Metallica-Mania At Rock

Metallica's cover version of Bob Seger's classic "Turn The Page" ignited R&R's Rock formats this week, earning Most Added with 84 adds at Rock and 76 adds at Active Rock. The premiere single appears on Garage Inc., which features over two hours of music and will be available on December 8.

Capitol Records and AMFM Radio Networks invite you to participate in a non-exclusive, commercial-free simulcast of the one-hour NBC special

GARTH BROOKS DOUBLE LIVE

Wednesday, November 18
8:00 pm (ET & PT); 7:00 pm (CT & MT)

For more information about the live simulcast of Garth Brooks Double Live, please contact AMFM Radio Networks at 972.455.6281 or www.amfmradio.net

NOVEMBER 13, 1998

CMA Still Tops At 40

Hard to believe, but the venerable Country Music Association is entering its fifth decade of service to the industry. This week, R&R salutes the organization with a special editorial section featuring a complete CMA timeline and interviews with key figures in its history, including current Exec. Director Ed Benson.
Making Your List, Checking it Twice

Ethia James - 12 Songs of Christmas
The BRAND NEW holiday album from the ultimate Blues diva! Featuring her favorites "Winter Wonderland," "Merry Christmas Baby," and more!

A Jazz Christmas
A jazzed-up array of traditional holiday favorites mingled with all new tracks! Featuring The Braxtons, James McBride, Earl Klugh and more!

Celtic Christmas IV
The magical holiday sounds of Ireland performed by the leading artists of the Celtic Renaissance including Blackmore, William Corbett, Patrick Cassidy, Una Lavin, Ricky Skaggs and more!

Jim Brickman - The Gift
The soon-to-be classic holiday album features the #1 smash hit single "The Gift" with Collin Raye & Susan Ashton, along with such holiday classics as "Angels," "Joy To The World," and more!

Windham Hill Presents an Adult-Contemporary Radio Show, The Carols of Christmas, and the TOP 10 Reasons to program it!

1. It's FREE!
2. Hosted by Valerie Smaldone of WLTW, New York, and co-hosted by Jim Brickman
3. It's FREE!
4. On Hours of ton-hky Adult Contemporary programming
5. It's FREE!
6. Features holiday music by your favorite Adult Contemporary artists of today!
7. It's FREE!
8. Features holiday music from the all-time legends of yesterday!
9. It's FREE!
10. Air Window from December 18th-27th, 1998

Call Paul Woodin (201) 544-6487 at Media Syndication Services for more information.
Seagram To Radio: Take Our Money, Please!

Liquor co. exec pitches to groups heads on hand for RAB meeting; Smulyan elected RAB Chairman

By Ron Rodriguez & Jeffrey Yorke

RYE, NY — The debate over hard liquor radio advertising was kicked up a notch this week when top executive of the Seagram Company went face-to-face with the nation’s leading radio group heads and asked them to take his advertising.

Seagram Exec. VP/Marketing & Strategy Arthur Shapiro told the group heads attending a semi-annual RAB Board meeting, “If you’re not taking Seagram ads, we want you to join the 700 stations in 100 markets who are taking Seagram ads. I’d like to point out the ad on the table.” The ads promote Absolut vodka, Crown Royal, and Capt. Morgan rum, among other brands.

Shapiro said stations that thus far have declined his offer are offering a variety of reasons for their refusal, usually on the grounds of FCC reprisal at license-renewal time or some kind of government action that would result in the ban of coveted beer and wine advertising, or negative reaction from listeners and consumer groups.

But Shapiro stressed there is currently no action in the wheels of government that limits or bans any kind of alcohol advertising. He said fears of FCC actions are “unfounded,” and he argued that stations that take liquor ads will be met by “a resonating sound of silence” from listeners and consumers.

“The beer companies spend more than $900 million per year in advertising, most of it on radio and TV,” Shapiro said. “We spend $250 million in advertising in the other 49 states. The FCC is about as likely to ban liquor radio advertising as they are to ban the sale of lumber.”

Radio Needs To Measure Clutter

Are radio spots blocking getting longer than the “rock blocks?” No one seems to know, but Steve Freaney - Exec. VP for New York advertising agency Jordan, McGrath, Case & Partners, which handles Seagram’s radio and TV accounts, said “it is time for radio to get a grip on spot load and manage it better. On Monday, Freaney told RAB Board members meeting in Rye, that the industry must get a fix on how extensive the cluttering of ads is.

“The sad fact is, we don’t know how cluttered it is, and radio has not responded well to the question,” Freaney said. He called for a regular accounting of spot load by stations or groups and called on the industry to come up with a sort of measuring device, come up with a game plan. Accountability is the key. Be accountable!”

Farella pointed out that if there was no clutter, they could conduct their own random study of cluttering.

NBA Lockout Forces Stations To Find Replacement Revenue

By Joshua Smithwick

The protracted National Basketball Association lockout has meant lost salary for players, lost revenue for owners, and a loss of respect from fans. But as the dispute stretches through its 19th week— and its second week of missed on-court action — the one group whose pocketbook seems only slightly lighter has been the Sports radio stations.

While TV stations struggle to fill programming lef open by the loss of NBA games, a number of station OMs and PDs told R&R the lockout makes programming less complicated and even gives their stations a chance to try something new. But most importantly, they said basketball advertisers haven’t deserted yet.

“I think it’s in the fans’ best interest that they settle this as soon as possible,” said Bob Zimney, Operations Director for KGEO-AM/Bakersfield, CA, which has a contract for Los Angeles Lakers games.

“As far as on the radio, we’re not exactly in despair. As far as revenue goes, we’re not missing it.”

Most radio programmers recognized the lockout threat when the NBA season closed last June, giving them a chance to arrange alternate programming. As ABC Radio/Chicago’s President JGM Zermeno Jones said, “We saw a substantial decrease in NBA advertising. But we have been able to fill the gap with other advertisers.”

NBA/See Page 26

KRLA Gets Set For Talk Flip

Jackson to join after resigning from KABC/L.A.

By Al Peterson

KRLA-AM/Los Angeles, the legendary station that once took part in bringing the Beatles to the Hollywood Bowl in the '60s, will soon drop its oldies programming to make way for L.A.’s talk radio wars. The CBS station is set to debut as “L.A. Talk/1110 AM” on Nov. 30 and will go head-to-head on the AM band with market-leading Cox Talker KFI and venerable ABC Talk station KABC. KRLA & KLX-FM GM Ron Escarsega will add KRLA PD duties. Jackson Silver remains KLX-AM's PD.

As has been heavily rumored, KRLA’s new lineup will include veteran L.A. Talk radio host Michael Jackson, who just last weekend announced his plans to join the station.

KRLA/See Page 23

Chancellor Taps Denver, L.A. Mgrs.

By Tony Novak

Bob Visotcky has been named Market Manager for Chancellor Media’s six-station Denver cluster KRRF-AM, KALC-FM, KIMN-FM, KVOO-AM/FM, KLKK-AM, KXPK-FM. He most recently was GM for the company’s KCMG (Mega 100)/Los Angeles, a post that is being filled by Mega GM Marko Radiovic (see story, below).

Chancellor SVR/Regional Operations John Madison commented, “With great heritage stations and one of the market’s strongest portfolios, our Denver group has tremendous potential for cluster synergies, and designating a market manager of proven industry stature is a natural step in the station’s growth and development.”

Visotcky/See Page 23

Bob Radiovic takes over as GM at ‘Mega 100’

By Adam Jacobson

KCMG-FM (Mega 100)/Los Angeles G.M. Marko Radiovic has been elevated to GM of the Chancellor Media’s Rhythm Oldies station. He assumes duties previously held by Bob Visotcky (see story, above).

“Marko was an integral part of a team that, in one year, transformed Mega 100 into Los Angeles’ second highest rated station for adults 25-54,” Chancellor SVR/Regional Operations John Madison commented. “He is a dynamic leader, and we are confident in his ability to extend Mega’s success.”

Radiovic/See Page 23

WHITNEY HOUSTON & MARIAH CAREY

"WHEN YOU BELIEVE
(FROM THE PRINCE OF EGYPT)"

FROM THE MOTION PICTURE

THE PRINCE OF EGYPT™

OVER 45 NEW ADDS!
ON OVER 450 STATIONS! OVER 3000 COMBINED SPINS!
R&R AC CHART 24 - 11 BREAKER!!!
R&R CHR/POP CHART DEBUT 33
R&R CHR/RHYTHMIC CHART DEBUT 34
AC MONITOR CHART 29* - 14*

FILM OPENS DECEMBER 18

Produced by Babyface for ECAF Productions, Inc.

Soundtrack Executive Producers: Michael Ostin, Lenny Waronker and Jheryl Busby

Rodman Returns To Country As PD At CBS' WYCD/Detroit

Veteran programmer Lisa Rodman has been named PD of Country WYCD/Detroit. In moving to the CBS station from crosstown CH/Rhythmic WDRQ, Rodman succeeds Eddie Haskell, who stepped down from the PD post to concentrate on his morning show.

Regarding her return to the Country format, Rodman told R&R, "Country music radio is at a really exciting point. I believe there is true evolution on the horizon, and I’m really glad to be a part of it again. Big thanks to (CBS Regional VP) Bill Fingrhu. (outgoing WYCD GM) Joe Armao. (interim GM) Elaine Baker, and the entire staff. I’ve really got an incredible crew here.

Rodman’s resume reflects an 18-year radio career, including 11 years as a programmer. Prior to her two-year stint as PD for WDRQ, Rodman spent five years programming CHR/Pop WZMJ/Cleveland and previously served as PD at Country WCTK/Providence.

Jacor's XHRM/San Diego Taps Thomas As Program Director

Four-month CH/Rhythmic KQBT/Austin PD Rick Thomas has been appointed to a similar position at Jacor's XHRM/San Diego. He begins his new duties on Dec. 1.

"I’m excited about joining (XHRM) and thrilled to be returning to San Diego," Thomas told R&R. "Nationwide got the station started on a sound foundation, but Jacor has plans to make it bigger and better than it has been. As I do, Jacor has a bigger vision for the station."

When asked to describe today's XHRM, Thomas remarked to R&R, "I wouldn’t even try. It’s a station in need of tweaking and a lot of focus. There’s much work to be done, but, focusing on having a lot of fun with it. The closest format it fits, really, is Oldies, because that’s what the music is. It’s all old R&B, but the demos will skew AC."

One of Thomas' past programming credits was XHTZ/San

THOMAS/See Page 23

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SW Ups Loscalzo To VP/Prog.

SW Networks has promoted John Loscalzo to VP/Programming. Serving as SR Director/Programming since last January, Loscalzo will continue to supervise all SW entertainment news and programming content.

"Joe’s well-deserved promotion is a reflection of the contributions he’s made to help bring SW to the forefront of the entertainment news industry," stated President/CEO Dan Loscalzo.

"As VP Programming, we’re confident he’ll play a key role in taking us to the next level of success as SW continues its rapid growth." Loscalzo’s other radio experience includes stints at Long Island stations WCWN and WOXY, as well as KROQ/ Los Angeles and WPDR/Poughkeepsie, NY. He joined SW as Director/ Rock Programming after working for Rock Airplay Monitor.

"We’ve assembled a great programming team at SW over the past year, and together we’ve developed the music and best entertainment news product in the industry," Loscalzo added. "I look forward to all of the new products and services we’ll be creating together. Most important, I’m grateful for the opportunity to work with the talented staff at SW."

