	
—	29	FOURPLAY /EL DEBARGE	Sexual Healing (Warner Bros.)	
—	30	R. KELLY	Half On A Baby (Tavdash/Jive)	

URBAN begins on Page 128.

ROCK

LW	TW	ARTIST	SON	LABEL
1	1	DAYS OF THE NEW	The Down Town (Outpost/Geffen)	
2	2	KENNY WAYNE SHEPHERD	Somehow... (Revolution/Reprise)	
3	3	CANDLEBOX	It's Alright (Maverick/WB)	
4	4	CREED	What's This Life For (Wind-up)	
5	5	AEROSMITH	What Kind Of Love Are You On (Columbia)	
8	6	SEVEN MARY THREE	Over Your Shoulder (Mammoth/Atlantic)	
7	7	GOO GOO DOLLS	Iris (Warner Sunset/Reprise)	
6	8	AEROSMITH	I Don't Want To Miss A Thing (Columbia)	
9	9	DISHWALLA	Once In A While (A&M)	
11	10	MONSTER MAGNET	Space Lord (A&M)	
27	11	KISS	Psycho Circus (Mercury)	
12	12	PEARL JAM	In Hiding (Epic)	
10	13	JIMMY PAGE/ROBERT PLANT	Shining In The Light (Atlantic)	
13	14	FUEL	Shimmer (550 Music)	
16	15	BROTHER CANE	Machete (Virgin)	
14	16	JERRY CANTRELL	My Song (Columbia)	
15	17	STORYVILLE	Born Without You (Atlantic)	
26	18	SCREAMIN' CHEETAH WHEELIES	Boogie... (Capricorn/Mercury)	
21	19	EVE 6	Inside Out (RCA)	
19	20	DAVE MATTHEWS BAND	Stay (Wasting Time) (RCA)	
20	21	METALLICA	Better Than You (Elektra/EEG)	
35	22	VAN HALEN	One I Want (Warner Bros.)	
28	23	KENNY WAYNE SHEPHERD	Blue On Black (Revolution/Reprise)	
35	24	ROD STEWART	Rocks (Warner Bros.)	
22	25	MATCHBOX 20	Real World (Lava/Atlantic)	
26	26	FASTBALL	Fire Escape (Hollywood)	
16	27	HOOTIE & THE BLOWFISH	I Will Wait (Atlantic)	
33	28	ROD STEWART	Cigarettes & Alcohol (Warner Bros.)	
8	29	LENNY KRAVITZ	Fly Away (Virgin)	
0	30	SEMISONIC	Singing In My Sleep (MCA)	

ROCK begins on Page 159.

COUNTRY

LW	TW	ARTIST	SON	LABEL
1	1	GEORGE STRAIT	True (MCA)	
2	2	BROOKS & DUNN	How Long Gone (Arista)	
5	3	WILKINSONS	26 Cents (Giant)	
3	4	JOHN MICHAEL MONTGOMERY	Cover You In Kisses (Atlantic)	
6	5	TIM MCGRAW	Where The Green Grass Grows (Curb)	
4	6	VINCE GILL	If You Ever Have Forever In... (MCA)	
9	7	ALAN JACKSON	I'll Go On Loving You (Arista)	
8	8	RANDY TRAVIS	The Hole (DreamWorks)	
10	9	DIAMOND RIO	You're Gone (Arista)	
12	10	MARK WILLS	Don't Laugh At Me (Mercury)	
7	11	JO DEE MESSINA	I'm Alright (Curb)	
13	12	REBA MCKENTIRE	Forever Love (MCA)	
15	13	LONESTAR	Everything's Changed (BNA)	
16	14	SHANIA TWAIN	Honey, I'm Home (Mercury)	
18	15	LEANN RIMES	Nothin' New Under The Moon (MCG/Curb)	
20	16	CLINT BLACK	Loosen Up My Strings (RCA)	
26	17	GARTH BROOKS	You Move Me (Capitol)	
19	18	LINDA DAVIS	I Wanna Remember This (DreamWorks)	
21	19	TRACY BYRD	I Wanna Feel That Way Again (MCA)	
23	20	ALABAMA	How Do You Fall In Love (RCA)	
24	21	LEE ANN WOMACK	A Little Past Little Rock (Decca)	
22	22	STEVE WARINER w/GARTH BROOKS	Burnin'... Down (Capitol)	
25	23	SAMMY KERSHAW	Honky Tonk America (Mercury)	
29	24	DIXIE CHICKS	Wide Open Spaces (Monument)	
27	25	NEAL MCCOY	Love, Happens Like That (Atlantic)	
30	26	TY HERNDON	It Must Be Love (Epic)	
28	27	WADE HAYES	How Do You Sleep At Night (DKC/Columbia)	
33	28	COLLIN RAYE	Someone You Used To Know (Epic)	
32	29	BILLY DEAN	Real Man (Capitol)	
34	30	KENNY CHESNEY	I Will Stand (BNA)	
40	32	TERRI CLARK	You're Easy On The Eyes (Mercury)	
39	34	AARON TIPPIN	For You I Will (Lyric Street)	
37	35	GARY ALLAN	No Man In His Wrong Heart (Decca)	