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Apfelbaum To Lead CBS Plus Sales Div.

Bill Apfelbaum has been tapped to head CBS Plus, the new sales division that will cross-sell over seven CBS Corp. divisions, including network, radio, TV, TDI outdoor, CMT, TNT, and its new technology/Internet-related division (R&R 10/22).

"It’s an important day for CBS when we are able to broaden our product line," said President/CEO of TDI.

"Bill is not only a great sales professional," says CBS President/COO Mel Karmazin said when he officially unveiled CBS Plus last week, "he’s also a builder, an entrepreneur, one of the best motivators I’ve ever met."

"Bill”, Apfelbaum said the advantage of CBS Plus is "when you lay out TV stations, radio stations, and a network, an advertiser’s ability to reach every demographic and psychographic target is unquipped."

"Tuner Broadcasting’s Pam Haering and JMW Consultants’ Lisa Doctor McCarthy will handle day-to-day duties for CBS Plus as Sr. VPs. In Pam and Lisa, we believe we have two dynamic, creative sales professionals who know how to create solutions for advertisers."

CBS Plus is based in New York. It’s expected to open offices in Chica
go and Los Angeles.

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Meszaros Now VP/GM At Cox/Atlanta Duo

David Meszaros has been elevated to VP/GM of Cox Radio’s NAC-AC combo WJZF-FM & WSX-FM/Atlanta. While his management duties have changed—he’s most recently was GM for WJZF & WCNN-AM—he will retain Director/Sales duties for the WSX Radio Group.

"Naming David VP recognizes the great contribution he’s made to our Atlanta operation," commented Cox Radio Sr. Group VP and WSX Radio Group VP/PGM Marc Morgan. "Putting him in complete charge of our two very successful FMs, as well as keeping him in charge of our overall sales operation, better aligns and strengthens our management structure."

Prior to joining the WSX Radio Group as Station Manager two years ago, Meszaros previously was VP/GM of WZZC/Atlanta, GM of WZLX/Boston, and GSM of KFMR/Houston.

CBS Appoints Armao GM At San Jose ACs

CBS Radio’s "Young Country" WYCD-FM/Detroit GM Joe Armao will transfer to a similar position at Soft AC-Hot AC combo KBAT-FM & KEZR-FM/San Jose, Today (11/13) is Armao’s last day in Detroit. CBS Oldies WOMC-FM GM Elaine Baker adds responsibilities as WYCD’s interim GM.

"[CBS’] John Geethan has been an idol of mine for some time and brought this opportunity to me,” Armao told R&R. “If you don’t know the city well, Detroit might not be on your list of top five places to go, but quite frankly, I’ve been very happy here. My wife is from Los Angeles, we have family throughout California, but the driving force for me (to move to San Jose) was the opportunity to work directly under John. KEZR has been a great radio station, and with John’s involvement the last year or so, it’s even stronger than ever."

Under previous owner ARS, KEZR loaded its frequency and moved down the dial to 94.5. The usually competitive Soft AC fell substantially this summer. “I was just in San Jose for a long weekend, and KBAT sounds good,” Armao said. “The frequency move affected the numbers.”

Before his two-year WYCD stint, Armao worked as GM for WDBV/Pittsburgh, GM/BD at WRNR/Pittsburgh, five-year Station Manager at WFLZ/Tampa, Sales Manager at KDKA/Pittsburgh, KJQY/San Diego’s GSM, and Group W Radio Sales/Western Manager.

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A Royal Ceremony

The American Women in Radio & Television (AWRT) presented its first ever Special Commendation Award for Humanitarian Service to Queen Noor of Jordan at the organization’s recent awards ceremony. Posing together are (l-r) AWRT’s Cindy Tremblay and National President Susan Dowd, Queen Noor, and AWRT members Delaine McClain and Shirley Jackson.

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FCC Wraps Up Pathfinder License Revocation Trial

Dille maintains he doesn’t control WRBR/Elkhart

A rare FCC license revocation trial concluded on Monday with the jury still out on whether two broadcasters will be stripped of their licenses for WBYT-FM & WRBR-FM/Elkhart, IN.

NAB board member and Pathfinder Communications Corp. President John Dille is accused by the FCC of setting up a front whereby he controlled WRBR through his three children’s 49% stake in the station, which is co-licensed to Hicks Broadcasting. Dille alleged a scheme in order to avoid complying with a waiver permit to own WRBR and a local newspaper, the Elkhart Truth. Pathfinder is also the licensor of WBYT.

In early testimony, which began Oct. 20 in an FCC Administrative Law courtroom in Washington DC, the commission attempted to prove the allegations through the testimony of Pathfinder CFO Robert Watson. He said that Pathfinder financed in part Hicks’ acquisition of WRBR, which seemingly contradicted a statement Pathfinder filed with the FCC last year. Under cross-examination by a Pathfinder attorney, however, Watson testified that a joint sales agreement that was formed before Hicks bought into WRBR is the only business relationship between Pathfinder and the station. Watson further pointed out that Niles Broadcasting Inc. and, in opposing Pathfinder’s acquisition of WNDU-AM & FM South Bend. In last year’s suggested the idea of the front was one of the prospective buyers of WRBR when it was on the market in 1993.

Pathfinder’s attorneys then ushered in a series of experts, including Media Ventures Partners broker Charles Giddens, to bolster their case. Giddens testified that a clause in Hicks’ contract to purchase WRBR that would allow Dille’s children to buy out principal David Hicks’ 51% stake for five-times cash flow was low, but not unreasonable, for that property and for pre-retirement era 1994. Hicks later reassured this in his own testimony. (Dille testified that the five-times cash flow idea came from another deal he had worked out with Indiana-based JAM Communications, of which he now owns 50%. Hicks also insisted that Dille did not propose that Hicks “hold” WRBR while Dille waited for the commission to abolish rules prohibiting ownership of a broadcast station and a newspaper in the same market. Edward Sackley Jr., a former business partner of Hicks’, testified early in the hearing that Hicks Broadcasting was not serving as a conduit for Dille’s future ownership of the station.

Star Witness

Dille, who was called to the stand last week, testified that he had signed a statement in February 1994 promising that he wouldn’t finance his children’s investment in WRBR because his attorneys had assured that a loan he eventually made to them was under FCC rules. Dille also said that he “forgot” to inform the commission, in response to a 1997 inquiry, about financial assistance he provided to Hicks in 1995 (the FCC suggested that this made it appear as if Dille were underwriting Hicks’ financing of WRBR).

Dille concluded his testimony with a declaration of his integrity: “In all my time as a broadcaster,” he told FCC Judge Joseph Chachkin, “no one has ever challenged my reputation the way this thing has… If I have led anyone to wrong conclusions, I would have done so unintentionally.”

Dille’s attorneys called one last witness to vouch for Dille’s reputation. NAB Exec VP/General Counsel Jeff Baumann, who was testifying in an FCC trial for the first time since he joined the association in 1994, said Dille “follows in a great broadcasting tradition… of integrity and honesty.” Baumann first met Dille when he joined the NAB board in 1982 (when Baumann was deputy chair of the FCC Mass Media Bureau) and said he was “shocked that this could happen to someone with John’s character.”

Testimony concluded Monday. Both sides must submit statements to Judge Chachkin assessing the evidence presented in the trial by Feb. 23. The judge will render a decision after that deadline.

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Earnings

Capstar, Chancellor Post Record Quarters

Net revenue for Capstar Broadcasting Corp. (NYSE: CRB) increased $16.8 million during the third quarter figures released on Tuesday indicate. Net revenue for Q3 was $165.8 million, up from $149 million during the same period last year. For the first nine months of 1998, net revenue increased from $418.8 million to $495 million. On a same-station basis, net revenue was up 12.3% during the quarter and 10.5% for the nine-month period. Broadcast cash flow (BCF) grew to $73.6 million from $60.4 million in Q3, while climbing to $190 million from $161.6 million for the first nine months. Same-station BCF gained 27.8% and 28.4% for the quarter and nine-month period, respectively. (All of these results are pro forma and exclude the stations Capstar is acquiring from Triad Broadcasting Corp.) The company said fourth-quarter pacing is comparable to the third quarter, with expected “strong double-digit growth.”

Continued on Page 8

America's most respected kitchen expert returns to the radio!

Betty Crocker has been the hands-down expert on nutrition, cooking and meal planning for more than 75 years!

Call 1-800-334-5800 today to find out how you can bring her into your audience's homes five times a week.

"Ask Betty, The Radio Show" is available on a market-exclusive basis for FREE!
Sure, you’ve got research...

NOW, WHAT’S YOUR STRATEGY?

You’ve done perceptual research and it’s fine...but is there still a gap between where you are and where you want to be? Can we share something with you?

Over the past 20 years, we’ve been privy to the intimate details of hundreds of radio battles. In many cases, we’ve witnessed tremendous victories; in others, disappointing failures. In nearly every instance, both the winners and the losers had someone do perceptual research for them. So, what made the difference? The winners almost always had three things in common:

- They created a smart strategy that took advantage of an opportunity.
- They allocated the resources necessary to implement that strategy.
- They stayed with the strategy (updating and revising their tactics as battle conditions changed) until the goal was achieved.

That’s why, at Moyes Research Associates, we specialize in just two things:

1. Advanced perceptual studies that we custom-design and conduct for each station; and
2. The application of our 7 STEP SMART™ SYSTEM... a system that’s a sure path to a truly smart strategy for every client we work with.

Strategic research and guidance is all we do at our company. And we do it for some of the most successful stations in large markets like Los Angeles, Philadelphia, Phoenix, Tampa, Chicago, Denver, Boston, Detroit, San Diego, Seattle, San Francisco, Washington and Pittsburgh, and other markets the size of Orlando, Knoxville, Tucson, Omaha, Columbus, Greensboro, Nashville, Birmingham, Wichita and Spokane.

Before you spend more money on perceptual research, call us. We’re not right for every situation, but let’s talk and see if – as partners – we can help get you where you really need to be.

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205 EAST CHEYENNE MOUNTAIN BLVD.
COLORADO SPRINGS, CO 80906
719.540.0100

Mike Shepard
Senior VP

Bill Moyes
President

Don Gilmore
Executive VP

www.americanradiohistory.com
DEAL OF THE WEEK

- **WLAY-AM & FM & WKGL-FM/Muscle Shoals, AL**
  - **Terms:** Asset sale for cash
  - **Price:** $2.3 million

1998 DEALS TO DATE

- **Dollars To Date:** $8,225,232,444.73
  - **Last Year:** $13,195,370,282.65
- **Dollars This Week:** $24,920,868.73
  - **Last Year:** $28,031,318.80
- ** Stations Traded This Year:** 1798
  - **Last Year:** 2166
- ** Stations Traded This Week:** 37
  - **Last Year:** 60

TRANSACTIONS

**Cumulus Continues To Accumulate With Alabama Buy**

- **Muscle Shoals trio nets $6.3 million; Harrisburg purchase provides five for Citadel**

Deal Of The Week

- **WLAY-AM & FM & WKGL-FM-Russellville, AL**
  - **Price:** $6.3 million
  - **Terms:** Asset sale for cash
  - **Buyer:** Cumulus Media Inc., headed by Lew Dickey. It owns 204 stations.
  - **Seller:** U.S. South Broadcasting Co., Inc., headed by President Thomas Greffitt. Phone: (205) 533-0216

**ALABAMA**

- **WFMH-AM & FM/Cullman (Birmingham)**
  - **Frequency:** 1460 kHz; 105.5 MHz
  - **Power:** 1kw; 1.0kw at 741 feet; 4.5kw at 430 feet
  - **Format:** Oldies; Country; Country

**ARKANSAS**

- **KBBF-AM/Cabot (Little Rock)**
  - **Price:** $75,000
  - **Terms:** Asset sale for cash
  - **Buyer:** Equity Broadcasting Corp., headed by President Larry Morton. It also owns WKKC-AM/FM, and Seavy & KHTS-FM (Little Rock).
  - **Seller:** Hall Broadcasting Inc., headed by President Phillip Hall. Phone: (818) 487-9675

**GEORGIA**

- **WVLW-AM & WPQW-FM/Valdosta**
  - **Price:** $1.6 million
  - **Terms:** Asset sale for cash
  - **Buyer:** Brooks Broadcasting Corp., Inc., headed by President Albert Brooks. He also owns WWQI-FM/Valdosta.
  - **Seller:** Valdosta Media Services & Metro Media Broadcasting Inc., both headed by F.Harrison Cooper. Phone: (912) 247-1077

**IDAHO**

- **KECN-AM, KCLF-FM & KCVI-FM/Blackfoot (Pocatello) and KICN-AM/Idaho Falls**
  - **Price:** No cash consideration
  - **Terms:** Transfer of control
  - **Buyer:** Marathon Media LLC, headed by Bruce Buzi. It owns 29 stations.

**TRANSACTIONS AT A GLANCE**

- **WFHM-AM & FM/Cullman (Birmingham), AL**
  - No cash transaction
- **KBBF-AM/Cabot (Little Rock), AR**
  - $70,000
- **WVLW-AM & WPQW-FM/Valdosta, GA**
  - $1.6 million
- **KECN-AM, KCLF-FM & KCVI-FM/Blackfoot (Pocatello) and KICN-AM/Idaho Falls, ID**
  - No cash consideration
- **KFTZ-FM & KSOS-FM/Idaho Falls (Pocatello), ID**
  - No cash consideration
- **WKRK-FM & WLX-AM/Waukegan (Chicago), IL**
  - $4.3 million
- **WHJU-AM/Anderson & WAXT-FM/Alexandria, IN**
  - $2 million
- **WWWO-FM/Hartford City, IN**
  - $12.2 million
- **WLHR-FM&Muroc-AM & KFMS-AM & FM/Bozeman, MT**
  - No cash consideration
- **WHFY-AM & FM/Carlsfeld (Harrisburg), PA**
  - $4.5 million
- **FM COMM /Pittsburgh, PA**
  - $250,000
- **KCOM-AM/Conomine, TX**
  - $160,000
- **KHOF-FM/Laredo, TX**
  - $1000
- **WPTX-FM/Whitehouse, TX**
  - $1 million
- **WOBG-AM/Clauburg (Morgantown) & WOBG-Salem (Morgantown), WV**
  - $248,868.73
- **WTUS-FM/Munnington (Morgantown), WV**
  - $750,000
- **WBTMAM & WRHR-FM/Brantander & WHTR-FM/Four Lakes, WI**
  - No cash consideration

**SPORTS TALK'S stinking genius...**

*Arnie Spanier*

Every weekday on the radio there is a stinking genius at work. He's a big guy...with a big voice...and a big, popular show...

Loud. Raucous. Outrageous. He's got fans across the country listening to his fast-paced sports talk show. He's taking calls, making predictions, and discussing the hot topics of the day.

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Address: __________________ City: _______________ State: __ Zip: ___________
Phone: __________________ Fax: __________________

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White Plains, NY 10601 USA
(914) 428-4600 Fax (914) 428-5922
info@rcsworks.com www.rcsworks.com
EARNINGS  Continued from Page 4

Meanwhile, Capstar President/CEO Steve Hicks said the company is not currently in an acquisition mode because there is a "disconnect" between buyers such as Capstar and sellers that still expect 13-times cash flow deals.

Chancellor Media Corp. (NASDAQ: AMFM) reported record third-quarter and nine-month earnings, as Q3 net revenues soared 21% to $226 million. Broadcast cash flow (BCF) gained 27% to $149.9 million. For the first nine months of 1998, net revenues increased 18% to $774.4 million, while BCF gained 26% to $373.2 million. (These results were reported pro forma, excluding Katz Media and Chancellor's outdoor holdings.) Katz revenues were up 12% during the third quarter, while its BCF grew 21%.

For the nine-month period, Katz's revenues increased 11%, its BCF gained an impressive 42%. AMFM Radio Networks reported $20 million in BCF for the first nine months of '98, equal to the network's annual budget. Chancellor President/CEO Jeff Marcus proclaimed 1999 "the year of integration," in which it would focus on closing deals and assimilating acquisitions into its multi-platform strategy. He said the company would not pursue any major buys, looking instead for "luck in acquisitions," such as the third or fifth AM in a given market.

Hilton Broadcasting Corp. (NASDAQ: HBCCA) reported net revenue growth of 19% in the third quarter of '98, from $37.2 million to $44.2 million. Broadcast cash flow (BCF) increased 20%, from $15.8 million to $19 million. For the first nine months of '98, net revenues gained 22%, from $96.6 million to $119.9 million; BCF was up 32% to $49.2 million. Hilton President/CEO Mac Tichenor said he was "particularly pleased" with the third-quarter improvements in light of the costs associated with start-up operations in New York, Houston, and San Diego this year.

Westwood One (NASDAQ: WONE) credited higher revenues from the company's Shadow Traffic operations for driving total company revenue up 5% in the third quarter of 1998 to $66.7 million, up from $63.4 million for the same quarter last year. After-tax cash flow increased 9% to $12.2 million, compared to $11.2 million for Q3 '97. After-tax cash flow per share was 39 cents, up from 32 cents.

Met Networks Inc. (NASDAQ: MNTN), which provides traffic reports and news to radio stations, reported a 25% rise in third quarter revenues. Income rose from $35 million to $44 million. EBITDA for the quarter was $11.3 million, up 16.5%, which resulted in a 17.8% net income to $5.3 million for $4.5 million. For the first nine months of 1998, the Houston-based company had revenues of $121.3 million, up 22.4%. EBITDA for the quarter was $37.5 million, up 21.1%, and net income rose 24% during the first nine months of 1998 to $12.4 million.

T he Ackerley Group (NYSE: AKR) reported that operating cash flow for the third quarter of 1998 fell to $5.4 million, off $205.0 million from the same period in 1997. However, Ackerley CFO Denis Curley told R&R that, on a same-station basis, operating cash flow was up 6% during the quarter.

Operating cash grew to $32.9 million, from $22.6 million, for the first nine months of '98. Net revenues grew to $224.4 million (from $214.1 million) in the third quarter. For the nine-month period, income increased from $66.8 million to $75.8 million. The company owns four radio stations in the Seattle-Tacoma market.

TRANSACTIONS  Continued from Page 6

BUYER: Indiana Radio Partners, headed by Michael Schwartz, Aaron Daniels, Monte Lang, Ed Argov, and Bill Burns. They own nine other stations. Phone: (401) 253-2900
SELLER: Dream Weaver Broadcasting, headed by Wade Weaver. Phone: (760) 552-4275
FREQUENCY: 101.7 MHz; 104.9 MHz
POWER: 3kw at 328 feet; 3kw at 328 feet
FORMAT: Oldies, Oldies
BROKER: Bergner & Co.

Missouri

KCOU-FM/Columbia
PRICE: $80,000
TERMS: Asset sale for cash
BUYER: The Curators of the University of Missouri, headed by President Theodore Beckert. It owns six other stations, including KBIA-FM/Columbia.
Sellers' cost:
(785) 882-3211

Sellers' Independent Residence Hall Association. Phone: (785) 872-7615
FREQUENCY: 88.1 MHz
POWER: 435 watts at 110 feet
FORMAT: Alternative

Montana

KSCY-FM/Belgrade & KMMS-AM & FM/Bozeman
PRICE: No cash consideration
TERMS: Transfer of control
BUYER: Marathon Media LLC, headed by Bruce Buzil. It owns 29 stations. Phone: (312) 204-9900
SELLER: American Cities Broadcast Inc., general partner of Marathon Media of Montana LP, licensee of the stations. Phone: (312) 204-9900
FREQUENCY: 96.7 MHz; 1450 kHz; 95.1 MHz
POWER: 6kw at 745 feet; 1kw at 790 feet
FORMAT: AC, Talk/SPorts; Adult Alternative
COMMENT: Marathon Media of Montana LP is proposing an internal reorganization for business and tax purposes. Following the transaction, Marathon Media LLC will be the new general partner.

Pennsylvania

WHYL-AM & FM/Carlisle (Harrisburg)
PRICE: $4.5 million
TERMS: Asset sale for cash
BUYER: Citadel Communications Corp., headed by CEO Larry Wilson. It owns 118 stations, including WQKM-

AM & FM & WIRK-FM/Harrisburg-Lebanon-Carlisle. Phone: (602) 731-5222
SELLER: Zeve Broadcasting Co., headed by President Lincoln Zeve. FREQUENCY: 960 kHz; 103.3 MHz
POWER: 5kw; 3kw at 330 feet
FORMAT: Nostalgia, Country

CM CP/Masontown
PRICE: $250,000
TERMS: Asset sale for cash
BUYER: Bible Broadcasting Network Inc., headed by President Low- eil Davvy. It owns 30 other stations. Phone: (704) 923-5555
SELLER: He's Alive Inc., headed by President Dewey Johnson. It owns six other stations. Phone: (301) 895-3200
FREQUENCY: 88.5 MHz
POWER: 16kw at 328 feet

Texas

KCOM-AM/Comanche
PRICE: $165,000
TERMS: Asset sale for cash
BUYER: Texas West Media Inc., headed by President David Bacon. Phone: (915) 677-1977
SELLER: Arrowhead Broadcasting Inc., headed by President Ray Parkr. It owns two other stations. Phone: (915) 364-3308
FREQUENCY: 1550 kHz
POWER: 250 watts day/54 watts night
FORMAT: Country

KHJO-FM/Laredo
PRICE: $1000
TERMS: Asset sale for cash
BUYER: Laredo Catholic Communications Inc., headed by President Rebecca Sepulveda. Phone: (956) 722-4167
SELLER: Diocesan Telecommunica- tions Corp., headed by President Robert Freeman. It owns one other station. No phone listed
FREQUENCY: 88.1 MHz
POWER: 1kw at 348 feet
FORMAT: Easy Listening

Virginia

WPTG-FM/ West Point
PRICE: $3.5 million
TERMS: Asset sale for cash
BUYER: Colonial Broadcasting LLD, headed by Les Camposan & J. Phillip Goldman. Phone: (804) 872- 6726
SELLER: Real Radio Inc., headed by President Gilinda Rogers. Phone: (757) 985-1079
FREQUENCY: 107.9 kHz
POWER: 6kw at 326 feet
FORMAT: Country

West Virginia

WOBG-AM/Clarksburg (Morgantown) & WOFG-FM/ Salem (Morgantown)
PRICE: $264,868.73
TERMS: Asset sale for cash
BUYER: Burbach Broadcasting Co., headed by President Nicholas Galli. He owns six other stations. Phone: (412) 278-4105
SELLER: Hilber Corp., headed by President Robert S. Whitaker.
FREQUENCY: 1400 kHz; 103.7 MHz
POWER: 1kw; 1.2kw at 581 feet
FORMAT: Country
COMMENT: The purchase price includes a promissory note, payment for a covenant not to compete, and payment of an outstanding bank loan.