COUNTRY begins on Page 138.

ALTERNATIVE

LW	TW	ARTIST	SON	LABEL
1	1	BARENAKED LADIES	One Week (Reprise)	
2	2	EVE 6	Inside Out (RCA)	
3	3	SMASHING PUMPKINS	Perfect (Virgin)	
5	4	BEASTIE BOYS	Intergalactic (Grand Royal/Capitol)	
6	5	GARBAGE	I Think I'm Paranoid (Almo Sounds/Interscope)	
4	6	HARVEY DANGER	Flagpole Sitta (Slash/London/Island)	
9	7	EVERCLEAR	Father Of Mine (Capitol)	
10	8	THIRD EYE BLIND	Jumper (Elektra/EEG)	
8	9	CREED	What's This Life For (Wind-up)	
7	10	DAVE MATTHEWS BAND	Stay (Wasting Time) (RCA)	
26	11	HOLE	Celebrity Skin (DGC/Geffen)	
16	12	FASTBALL	Fire Escape (Hollywood)	
13	13	EAGLE-EYE CHERRY	Save Tonight (Work)	
11	14	FUEL	Shimmer (550 Music)	
15	15	PEARL JAM	In Hiding (Epic)	
22	16	FLYS	Got You (Where I Want You) (Trauma/Delicious Vinyl)	
19	17	BRIAN SETZER ORCHESTRA	Jump Jive An' Wail (Interscope)	
20	18	DISHWALLA	Once In A While (A&M)	
18	19	SEVEN MARY THREE	Over Your Shoulder (Mammoth/Atlantic)	
24	20	SEMISONIC	Singing In My Sleep (MCA)	
21	21	GOO GOO DOLLS	Iris (Warner Sunset/Reprise)	
17	22	DAYS OF THE NEW	The Down Town (Outpost/Geffen)	
14	23	EVERYTHING	Hooch (Blackbird/Sire)	
23	24	LOCAL H	All The Kids Are Right (Island)	
21	25	SPRUNG MONKEY	Get 'Em Outta Here (Surfdog/Hollywood)	
30	26	MARILYN MANSON	The Dope Show (Nothing/Interscope)	
38	27	SHAWN MULLINS	Lullaby (Columbia)	
35	28	LENNY KRAVITZ	Fly Away (Virgin)	
25	29	K'S CHOICE	Everything For Free (550 Music)	
28	30	MONSTER MAGNET	Space Lord (A&M)	

ALTERNATIVE begins on Page 166.