WTUS-FM/Mannington (Morgantown)
PRICE: $575,000
TERMS: Asset sale for cash
BUYER: Burbach Broadcasting Co., headed by President Nicholas Galli. He owns six other stations. Phone: (412) 278-4105
SELLER: Summit Media Broadcast- ing LLC, headed by Nunzio Sergi. Phone: (304) 363-8898
FREQUENCY: 102.7 MHz
POWER: 3kw at 432 feet
FORMAT: Country
COMMENT: The purchase price includes a promissory note and payment for a covenant not to compete.

WOBAT-AM & WRHN-FM/ Rhinelander & WHTD-FM/ Three Lakes
PRICE: No cash consideration
TERMS: Transfer of control
BUYER: Marathon Media LLC, headed by Bruce Buzil. It owns 29 stations. Phone: (312) 204-9900
SELLER: Marathon Media II LLC, a general partner of Marathon Media of Rhinelander LP, licensee of the stations. Phone: (312) 204-9900
FREQUENCY: 1240 kHz; 100.1 MHz; 93.7 MHz
POWER: 1kw; 100kw at 334 feet; 50kw at 562 feet
FORMAT: Oldies; AC; Country
COMMENT: Marathon Media of Rhine- lander LP is proposing an internal reorganization for business and tax purposes. Following the transaction, Marathon Media LLC will be the new general partner.

---

**The Show That Will Never Change Hosts...NEVER!!**

**Live; caller interactive; personality driven**

Today's best Country Music

selected especially for Saturday Nights

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**Six Live 7pm - 12midnight (Saturday) all time zones in stereo on Satcom CS Transponder 23 with automation tones available**

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Wouldn’t you like to know *exactly* what’s going on right *now*?

Well, you can. MOBILTRAK monitors car radio tuning all over town, in huge numbers, and delivers audience shares to your desktop computer every day. For the first time, you can look at what happened *yesterday*, and make decisions about what to do (or not to do) *today*. It complements your existing research, and takes most of the risk out of the scariest aspect of operating a station... making changes.

Monitor and adjust your promotions and outside advertising in *real time*. Keep up with your competitors. With a 100,000+ daily sample, you’re guaranteed accurate results, hour by hour, day by day. In fact, our customers think of it as “programming insurance.”

MOBILTRAK. Know what works. Fix what doesn’t. It’s immediate, accurate, and rolling out in U.S. markets right now. For information, call Lucius Stone at 1-888-772-TRAK. And visit us on the web at [www.mobiltrak.com](http://www.mobiltrak.com)
Since Tony Quin started IQ television group in 1995, IQ has produced almost 700 TV commercials for radio stations. I guess we must be doing something right.

Here are just a few of our syndicated hits:

**"ID"—For CHR, all kinds of AC & Rock**
This slick music positioning campaign has run in 59 markets for stations such as KZQZ (San Francisco) KOKS (Denver) WWZZ (Washington D.C.) WENS (Indianapolis) KKLZ (Las Vegas)

**"Lyrics"—For CHR, Rock, Classic Rock & AC**
In dozens of markets "Lyrics" is funny and outrageous. A pure imaging television campaign. Stations which have run "Lyrics" include KIIS (LA) KDGE (Dallas) WDVE (Pittsburgh) KBPI (Denver) KPNT (St. Louis)

**"Jan"—For Hot AC, AC & Soft AC**
Already in nearly 20 markets this charming new AC campaign targets "At Work" listening. "The Jan spot established that it's OK to be passionate about a soft AC." Bill Conway, PD KOIT, San Francisco.

**"Principal"—For Rush affiliates and morning shows**
What these famous jocks were like as kids. The "Principal" commercial, for Rush affiliates and morning shows, answers the question. KDMX (Dallas) WFOR (Norfolk) KEWS (Portland) KVI (Seattle)

**"Singing Animals"—For all Oldies formats**
Real animals singing the hooks. A fun and memorable way to position familiar songs to the whole family. Stations include WFOX (Atlanta) KLOU (St. Louis)

We've also produced a heck of a lot of custom spots, but that's another story...

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[www.radioiq.com](http://www.radioiq.com)
R&R INDUSTRY X-RAY: ADVERTISING THAT WORKS ON MANY LEVELS

By Jeff Axelrod
MMS Editor

Can you hear that jingling? The Christmas season’s on its way, and it’s not just sleigh bells you’re hearing ... it’s also the cash registers at department stores nationwide. More than a quarter of their annual business will be done in the last two months of the year.

For radio in 1997, department store advertising was one of the rare categories that showed a decrease from 1996 spending. That’s due in part, says Miller Kaplan Arase’s George Nadel Rivin, to the consolidation among major department stores.

But while there may be fewer major chains, there’s more revenue in the department store sector than ever. Over the past several years, department and discount retailers have seen revenues steadily increase, from about $20.5 billion in 1993 to nearly $24.9 billion in 1996. Discounters have taken the lion’s share of that money, accounting for 61% of department store sales, compared to 22% for “traditional” stores and 17% for national chains.

Which stores are making the most? Sears is by far the leader, with 1996 sales of $38.2 billion. The Dayton Hudson stores (including Target, Mervyn’s, and Marshall Field’s) were a distant second at $25.4 billion, followed by JCPenney at $23.6 billion. The Federated stores (Bloomingdales, Macy’s, Rich’s, and Burdine’s) and the May stores (Robinsons-May, Lord & Taylor, Foley’s, Filene’s, and Hecht’s) were the only others to clear the $10 billion mark, at $15.2 billion and $12 billion, respectively.

Generally, the top chains are also the biggest advertising spenders. Sears spent $55.2 million on advertising in 1996. The Federated stores were No. 2 ($40.5 million), followed by the May stores ($39.8 million), JCPenney ($29.4 million), and Dayton Hudson ($27.1 million). With the exception of the Federated stores, each of the top five increased their advertising budgets by at least 5% in ’96.

Department stores are a major part of your listeners’ lives. Nine out of every 10 listeners 18+ have been to a department store at least once in the last three months, and nearly a quarter (23%) visit them at least once every two weeks.

They also draw a clientele that cuts fairly evenly across demographic lines:
- Female — 53.7%
- Male — 46.3%
- 18-24 — 12.9%
- 25-34 — 22.3%
- 35-44 — 22.5%
- 45-54 — 16.2%
- 55-64 — 10.7%
- 65+ — 15.5%

No matter what format your station is, you’re most likely reaching a wide group of consumers likely to visit a department store this holiday season. So you’ve got a retail category that’s looking for your listeners — a category with increased revenues and increased media spending, yet one that spent less on radio last year. Ready to change that? With the Christmas season upon us, there’s no time like the present.

1. Hoover’s Company Profiles, 1997
2. Competitive Media Reporting, June 1997
3. Simmons, Spring 1997

RADIO SPENDING PROFILE
Radio’s percentage of department stores’ total media spending:
- High 22.5%
- Low 8.3%
- Mean 16.1%
- Median 15.1%
- 1997 department store radio growth rate: -2.4%
- 1997 overall radio growth rate: 10%
- Department stores as a percentage of total radio expenditures: 6.2%

Source: Miller, Kaplan, Arase & Co., LLP

DEPT./DISC. STORE ADVERTISING PER MONTH

<table>
<thead>
<tr>
<th>DEPT./DISC. STORE ADVERTISING PER MONTH</th>
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<td>1996</td>
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<td>1997</td>
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SEVEN CHARACTERISTICS OF GREAT LEADERSHIP

Part two of a three-part series

By Dick Kazaz

When Gerald Grinstein took over ating Western Airlines in 1985, he immediately began meeting with employees. He flew their routes and spent endless hours with pilots, flight attendants, customer service reps, and baggage handlers. The rapport he established was instrumental in convincing his employees to make work rule concessions and take pay cuts in return for ownership in the airline. Western became profitable — and in only two years, he sold the airline to Delta for $860 million, much to the benefit of those employees who had come to know and to trust him.

Ron Allen has been Delta’s CEO since 1987. His style was to berate underlings in front of other and fire executives who disagreed with him. When difficult economic times hit, he terminated 12,000 employees, more than 30% of Delta’s workforce. This led to a precipitous drop in what had been outstanding customer service.

Complaints about missing baggage, late flights, and filthy planes skyrocketed. In October 1996, Allen acknowledged the devastating effect his extreme measures had on Delta’s employees and said, “So be it.”

In late, his employees began wearing “So be it” pins, and many performed their jobs with that attitude. In April 1997, Delta’s board of directors (led, ironically, by Grinstein) fired Allen despite record profits. Why? Because his insensitivity “was killing the company’s soul.”

The principle illustrated so effectively here continues our discussion of the Seven Characteristics Of Great Leadership.

Compassion. Ralph Lauren once said, “A leader has the vision and conviction that a dream can be achieved. He inspires the power and energy to get it done.” That’s what Grinstein did with Western’s employees, quickly resurrecting the troubled company. He sincerely cared about them, and they knew it by his action. Ron Allen focused on numbers and certainly delivered to the bottom line. But leadership is so much more, and the success he achieved could not be sustained in an atmosphere of fear, anger, and low employee morale. Inevitably, the organization is destroyed. This is a crucial lesson to remember as you lead others.

Perfection. No leader will ever achieve perfection, but every great leader makes a valiant effort to attain his or her version of it. One example is Mickey Luckoff, President/OM of KGO/San Francisco. KGO has been rated No. 1 by Arbitron since the summer of ’88 and has won numerous awards for journalistic and broadcast excellence.

What They’re Selling

What are the most popular items of items at department stores? Here’s how they stack up at the checkout counters:

- Women’s & girls’ wear: 40.7%
- Men’s & boys’ wear: 18.7%
- Drugs & cosmetics: 7.0%
- Linens & domestics: 5.7%
- Housewares & gifts: 5.4%
- Consumer electronics: 5.1%

It has been said that figures rule the world. Maybe. But I am sure that figures show us whether it is being ruled well or badly. — Goethe

Continued on Page 12
FOUR WEEKS FORWARD

Sales & Promotion Planning Calendar

DECEMBER 6-12

1. First sound recording made (1872)
   First presidential radio address (Calvin Coolidge, 1923)
   Washington Monument completed (1884)

2. Nat'l Cotton Candy Day
   Enlightenment Day
   Delaware becomes first state (1787)
   Japan attacks Pearl Harbor (1941)

3. Nat'l Brownie Day
   Washington crosses the Delaware (1776)
   USS Roughrider disolves (1991)
   U.S. enters WW2 (1941)

4. Nat'l Pastry Day
   Charlie Brown Christmas first airs (1965)
   Roller skates patented (1884)

5. Nat'l Lazer Day
   Nat'l Human Rights Day
   Nobel Prize Day
   First Playboy published (1953)

6. UNICEF established (1946)
   First dental anesthesia (1844)
   Nat'l Ding-A-Ling Day

7. First motor opens (1925)
   Golf patent awarded (1899)

DEPARTMENT STORE ADVERTISING BY MARKET

1997 media spending (in millions)

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<thead>
<tr>
<th>Market</th>
<th>Newspaper</th>
<th>TV</th>
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Total Top 50: 2177.2 475.7

Source: Competitive Media Reporting

FOUR WEEKS FORWARD

K-FROG? K-PONG? NO, KRBE

Who says radio's all fun and games? Well, the webmaster at KRBE/Houston, for one. At the CHR/Pop station's website (www.krbe.com), you can enter the "KRBE Arcade," a collection of three simple yet enjoyable Shockwave games that have been customized with a radio spin.

Take "CD Breakaway," for example. It's the old "Breakout" game (one of "Pong's" first cousins), but instead of a little ball attacking a stack of bricks, you get a CD trying to make its way through a field of microphones. The game's easy to pick up and easy to play — at the beginning. As you advance through a few levels, the CD gets faster and your paddle gets smaller.

"Then there's 'Revenge Of The Late DJ.' It's a variation of George Costanza's old favorite, "Frogger," but as you cross the river, the turtle shells and logs have been replaced by CDs and KRBE Listener Club cards. Once you've completed your voyage, the frogs — as if kissed by a princess — suddenly morph into KRBE jocks. Can you get them to croak out the KRBE calls ... or will they just croak?"

What makes your website "finger-clickin' good"? If your site is breaking new ground with a killer app or a cool quotient in the 99th percentile, e-mail a short explanation and/or screen shot along with an active URL to MMS Editor Jeff Axelrod at jaxelrod@online.com with "FCG Site" in the subject line.

SEVEN CHARACTERISTICS OF GREAT LEADERSHIP

Continued from Page 11

I asked Mickey, who's been in charge since 1975, how his station achieved such remarkable results.

- I'm obsessed with winning, and that's the kind of person I've sought and surrounded myself with. We have a solid base of employees and very little turnover. Simply, he is a group of like-minded people act in unison to be the best.
- We're innovative. I encourage trying new things and encourage this is the way we've always done things. I'd much rather take a chance and not have it work out. The only way you keep ahead of the pack is by not being afraid to innovate. This is one of the secrets to success for every outstanding company. The world is in continuous transition, and the best organizations change with it, making mistakes in the process. No mistakes = no progress.

- "I keep my goals and targets in focus, no matter how much is heaped on me. A lot of people don't stay focused, aren't organized, and don't follow through." Nobody can achieve great things for a leader who has no goals or even a vision to excite them. Yet that's how most companies operate, and they get the results you'd expect. I believe aggressive goals and an organized follow-through, more than anything else, are why KGO is so successful.

The Seven Characteristics Of Great Leadership will conclude in two weeks. Next week, just in time for Thanksgiving, I present the Four Things Great Managers Should Be Thankful For.

1. Discipline
2. Emotional Intelligence
3. Assertiveness
4. Positive reinforcement

Dick Kazen 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 rrs@americradiohistory.com
You have 1,500 new competitors on the Internet and your audience is listening.

What are you doing about it?

Free from Arbitron: The Internet Listening Study.

Your future depends on it.

Arbitron: Helping Grow Radio's Share
**RADIO GETS RESULTS**

**SUCCESS STORIES FROM THE RAB**

**A Penney For Your Thoughts**

**SITUATION:** Because JCPenney is one of the nation's leading retailers, the goal of many special store sales is to beat the company's own previous sales performance. That was the case for the Clearfield, PA JCPenney location. Management wanted to hold their "Biggest Sale of the Year" and called upon radio, once again, to bring in the customers.

**OBJECTIVE:** The main goal was to attract a large number of customers, move the inventory, and beat the previous year's sales total.

**CAMPAIGN:** Local radio station WOKW aired a one-week promotional campaign featuring a total of 47 commercials. The station also ran promotional mentions during regular broadcasts and hosted a five-hour live remote at the JCPenney sales event.

**RESULTS:** Store management was thrilled with the results of the WOKW ad campaign. Despite the fact that it rained on the day of the sale, people were lined up waiting for the store to open. The cash registers rang all day, and sales improved over the previous year by a whopping 22%. Many customers said they heard about the sale on WOKW.

**RAB TOOLBOX**

*More marketing information and resources from the RAB*

**FROM MEDIA TARGETING 2000**

Almost one-third of consumers who have shopped in a department store in the past three months are college graduates; three-quarters own their homes; and 38% have children at home. Department store shoppers spend, on average, 45% of their daily media time with radio.

**FROM RAB CATEGORY FILES**

"Is price the only differentiator that lure U.S. consumers to discount stores [and away from department stores]? No, but it helps. That, and the fact that most department stores have allowed customer service, their most precious attribute, to deteriorate. Department stores always had a loyal following and believable advertising. Now they have neither." (Robert Kahn, retailing consultant, Shopping Centers Today, August 1996)

**INSTANT BACKGROUND — DEPARTMENT STORES**

Leading States: States with the greatest number of department stores (all types), based on percentage of U.S. total: Texas, 8.0%; California, 6.8%; Florida, 5.8%; Ohio, 4.7%; New York, 4.6%; Illinois, 4.0%; Pennsylvania, 3.9%; North Carolina, 3.8%; Georgia, 3.6%; Virginia, 3.2% (American Business Lists).

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

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**ALEX RODRIGUEZ REMEMBERS HIS FIRST BASEBALL GLOVE.... HE STILL HAS IT!!**

**WILLIE MAYS’ FIRST LOVE WAS.... FOOTBALL??**

**THE GOLDEN BEAR WAS ALMOST SIDELINED BY AN INJURY RECEIVED.... DURING A BEAR HUNT!!**


Five shows a week, each 60-seconds, offered FREE OF CHARGE and market-exclusive. No cash, no barter, no commercial content. Sell the time to a local sponsor and pocket the cash.

Delivered in bulk weekly by satellite for highest quality and timeliness. Catch the feed on Fridays at 3:00 p.m. Eastern time on SATCOM C-5, transponder 23, SEDAT channel 13.

Get off the bench and get game! Call 1-800-334-5800 to put your station on the lineup for the Wheaties Sports Report.
ComQuest's new Windows '98 call-out music software introduces over a hundred new features and enhancements, including:

**Palm Pilot Connectivity.** Every new ComQuest system comes with 3Com's award-winning Palm Pilot Professional. Press one button, and your entire call-out results for the week are downloaded to the Palm Pilot, so you can review them anywhere, anytime.

**Mapping.** View a map of your metro with "push-pins" indicating how this week's sample was distributed. Look at all calls placed (for cum and pref), as well as the location of all completed test-takers, from County/City/Zip Code level, all the way down to specific streets!

**Speech Recognition.** Now respondents can either push a button on their phone for each score, or they may speak their answer.

**View 26 Song Attribute Reports** simultaneously! Navigate through your call-out results in a fraction of the time it takes you with paper reports, then print, save, graph or output the results to most other Windows programs, including Word, Excel, e-mail or even HTML code!

If you're serious about your station's callout music research, pick up the phone and let us show you how ComQuest delivers the control, accuracy, flexibility and efficiency you've been craving while saving you serious research dollars.

ComQuest was first to offer Interactive Voice Response (IVR) technology as a real solution for callout music research. In fact, every month *more than a million* song scores are collected by ComQuest systems around the world!

To learn more about ComQuest, visit us at www.callout.com or call us at 619-659-3600.
RCA Records has promoted David Bendeth to Sr. VP/PAR.

Based in New York, he continues to report to RCS President Bob Janisien.

"I'm delighted that David will continue to help develop the RCA U.S. roster with us," Janisien said. "He is a true A&R executive who understands the balance between artistic integrity and commercial responsibility."

Bendeth previously was VP/A&R, a post he held since joining RCA in 1995. Originally a performance artist, Bendeth began his music industry career at CBS-Sony/Canada as Staff Producer/A&R in 1984. He also held an A&R post at Sony International in New York. In 1988, he segued to BMG/Canada as VP/A&R and reported to Janisien, who was President of the company at the time.

Bendeth noted, "Bob Janisien and [Exec. VP/GM] Jack Rosen are great leaders with a real commitment to artists. I just celebrated my 10th anniversary with RCA, which is the equivalent to 80 dog years in A&R!"

RCA Gives Bendeth Sr. VP/A&R Duties

Rhino Records has elevated Eric Kayser to Director/Radio Promotion, based in Los Angeles. He previously was Associate Director/Promotion, having joined the label in 1995 as Radio Promotions Coordinator. He also founded Rhino's new independent label, Cheap Date Records.

"Eric has become a pro-imo with a great appreciation and understanding of the Rhino catalog," said Studio Producer/VP A&R Jim Neill, to whom Kayser reports. "He will continue to establish fruitful relationships with radio that will pave the way for great promotions and an undeniable allegiance to Rhino."

Kayser noted, "I am excited to continue exposing Rhino releases to as many people as possible. I also want to broaden Rhino's promotions on the Internet and eventually establish a syndicated Rhino radio show."

Rhino Lifts Kayser To Dir./Promotion

J acor Makes Marks OM At Las Vegas Duo

KWWN-FM/Las Vegas PD John Marks has assumed additional duties as OM for KWWN sister station KGMS-FM. Marks will also serve as PD for both Jacor Country stations. With his new duties, Marks leaves his KWWN midday airstream, which has been filled by MD Brooks O'Brien.

"I'm proud to perform a valuable public service to the citizens of Las Vegas by relaunching the airshift to Brooks O'Brien," Marks told R&R. "Thanks to [GM] Mike Ginsburg, [City Manager] Jaye Albright, and everyone at Jacor for the new opportunity, and a special 'thank you' to FMPS APD Shari Singer for her hard work and dedication."

Marks arrived at KWWN six months ago, following a 12-year stint as PD at Jacor's KKT/Salt Lake City. Prior to that, he served as PD at Country KRMP/Seattle.

NBA Continued from Page 1

this coming as a slow left hook."

At KGEO, the station is running L.A. Kings hockey games in place of basketball and has even picked up broadcasts of local Bakersfield Condor hockey games from its sister station. "I can honestly say we haven't lost any advertisers because of the lockout," Zimney said. "We've actually probably gained a few more because of the increased hockey schedule that we are carrying."

Radio stations shouldn't feel a big financial hit from the loss of games at least until next year, said sports radio analyst Rick Scott.

Some during next year's first quarter, when the football season ends, stations may start to feel some financial loss, he said. Another factor that can affect whether a station loses money during the lockout is the type of deal it has with the teams. A station that saves money by not having to pay rights fees for cancelled games may come out ahead. But others that count on shared revenue "will take a hit, because they are counting on that revenue in the partnership with the team," Scott said.

While deals between NBA teams and radio stations vary greatly, Paul Hagan Associates media analyst Brian Schecter said the average radio contract falls between $2 million to $3 million a year. "In the overall scheme of things, a month or two of a season in the midst of a six- or seven-year contract is not going to affect anyone terribly adversely as said."

Radio stations were hurt more severely by the 1994 baseball strike, analysts said. Baseball generally occupies more programming time and pulls in more advertisers. "A lot of people experienced a negative reaction from advertisers," Scott said. "They didn't want to be associated with baseball because of the image it had created."

So far, the basketball lockout hasn't alienated too many fans, Scott said. The season has not been entirely canceled, and many people don't even realize the season should have started by now. But, as Schecter pointed out, "People are creatures of habit. If they like to find basketball on a certain station in a certain market and it's not there for a long period of time, they'll go to another station to listen to whatever they want to listen to."

Audio Architecture

The first next generation production library for film, television, radio and new media.

We're too busy making great music to screw around producing a demo. So just call us and we'll send you a free sample disc.