NAC/SMOOTH JAZZ

LW	TW	ARTIST	SON	LABEL
2	1	LEE RITENOUR	Ooh-Yeah (I.E./Verve)	
4	2	MARC ANTOINE	Sunland (GRP)	
1	3	STEVE COLE	When I Think Of You (Bluemoon/Atlantic)	
3	4	FOURPLAY	Still The One (Warner Bros.)	
7	5	SOUL BALLET	Blu Girl (Countdown/Unity)	
5	6	JIM BRICKMAN /DAVE KOZ	Partners In Crime (Windham Hill)	
6	7	LUTHER VANDROSS	I Know (LV/Virgin)	
8	8	KENNY G	Baby G (Arista)	
12	9	BONEY JAMES	Innocence (Warner Bros.)	
14	10	DOWN TO THE BONE	Staten Island Groove (Nu Groove)	
11	11	RONAN HARDIMAN	Love Song (Philips)	
16	12	CHUCK LOEB	Beneath The Light (Shanachie)	
19	13	GEORGE BENSON	Fly By Night (GRP)	
17	14	PEACE OF MIND	Peace Of Mind (Nu Groove)	
13	15	CHRIS STANDRING	Cool Shades (Instinct)	
9	16	GEORGE BENSON	Standing Together (GRP)	
10	17	KIM WATERS	Nightfall (Shanachie)	
20	18	JOE MCBRIDE	Midnight In Madrid (Heads Up)	
15	19	PAUL HARDCASTLE	Shelbi (JVC/JMI)	
24	20	BRIAN BROMBERG	Hero (Zebra)	
21	21	KEIKO MATSUI	Forever, Forever (Countdown/Unity)	
22	22	MARILYN SCOTT	The Look Of Love (Warner Bros.)	
28	23	BRIAN MCKNIGHT	Anytime (Motown)	
18	24	GREGG KARUKAS	Blue Touch (I.E./Verve)	
—	25	GABRIELA ANDERS	Fire Of Love (Warner Bros.)	
27	26	ED HAMILTON	Fly Like An Eagle (Shanachie)	
26	27	JOYCE COOLING	Imagine That (Heads Up)	
25	28	FOUR 80 EAST	Eastside (Cargo/MCA)	
29	29	SIMPLY RED	Mellow My Mind (EastWest/EEG)	
23	30	CANDY DULFER	Smooth (N2K Encoded Music)	

NAC begins on Page 154.

ADULT ALTERNATIVE

LW	TW	ARTIST	SON	LABEL
4	1	CHRIS ISAAK	Please (Reprise)	
3	2	BRIAN SETZER ORCHESTRA	Jump Jive An' Wail (Interscope)	
1	3	BARENAKED LADIES	One Week (Reprise)	
5	4	EAGLE-EYE CHERRY	Save Tonight (Work)	
2	5	DAVE MATTHEWS BAND	Stay (Wasting Time) (RCA)	
27	6	SHERYL CROW	My Favorite Mistake (A&M)	
11	7	SMASHING PUMPKINS	Perfect (Virgin)	
7	8	COWBOY JUNKIES	Miles From Our Home (Geffen)	
6	9	GRANT LEE BUFFALO	Truly, Truly (Slash/WB)	
8	10	GOO GOO DOLLS	Iris (Warner Sunset/Reprise)	
10	11	NEIL FINN	Sinner (Work)	
26	12	SHAWN MULLINS	Lullaby (Columbia)	
19	13	HOOTIE & THE BLOWFISH	I Will Wait (Atlantic)	
9	14	PATTY GRIFFIN	One Big Love (A&M)	
17	15	FASTBALL	Fire Escape (Hollywood)	
18	16	KEB' MO'	I Was Wrong (550 Music)	
12	17	EVERYTHING	Hooch (Blackbird/Sire)	
15	18	LUCINDA WILLIAMS	Right In Time (Mercury)	
13	19	MARC COHN	Lost You In The Canyon (Atlantic)	
24	20	SONIA DADA	Zachary (Capricorn/Mercury)	
14	21	AGENTS OF GOOD ROOTS	Upspin (RCA)	
22	22	NATALIE MERCHANT	Break Your Heart (Elektra/EEG)	
28	23	MATCHBOX 20	Real World (Lava/Atlantic)	
25	24	NATALIE MERCHANT	Kind & Generous (Elektra/EEG)	
23	25	STORYVILLE	Born Without You (Atlantic)	
29	26	SMASH MOUTH	Can't Get Enough Of You Baby (Elektra/EEG)	
20	27	FOO FIGHTERS	Walking After You (Elektra/Roswell/Capitol)	
—	28	SUSAN TEDESCHI	It Hurt So Bad (Tone Cool)	
—	29	TRAGICALLY HIP	Poets (Sire)	
21	30	BONNIE RAITT	Spit Of Love (Capitol)	

ADULT ALTERNATIVE begins on Page 174.

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Publisher's Profile

By Erica Farber



RICK DEES

Morning personality KIIS-FM/Los Angeles, host of Rick Dees' Weekly Top 40

The most successful and recognizable CHR personality in the U.S. — or the world, for that matter — is Rick Dees. After graduating from the University of North Carolina, Dees worked at various stations including WHBQ/Memphis, where, in '76, he parodied the disco craze with a spoof called "Disco Duck." Waking up Los Angeles on KIIS-FM since 1982, Dees' respect for the mechanics of the station coupled with his innate understanding of one-on-one communication with his audience makes him one of the most respected talents in the business.

When you speak with him or listen to him on the air, a youthful exuberance comes through that makes you feel you are listening to a very young man. His voice is ageless, his energy level runs high, and there is always a naive sort of playfulness in his delivery. His desire to win, however, never falters.

His syndicated weekly top 40 show is broadcast to over 50 million people in over 70 countries. He has received every conceivable award, including a Grammy nomination, a People's Choice Award, and a star on Hollywood Blvd. He has also guested on and hosted numerous television shows and appeared in several motion pictures.

Selecting radio as a career: "It was back in Greensboro, NC, and I was in high school, being the class clown. I was making fun of this guy with a huge Adam's apple, Paul Allen. This thin guy had this huge voice, and he did all the announcements at the school. I would go into class and say, 'I can't believe that's you.' I started doing an impression of him, and it started to work for him. After a while he said, 'I'm also a licensed broadcaster. I have a third-class radio telephone license with broadcast endorsement.' I said, 'What is that and how do you get one?' He said, 'First of all, you have to be a broadcaster.' 'How do you do that?' He said, 'Come by my house.' His brother was an engineer at a radio station, and, lo and behold, they had built a little radio station in their house. He had every PAMS jingle package, and he had spliced them together. I said, 'Could you do one for me?' He said, 'Sure.' We all got in front of the microphone and went '1400 ... Rig Dees.'" [His real name is Rigdon, but every time he introduced himself as Rig Dees, people would think he was saying Rick. After a while, he said, "If you want to call me Rick, go ahead."]

State of CHR radio: "I think it's great. We're seeing a little bit of crossover from country, women like Shania Twain. We're seeing songs that have hip-hop with singing, which I think is a great crossover, 'cause you can rap a little bit, but you can sing along to it, too, if you don't want to rap. It is all better. There's a tremendous emergence of mainstream top 40 coming back."

Key to his longevity: "I don't even want to try to analyze it; I'm afraid I'd jinx myself. But if I were to say anything, I really do enjoy what I do. I enjoy the work and performing. It's a joy to try to figure out ways to make the listeners laugh that don't hurt people. It's a way to impart something to people who are searching. Someone who might awaken after the death of a relative or someone close, or someone who has a sickness or illness, or someone who's battling drugs — I want to do something to get them through the day. It's something that keeps me going."

Personal motivation: "Money — no, I'm just joking! To make a change. I have a wonderful team that supports me more than I could possibly imagine, with Paul Joseph producing the show. Ellen K is the best sidekick that anybody in the world could have. And on *Weekly Top 40*, Melinda Ellison has a gift for knowing how to make the show run so fast. It's a huge team of individuals. Every day is a new challenge for me."

Staying ahead of the changing landscape in L.A.: "I intend to speak more Spanish. What else can I do? They changed the setup of Arbitron. You know it's been weighted based on the inner city; now it's based on anyone who happens to be Hispanic. I never figured that out. Why shouldn't Asians be weighted? I just think it's so insane to weight any ethnic group. That's exactly what we, as a people, are trying to get away from. I think that people of all ethnic groups are pretty intelligent when it comes to radio."