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simply powerful

www.americanradiohistory.com
See your market in a new light.

USE YOUR X-RAY VISION
Radio Market X-Ray from Miller Kaplan. It’s an insightful sales management tool. Identifies new radio revenue opportunities in your market. Empowers radio sales to access dollars from other media. It's comprehensive. Strategic. And flexible. X-Ray provides you with all the critical information to manage prospecting, agency negotiations, personnel evaluation and overall strategic planning.

TAKE AN INSIDE LOOK AT YOUR ACCOUNTS
Radio Market X-Ray displays account-by-account expenditures by industry classification, cross-tabbed to television and newspaper expenditures. In-depth information that provides an accurate picture of your share of the radio market, and helps you realize greater market possibilities. That’s X-Ray’s vision.

For more information, please contact George Nadel Rivin, CPA, or Don Garrett, CPA at 818-769-2010.
**RAB**

Continued from Page 1

RAB Exec. VP/Radio John David, who was present at Shapiro’s presentation, said he sympathized with operators who are faced with that money. He said the NAB can’t rightfully urge stations to turn away business for a product that is otherwise legal, and he could find no reason why individual stations couldn’t advertise hard liquor. He urged group heads to “continue to make the decision on your own.” Shapiro, by the way, takes exception at his company’s products being labeled “hard” liquor. He said a 1 oz. shot of “hard” liquor has the same amount of alcohol as a glass of wine or serving of beer.

With hard liquor sales on the wane, Seagram and other alcohol manufacturers have concluded that the most efficient way they can keep up with beer and wine companies is to advertise on broadcast media. That’s why Seagram decided two years ago to buck a six-decade-old tradition imposed by industry rules of not advertising its products on the airwaves and put its first ad on a small Texas TV station.

Within months, dozens of radio and TV stations were airing ads for Seagram and its competitors.

**Clutter**

Continued from Page 1

A 45-minute sweep on Oct. 31 of WXRK-FM/New York revealed a 9:20 block of advertising and CBS station promotions. But Farella admitted he didn’t know if that was unusually long, average, or short, since there is nothing to compare it to. “How can we know exactly what we’re buying?” he asked.

He acknowledged that Arbitron and RADAR have taken significant steps recently to provide ad agencies with better qualitative information and to move the point-blank — but maybe we need a new peanut,” one suggestion for cutting back on clutter, Farella said, is to sell fewer advertisers more activity. It may show how effective radio really is.”

Others apparently agree with Farella that radio can be effective. He noted that Proctor & Gamble last year spent about $30 million on radio spots for 19 of its products, up significantly from about three years ago when it spent about $10 million.

RAB President Gary Fries later acknowledged that Farella’s clutter assessment was on target. “He’s right. We have to be accountable, and we need to talk about this.” Fries said it’s important to be able to give agencies straightforward information about spot loads and that Farella and people like him can make important decisions affecting radio. Fries added that it better information were collected, it could mean “another $30 million to $40 million coming into the radio industry a year.”

Farella also touched on the topic of consolidation: “Radio’s reach is impressive, and so is its ability to target audiences. Consolidation is a good thing.” He said that radio has been a bear for national advertisers, because it’s now easier for buyers to reach across the land through big groups.

Another guest at the RAB meeting, AT&T Media Services Director Mike Neavill, said consolidation has spawned a radio resurgence, and media planners are now giving radio ads a bigger slice of the pie. But even though “radio has become one of the most pervasive mediums,” Neavill feels radio needs to market itself better.

**Also At The RAB...**

On Tuesday, NAB Exec. VP/Radio John David told RAB attendees that Rep. Bob Livingston’s ascension to U.S. Speaker of the House “can’t be anything but positive for broadcasters. It’s probably a good development for us. He is more charismatic than [Newt] Gingrich.”

David also suspected the elections of Sens. Feingold and John McCain will renegotiate campaign reform legislation, including proposals for free airtime requirements. Another possible hurdle on the horizon for broadcasters is FCC Chairman Bill Kennard’s interest in microbroadcasting and a possible plan to provide low-power frequencies to thousands of community-based broadcasters. „We are concerned about this from both an economic and interference standpoint,” David said.

— Jeffrey Yorke

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**Liquor Ads: To Air Or Not To Air?**

Whether to accept hard alcohol advertising is one of the industry’s most vexing problems. A number of major groups have dabbled in liquor spots, testing some markets and various formats. But one thing group heads are certain about is that no spots should run on stations that aim at an underage audience. And even then, it’s dicey.

“Obviously, it’s a dilemma,” Em-

**UPDATE**

Miller, Modugno Get ABC Radio Nets SVP Stripes

A BC Radio Networks has tapped Kevin Miller as VP/Chief Marketing Officer and Ralph Modugno as Sr. VP/Information Technology & Engineering, CFO.

Miller joins the network after hav- ing served as Pizza Hut’s VP/Market- ing. The 13-year marketing and advertising vet has also worked for Coca-Cola and Leo Burnett. “Kevin brings to the company a wealth of brand management experience,” network President Lyn Andrews said. “He understands the marketing and media needs of advertisers and their agencies. Kevin and I share the belief that media products are valuable brands that have historically been underleveraged. His challenge will be to exploit the brand equity of our products both for ABC and our advertising partners.”

Modugno had been ABC Radio Networks’ VP/Finance & CFO since 1992, adding MIS duties in 1996 and engineering responsibilities in 1997. “In addition to his role as CFO, Ralph has done an outstanding job managing his expanded responsibilities in the engineering and information technology areas,” Andrews added. “I’m confident Ralph will ensure ABC Radio Networks continues to be the industry leader in both of these rapidly changing arenas.”

RPF was elected to the board of di- rectors, marking the first time ever that a foreign-owned company has had a representative on the board.

**Radlovic**

Continued from Page 1

Radlovic told R&R, “Bob Vi- socsky is the greatest. He put this station on the globe. Bob is a great guy, and I’ve learned from the best in the business. I’m excited and confident in maintaining Mega 100’s success for years to come. We’ve got a great team that Bob and I assem- bled — a team that will be hitting home runs for years to come.”

Radlovic joined KCMG from Emmis’ crosstown KPW-R-FM (Power 106), where he has served as GSM, LSM, NSM, and an AE upon his arrival in 1989. He began his ca-

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**Rhona Builds Country CUME...FAST**

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*After Just One Book with Rhona*

*Y105* 118% 400% 163%

*Guth FM* 85% 100% 214%

**Females demo call**

Paul Woodhall (282) 544-4457

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**Clutter**

Continued from Page 1

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“Obviously, it’s a dilemma,” Em-
YOU'VE PLAYED THEIR MUSIC
AND SEEN THEIR FACES,
BUT YOU'VE NEVER BEEN TO THEIR HOME.

Every rock legend lives at the Rock and Roll Hall of Fame and Museum. And now you can broadcast live from their dwelling place.

We've already been gracious hosts to over 500 broadcasts, including syndicated shows such as ABC's "Pure Gold" and AM/FM rocks. We can't explain it, but music just seems to sound better when it comes from the source.

The studio costs you nothing and gives you unheard of exposure.

You can check it out on the web at rockhallradio.com. Oh, and don't be surprised if you run into someone like Graham Nash or Blue Oyster while broadcasting.

To book a date at the Rock and Roll Hall of Fame and Museum, or for more information, call Dave Hines at 216-515-1961 or email dhines@rockhall.org.

See you soon...

What a beautiful facility you have, we sounded like we were right in our own studios. You'll be glad to know, we came home to nothing but "rave reviews" - Jon Holiday, Operations Manager, "Good Time Oldies," Jones Radio Network, Denver, CO

"The Rock and Roll Hall of Fame and Museum provides a great home for OUR music. It's why all of us got into the business. This "house rocks!" - Diane Morales, Promotions Director, K-Earth 101, Los Angeles, CA

"ABSOLUTELY...no glitches at all - and with live broadcasts, that is sometimes a rarity" - Kimberly Gerlach, Promotions Director, V100, Topeka, KS

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RadioShack
**Radio**

**Pros on The Loose**

John Sebastian — PD KZL
Los Angeles (602) 956-4904 or johnseb@mcdd000.com

Communications at BMG Entertainment.

**National Radio**

- **WESTWOOD ONE** will present a three-hour Country special, A Family Tradition, Thanksgiving weekend (11/26-29). The program focuses on how major country artists juggle touring and recording and spending time with their children.

- In other WWI news, the following collegiate and NFL games will be aired by the network this weekend:
  - Saturday — Notre Dame vs. Navy or UCLA vs. Washington at 3pm ET/noon PT; Virginia Tech vs. Syracuse at 7:45pm ET/4:45pm PT
  - Sunday — San Francisco vs. Atlanta at 12:45pm ET/9:45am PT; Tampa Bay vs. Jacksonville at 4pm ET/1pm PT; Chicago vs. Detroit at 8pm ET/5pm PT

**Changes**

- **MARRIAGES**
  - WRW/Dayton Cincinnati Promotion Director Dr. Bruce Gutman to Cindy Wilson, November 8.
  - KFTM/Vaismia, WA MD Harrison Wood, wife Amanda, daughter Sierra Florence, Jean Nov. 9.
  - WLIT/Chicago afternoon host Megan Reed, husband Steve, daughter Shannon Claire and son Declan Reed, November 7.
  - Capito VPR/For Brian Rhodes, wife WORK Records NV Regions; Michele Block, daughter Sophia Oplipha Rhodes, October 18.

**CondoQumQe**

Superadio Affiliate Relations Rep: Lucy Gossel, November 7.

**NATIONAL RADIO FORMATS**

**Radio Networks**

**Robert Hurst** (972) 991-5200

- **Classic Rock**
  - Chris Miller
  - BLAKE CHURCH — Rockin My Heart Around

- **Bruce Springsteen**
  - I Wanna Be With You

- **Sweet Networks**
  - Announces the following guests for its celebrity interview service:
    - Monday (11/16): Taylor Dayne, promoting her new album
    - Wednesday (11/18): Donna D'Errico, discussing Thursday's Great American Smokeout Friday (11/20): Jerry Springer

- **MJJ BROADCASTING** presents Charles Dickens' *A Christmas Carol* performed by all-star Country cast. The market-exclusive two-hour program features Deana Carter, Collin Raye, and Toby Keith, among others.

**Industry**

**LAWRENCE KIEVES** has been appointed President of K-tel International. He has served as COO of Network Event Theater, a large screen broadcast theater company, and as COO of RKO Warner Video.

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**PROS ON THE LOOSE**

John Sebastian — PD KZL
Los Angeles (602) 956-4904 or johnseb@mcdd000.com

Communications at BMG Entertainment.

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TUESDAY, NOVEMBER 22
1957Harry Lewis is arrested outside Elvis Presley’s Graceland estate and charged with firearm possession and public intox. At 11:32 AM, Elvis Presley launches his first American tour.
1959At the L.A. Forum, Paul McCartney launches his first North American tour, consisting of 23 dates.
1969Following a vigorous publicity campaign for Madonna’s “Justify My Love,” an ASCAP TV promo piece will not air the video because of irrelevant sexual content.

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MUSIC DATEBOOK
22/11/1991Little Richard and Patti LaBelle perform at Cyndi Lauper’s wedding ceremony at David Thornton.
22/11/1991Whitney Houston makes her acting debut in the film The Bodyguard.
22/11/1991Bobby Darin is profiled on the show “Personified.”
22/11/1991David Bowie releases the album “Truly.”