Something about him that would surprise our readers: "I'm working on the next generation of electric engine. I have the rights to an engine called the Cylindrical Energy Module. It is a combustion engine that has seven moving parts and is 16 times more powerful than any engine its size. The first step is that the engine can be used as a generator, and every radio station could replace the generator they use on remotes or to power their transmitter with something that is 16 times more effective and uses one fourth the energy. I'm involved with a company called Planet Electric, and it has a new kind of electric technology. I've already built two of the electric vehicles, which have nothing to do with GM or Ford. These are vehicles that will probably be able to go close to 1000 miles on one charge. I invented Crystal Breath. The last thing is, I'm a farmer. I own a bunch of land in the inner Bluegrass region of Kentucky, and I grow everything you could imagine. It was my wife's idea, and then I was the one who fell in love with it."

Career highlight: "The calling card would be 'Disco Duck.' To have the listeners we have is a wonderful feeling. Having the support of the audience — there's no beginning to tell what a wonderful sense of appreciation I have for that."

Career disappointment: "Being sued and the risk of prison. It's funny, I love doing the show, and you never think that people would say, 'I want to sue you,' but it

happens. Any time there's money, there's a lawsuit. I don't have any pending right now. It's the greatest time in my life; it's wonderful."

Biggest influence: "I'm tempted to say Jesus. I read what he's written every day. That would be No. 1. God is the best answer. A person living today is Billy Graham. Through all the incredible problems that we go through today with leaders and all, he's going to be the one you look back to and say, 'Never a problem.' He's the one I look to today."

Best guest: "Jonathan Winters and Robin Williams. I think those two jump out. I enjoyed having Madonna. To sing 'Like a Virgin' and then speak on the level she speaks, she's innately intelligent."

Worst guest: "Barbra Streisand's first husband, Elliott Gould. I baked him a cake on his birthday, gave him some cigars, and he came on the show and said, 'Gee, you need to loosen up.' I said, 'Do I look like I need to loosen up?' I became Rig Dees of Greensboro, NC again."

Radio listening habits: "I love to listen at every opportunity in every city. I listen to the way they try to get you to listen for long periods of time or the way a show is constructed or put together. I like to listen to the thought process of whoever's on the air."

Favorite song: "Locomotion" by Little Eva, 'Yesterday' by the Beatles, 'Your Song' by Elton John, and 'Close To You' and 'We've Only Just Begun' by the Carpenters. I think Karen Carpenter had the best alto voice of any woman of all time. I literally cried when she died and said I wished I'd known she had that problem. I would have tried to find her."

Favorite television show: "I watch a lot of news shows. The Discovery Channel is always fun — I love to see snakes eat things. I thought *Seinfeld* was fantastic. I think *Frasier* is excellent, and *Mad About You*, also."

Favorite book: "It goes book to book. I just read *The Old Man And The Sea* by Hemingway. That's my favorite one this week."

Favorite movie: "It's *A Wonderful Life* followed by *The Wizard Of Oz*."

Hobbies: "I love golf [nine handicap]. I caddied in a Masters about six years ago for Mark O'Meara. That's the highlight of my life. You get to wear the uniform and everything. He didn't win. I guess you know why — 'cause I was on the bag. I also love waterskiing and anything on the water."

Favorite cigar: "The Cohiba Lancero."

Favorite restaurant: "The original Chasen's, when it was open, and the Grand Havana Room."

Beverage of choice: "Right now, it's Hanson's All Natural Root Beer."

Advice for talent: "Run your own board. If you're playing music, find out everything about the artist. What size are Shania Twain's jeans? How long does it take her to put them on? Just stupid stuff. That's what I do every day. I try to think of ways to leave some type of imprint. The deeper the imprint, the better. Sometimes you have to take a chance and do that. Sometimes the best ratings come from things that are real. You don't have to be funny all the time. Just find somebody with a problem, find some dilemma, find something and just talk about it. And if people talk too much, you can condense whatever it is into a nice little package. That's the challenge."

"Do The Evolution"



Pearl Jam

The new single and video from "Yield."



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Produced by Brendan O'Brien and Pearl Jam.

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