TUESDAY, NOVEMBER 22
1960The Beatles begin a four-month, $75,000 recording session for Sgt. Pepper’s Lonely Hearts Club Band.
1972Van Morrison's “Moondance” is released.
1970The Rolling Stones release the album “It’s Only Rock ‘n Roll (But I Like It).”
1984The New York Times features an article on the rise of the “Young American” generation.

WEDNESDAY, NOVEMBER 23
1960The Jimi Hendrix Experience perform for the first time in London at the Bag O’Nails Club.
1960Expressing his opposition to Britain’s political support of U.S. Vietnam war involvement, John Lennon returns his MBE to Queen Elizabeth.
1963Sixty-six artists, including Bob Geland, Sting, and U2, assemble as Band Aid in London to record the song “Do They Know It’s Christmas?”
1970Whitney Houston makes her acting debut in the film The Bodyguard.

THURSDAY, NOVEMBER 24
1964Little Richard makes his TV debut on The Judy Garland Show.
1964At London’s Royal Albert Hall, Cream perform for the last time.
1974At San Francisco’s Winterland, the Byrds perform their last concert together. Celebrating the group on stage are Bob Dylan, Van Morrison, Neil Young, Neil Diamond, Eric Clapton, Ronstadt, and Wood.
1981Born Tina Turner 1938

FRIDAY, NOVEMBER 25
1967Buddy Holly’s The Chirping Crickets is released. This is his only album issued during his lifetime.
1970Paul McCartney informs the press that the three surviving Beatles might reunite. George Martin says that the four do not want to reunited.
1970The Beatles Anthology 1 features the group’s first six albums.
1984Released: the Beatles’ White Album 1968

SATURDAY, NOVEMBER 26
1964Bertram Nelson makes his performing debut at the Grand Ole Opry.
1974John Lennon makes his last concert appearance when he joins Elton John in singalong for songs at Madison Square Garden.
1985Cyndi Lauper, Loretta Vandross, and Amy Grant feature on Patti LaBelle’s NBC-TV special.
1984Randy Newman wins the “Song of the Year” award.

SUNDAY, NOVEMBER 27
1969Bobbi Darin wins Record of the Year with “Watch That Man.”
1968At the Grammy Awards, the Beatles win five singles and one album awards.
1970At the Grammy Awards, the Beatles win five singles and one album awards.
1991Released: Michael Jackson’s Dangerous

Z’NE SCENE
Richard Branson: I Don’t Want To Grow Up!
Virgin CEO Richard Branson’s eccentric and outrageous lifestyle is profiled in a London magazine. The outspoken millionaire also graces the cover and admits that he relates to Peter Pan. He also says he judges people within 30 minutes of meeting them. On his homeland, he says, “I think the most interesting thing about Britain is that so many entrepreneurs left school at around 15. I think the advantage of leaving school at 15 and starting up a business is that you don’t have anything to lose. You’ve got no girlfriend or boyfriends. No mortgage, no wife, no kids. You learn how to be street savvy.”

Poor Little Rich Girl
The wacky world of Lisa Marie Presley, who is pregnant with her third child from ex-hubby Danny Keough, is examined in both the Star and the Globe, who prints the story of her lonely world from her uncle.

True Confessions
Rockers, writers, producers, and others recall the glory days of New York hangout Max’s Kansas City. New York magazine devotes seven pages of remembrances from David Bowie, recalling Tom, Izzy Piggy, and Lou Reed at one table with absolutely nothing to say, to each other, just looking at each other wondering what they are doing. Others remember the wild days at Max’s are Alice Cooper, Debbie Harry, Lou Reed, Nile Rodgers, David Johansen, and Patti Smith.

Confidence Personified
“Now one or fewer insiders believe [Jennifer Love Hewitt’s] done 10 moves. I don’t care. This is my first movie, but you’re gonna think I’ve done 20” — Brandy shows her shy side (Entertainment Weekly).

She Wears The Pants!
Looks like Madonna’s recent boy-toy Andy Bird has flown the coop — but not because he wanted to. Apparently, Madonna “emptied” in anger when Bird loudly boasted he was a father figure to her 2-year-old daughter, Lourdes (Globe).

And shock jock Howard Stern will be zipper his mouth when it comes to talking about his wife, the former Sally Jesse Raphael. His parents, however, seem to have told Stern to back off (Star).
ENJOY THE SILENCE: "World In My Eyes," a reissue of Berlin classics "Let's Face The Music And Dance," "Isn't This A Lovely Day," and "Cheek To Cheek." Beatnik Niagara's "The Newcomer's Score," the ST also features "Somewhere Over The Rainbow/What A Wonderful World" performed by Israel Kamakawiwo'ole.

- Лашвякракуш (La Sharvacuash) в "The Newcomer's Score," the ST also features "Somewhere Over The Rainbow/What A Wonderful World" performed by Israel Kamakawiwo'ole.

- Аквамишнайк (Akvarimashk) в "The Newcomer's Score," the ST also features "Somewhere Over The Rainbow/What A Wonderful World" performed by Israel Kamakawiwo'ole.

- Лампивакшакуш (Lampiaxwaquash) в "The Newcomer's Score," the ST also features "Somewhere Over The Rainbow/What A Wonderful World" performed by Israel Kamakawiwo'ole.

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KRLA

Continued from Page 1
leave KABC after spending more than 30 years on the air at that station.

KRLA & KLSX GM Bob Moore told R&R, “Our move into Talk is that of a 13-month research and marketing study. To begin with, we asked radio listeners what was missing from the information and talk arena on the AM dial in Los Angeles. The answer, as expected, was - ‘Michael Jackson’. So we’re going to give them Michael right where they want him and talk to him and talk to him about Batman, which is in his Friday 9am-noon time slot.”

In a press conference held in L.A. on Wednesday (11/11), the four-time market #1 station, will be more diversified. The station will offer 63-64 talk shows, which is more than five times its current number of shows.

Changes

Continued from Page 20

Country: KXKT/Omaha partner Craig Allen is elevated to overnight空气波段的KDKR/Spoke MD Tony Trovato becomes afternoon driver for KCCB/Baltimore morning up; MD Barry Todd to AP — WJIC/Montgomery, AL; MD Alкалай in charge of the station. Based on their show, the station will become a full-service station.

In his new role, Barry’s responsibilities include handling the station’s sales team, marketing, and overall strategy. His experience in management roles and his ability to lead a team will be crucial in ensuring the station’s success.

In the meantime, the KRLA news team will continue to serve the community with in-depth coverage on local and national issues. Their commitment to delivering accurate and timely news remains unchanged.

Bouls

Continued from Page 1

is the most respected. We’re looking forward to tapping into John’s enormous resources of energy and enthusiasm. I join with the rest of the company in warmly welcoming him aboard.”

Bouls added, “I am extremely happy to have the opportunity to work with a great company like Warner Bros. Records. Being reuinted with [label] President Phil Quest and working with [Exec. VP/GM] Andy Schoon and Tom Biery has to be one of the most gratifying moves of my career. I couldn’t be happier.”

Bouls began his music industry career at Epic Records, where he served as Sr. Prom/VP for two years. He has spent over 15 years in the music industry, working as Sr. Prom/VP for two years. His experience includes strategic planning and execution, developing new business opportunities, and managing relationships with artists and labels. His expertise lies in creating innovative and effective promotional campaigns that drive sales and exposure for artists.

Bouls has been an integral part of the company’s success, garnering accolades for his leadership and strategic acumen. His contributions have been instrumental in shaping the company’s growth and success. With his extensive knowledge and experience, he will continue to play a crucial role in the company’s future.

Broadcast Services adds Memphis to its portfolio, marking its entry into the Top 20 radio markets. This move will help the company further diversify its operations and expand its reach.

Thomas

Continued from Page 3

as an influential figure in the music industry. His insights and expertise have been sought after in various capacities throughout his career.

In 1988, while working as a VP of Strategic Planning for Warner Bros., his ability to create and execute successful marketing campaigns was recognized. This led to his role as Director of Promotions, where he continued to excel.

“Working with ECM, we will be able to bring a fresh perspective to the music industry, and I look forward to collaborating with my new colleagues,” said Thomas. “I am excited about the opportunities that lie ahead as we continue to build upon our existing success.”

The addition of Thomas to the team is expected to further enhance the company’s performance and growth. His experience and leadership will be invaluable assets as the company moves forward.

Randi Maranjo joins KATS/Yakima, WA for afternoons on KDOT/Reno, NV.

Spanish News/Talk: Emme and the accomplished journalist Maria Elena joins Radio Unica for regular commentaries.

Urban: WHMU/Orlando signs on with promotional consultancy C.P.R.

Nat’l Radio: Randy Ketchum joins MJ Broadcasting as Affiliate Relations Mgr./S.W. — Brad Hirsh is now director of National Sales/ operations for West One. The company also redeems its contract with MTV for two more years. Don Mooney to join the media consultant group of Island Radio. In other WW1 news, the network ends its distribution of "The House Of Blues Bazaar." The end of this year, Metro Networks newswire services, and the company has announced a new service for 2001.

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The Fastest Growing Record in The History of the Charts

**UNIVERSAL SWEDEN'S POP SENSATION EMILIA SETS NEW AIRPLAY RECORD FOR NATIVE COUNTRY**

The small country of Sweden has been considered by many a true hit-machine with the recent success it has enjoyed with native bands conquering the world's music population. The Swedish Pop success reaches as far back as Abba and Roxette, then of course Ace of Base, and now the latest phenomenon tearing up the charts is **Emilia** and her debut single "Big Big World."

Already in it's seventh consecutive week in the #1 slot, Emilia's "Big Big World" has reached that plateau faster than any other record in the history of the Swedish charts. According to the European radio trade magazine, FONO, "Big Big World" at one point was played every 13 minutes, 24 hours a day! somewhere on the Swedish airwaves. In addition to the incredible story developing out of the small Scandinavian country, many European countries seem to be effected by this brilliant first effort by this new and exciting artist.

U.S. radio has wasted no time in jumping on this incredible band wagon. Key and influential stations such as WXKS/Boston, WFXY/Rochester, Q102/Cincinnati, and KBKS/Seattle just to name a few, are already in full time rotation and reporting Top 5 phones.

With this kind of early action, two weeks prior to the official Add Date of 11/24, it came to no surprise that Top 40 powerhouses KIIS/Los Angeles, KRBE/Houston, WFLZ/Tampa, KSZ/St. Louis, WFKS/Cincinnati, WNCI/Columbus, WZPL/Indianapolis, and WKSS/Hartford all added the record early. Mike Preston of Seattle's KBKS probably sums it up best by stating, "Emilia's 'Big Big World' is a Big Big Hit."

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**Sneak Peek At Seagram's New Universal**

The closing of the massive sale that will unite Universal and PolyGram under the Seagram umbrella appears to be just weeks away — and a very credible tell-all piece in the Los Angeles Times Tuesday (11/10) says a reorganization plan has already been submitted to Seagram chief Edgar Bronfman Jr. Nothing's official, and top execs are keeping quiet about details of the plan, awaiting the results of an early December meeting between Seagram and PolyGram parent Philips Electronics. However, the Times report appears to support various scenarios that have made their way around the industry:

- Seagram plans to divide the music company into four separate divisions overseen by Chairman/CEO Doug Morris.
- The biggest changes will affect A&M, Geffen, Mercury, Motown, and the Universal distribution division.
- New York will be home to two divisions: Universal Records and a combined Island/Mercury group. Universal will be headed by Mel Lawin and top lieutenants Jean Riggins and Lyor Cohen (assuming Cohen joins the company from Def Jam). Motown, under Kedar Massenburg's direction, will be part of this group. Island/Mercury will be overseen by Chairman Jim Caruso and President John Reid (from PolyGram/Canada), with Hiram Hicks and Johnny Barbrs staying on in roles that have yet to be determined.
- Los Angeles will house the other two groups. Jimmy Iovine, Ted Field, and Tom Whately will take control of a rechristened Interscope Music Group, comprised of Interscope, Geffen, and A&M. Each of the imprints will retain its own identity, along with separate A&R and marketing staffs, but artist rosters and staff will be significantly trimmed. MCA remains essentially intact under Jay Bobberg's leadership.
- In the country arena, MCA/Nashville — headed by Bruce Hinton and Tony Brown — and Luke Lewis' Mercury/Nashville will continue to run as separate labels, although many back-office functions will be combined.
- Seagram will try to cut $300 million from the combined company's annual budget, which may result in up to 20% of its 15,500 employees exiting.
- Seagram will complete its full buyout of Interscope (it already owns half). A final payment of $40 million by year's end will complete the deal. That would make the total tab $325 million.
- Universal's Henry Droz and Jim Urie will head up distribution.

These changes may loom on the horizon, but for now it's business as usual, with the individual labels continuing to break and support their current releases, such as Island's U2 and Dru Hill albums; Geffen's Hole and Remy Zero projects; Mercury's Shania Twain, Jay-Z, and Cake (with Capricorn) collections; and A&M's Sheryl Crow and Monster Magnet sets.

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**A Case Of Mistaken Identity**

You may recall reading in last week's ST that WFLZ/Tampa morning drivers M.J. & B.J. are being sued by an Oklahoma judicial candidate for allegedly broadcasting Continued on Page 26

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**Advertisement**

A MIGHTY FRIGHTENING MENAGERIE — R&R staffers were awfully scared to see the disembodied heads of AM/FM Radio Networks hosts RuPaul, Kevin Bacon, and Casey Kasem in a creepy cauldron. But only for a second, as we quickly realized it was just a Halloween trick-or-treat offering, and we were soon "goobers" the cauldron's contents (though nobody's "tossed up yet to eating the heads).}
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messages from her answering machine. M.J. Kelli called ST to acknowledge the suit, but said he and B.J. Harris were unjustly fingered as the culprits by Paula Sage (who lost the election, by the way). "Her whole suit's based on hearsay. Somebody called her and said they heard this, but they got the wrong station." Kelli added that the station has retained legal counsel in Oklahoma, where the suit was filed, and that he plans to counterfile for defamation of character. "This woman has filed a maliciously incorrect lawsuit against the wrong party. If it takes the rest of my life, I'll clear my good name." He's saying he'll seek $150 million, based on mental anguish. Meanwhile, the pair will appear on the Nov. 24 Jenny Jones Show.

Meanwhile, to follow up another election story from last week, KFAN/Minneapolis PD Doug Westerman told ST he was in "complete shock" over middayer Jesse "The Body" Ventura's gubernatorial win. "In my heart of hearts, I believed he was going to get a lot of support, that he was going to make it interesting, but when Election Day came and they started showing the exit polls, it was like, "Oh my god, he's going to win!'" Now that Ventura's got another gig lined up, his shift will be filled by P.A. (Paul Allen) & Dubay, who have been sitting in since Ventura began his campaign on July 31. Westerman said he would like Ventura to stay involved with the station once he's in office. "He'll have to work out his routine once he becomes governor, but ultimately I'd like him to do one three-hour show a week."

One more update from last week: WHTZ (Z100)/NY's contest, offering a private island as a grand prize, came to an end Monday (11/9). So which secluded island hideaway did the winner choose? None of them.... The 22-year-old winner followed the immortal advice of Steve Miller (and Woody Allen), deciding to "take the money ($100,000) and run."

Continued from Page 24

Rumbles

- Former WDRV/Pittsburgh PD Chris Sheibel has been named PD at Big City's surburban Chicago simulcast, WFBQ & WCBR. Will the combo go CHR? KUMX/New Orleans PD Randy Klutch exits. Dave Stewart, OM/PO at co-owned Alternative KXND, adds KUMX PD duties. KLNG/Austin PD Ted Gurman resigns to return to his home in Houston. APD/MD Brad Hansen is now acting PD as well. KTAQ/Fresno PD Patti Moreno drops her programming duties, but stays as APD/MD. OM Greg Mack adds PD responsibilities. Country WQGK/Gainesville-Ocala PD/manager Bill Kraner adds OM duties over "OGK" WNDT & WNDR.
- Adult Alternative WKRX/Boston MD Mike Mulaney joins crosstown W1065/Boston as APD/MD. Val Porter is named MD at WVEE/Philadelphia. Cromwell's WEJY/Decatur, IL, flips from Country to CHR and will be programmed out of WQZQ/Honolulu.
- WRFF/Reading, PA PD/manager driver Scott St. John exits.
- WSPK/Poughkeepsie, NY MD Donnie Michaels adds APD stripes.
- WYBV/Daytona Beach, FL nighttimer Stephanie adds PD duties.
- Jeff McCusky & Associates opens its new West Coast office at 8667 Sunset Blvd, West Hollywood, CA (310) 9099. Rick Stone and Tom Maffei are at the helm and can be reached at (310) 550-5599; fax (310) 550-5599.
- WGLD/Denver PD Charlie Morgan has been elected President of the Radio Broadcasters of Indi- nepalps.
- KAL/C/Denver afternoon driver Bob Reynolds, who was rumored to be headed back to Country KZLA/Los Angeles, now appears to be staying with Alice.
- WVEE/Atlanta recruits Baltimore radio vet Frank Smil its new morning host.
- Veteran Yankkees broadcasters John Sterling and Michael Kay are set to host a nightly WABC/ NY call-in show until baseball season begins next spring.
- Oldies WYLU (J92)/Tampa hires Pat Brooks as morning co-host, Brooks is a Tampa broadcast vet, having worked at WRQR and WMTX.
- WMX/Huntington, WV adds The John Boy & Billy Big Show for morning drive; PD Debbie Wyck moves to afternoons.

A SPOKANE PISSING MATCH — Now that KHTR-Spokane has flipped to Rock, all hell has broken loose in the market, with the station taking direct aim at Classic Rocker KJXZ and Adult Alternative KAFP (The Peak). As the stations fire volleys back and forth, the most amazing so far has got to be the new web page KHTO has put up at www.leakonpeak.com, which greets you with this lovely image (Talk about streaming on the web!) Once there, you can buy the new "Leak On The Peak" T-shirts and bumper stickers.

Good Deeds Done

WALK/Long Island last week raised over $15,000 for Hurricane Mitch victims

Continued on Page 29
everclear father of mine

the new single from the platinum album SO MUCH FOR THE AFTERGLOW

ALBUM SALES UP 20% THIS WEEK!

over 90 stations including:

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immediate phones:

KBKS  KZHT  KRBE

• KRBE/Houston – #3 18-24 Females, #14 overall with 82% familiarity
• WEZB/New Orleans – #13 overall, 78% familiar.
• KZHT/Salt Lake City – Top 5 Phones
• WSHH/Orlando – Top 5 Phones
• WZNY/Augusta – Top 5 Phones
• WSTW/Philadelphia – Top 5 Phones for the last two weeks.

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NO MERCY
the first single from KHALEEL's debut album People Watching
The company's VP/Sales, George Wolfson, who spent more time with the station, eventually moved to Los Angeles as the company's VP/Sales and rose to become Blair's Exec. VP/GM in New York. In 1982, Wolfson was named VP/GM of Country WKRK/New York. Two years later, the station became WLTW, and Wolfson remained at the helm of the tremendously successful Lite AC before giving way to current GM Rona Landy.

Six years ago, WLTW's then-parent company, Viacom, boosted him to Sr. VP/Operations, but Wolfson entered retirement when Viacom was purchased by Chancellor Media last year.

Among Wolfson's survivors are his wife, Mommie, a son and daughter, and several grandchildren.

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Exploring News/Talk Listeners’ Love Of The Web

**New Internet study details challenges, opportunities for radio’s future**

Arbitron’s New Media division, along with Edison Media Research, unveiled a much-talked-about Internet listening study at the NAB Radio Show in Seattle last month. The study’s release should be of significant interest to all broadcasters, especially those of us in News/Talk radio.

**Why?** Because research continually shows that News/Talk’s primary listeners are extremely Internet savvy and because a large percentage of them are regular users of this relatively new medium. In fact, a recent Interprep study found that News/Talk fans rank above all other formats in qualitative and index far above the national average in their use of personal computers (R&R 7/10). The Internet offers a vast world of easily accessible information, something that is more than just a little appealing to the average News/Talk listener. Many News/Talkers have been on the cutting edge of Internet growth by being some of the first stations in their markets to have websites and to stream their program audio over the web. Online broadcasts may even offer traditional AM News/Talk stations a greater opportunity to capture that ever-elusive at-work listener by offering them an alternative manner in which to receive the stations’ signals. Combine all of this with rapidly changing consumer attitudes about conducting commerce and transactions on the Internet and you have a pretty powerful argument for making your News/Talk station’s audio available online.

**Alternatives Eating Radio’s Shares**

Let’s get down to the details of the Arbitron/Edison Media Research study, “Arbitron Internet Listening Study: Radio In The New Media World,” which includes a sample base of nearly 3000 interviews. Sixteen hundred were radio diarykeepers from the Spring ’98 Arbitron survey, and a separate online study of 1300 Internet audio users was conducted by Northstar Interactive, Arbitron’s Internet perceptual research company. The study provides stations with a clearer understanding of the impact Internet audio is having on radio listening levels, cites opportunities to increase at-work radio listenership through the web, and suggests what sort of enhancements your station might consider adding to your website to boost web-based listening.

The report opens with an obvious, but nonetheless sobering, observation. Radio is facing a unique moment in its long and successful history as, for the first time, it is being targeted with audio alternatives. Internet radio, digital satellite radio, and other developing audio delivery systems are forcing radio to face the kinds of challenges that print and television have faced for years. But, at the same time, the fast-growing medium of the Internet also presents some real opportunities for forward-thinking broadcasters.

First, the bad news. The report found that regular Internet users spend about 20 hours a week with radio, compared to 22 hours and 45 minutes for non-users. That’s about a 12% drop in listening between online users vs. non-users. But before you decide this is a good reason to prohibit your station from going online, consider these facts: Fifty percent of American households have a computer, and although, as of now, only half of those households are connected to the Internet, 39% of those online say they have connected within just the past year! Clearly, Internet usage is exploding. We will undoubtedly see continued growth in the decade to come.

Additionally, 20% of those online say they have, in fact, listened to Internet radio. As technology marches on and more programming is undertaken, the question is real- ly whether Internet audio users will be listening to traditional over-the-air station programming on the Web or to Internet-only stations. I would suggest that the answer to that question, as always, will likely be determined by the quality and variety of programming that we as News/Talk broadcasters offer.

The study also found that digital satellite radio intercepts one out of every four Americans. With technology that can place satellite receivers in the size of a quarter into automobiles, the last frontier that radio has had all to itself for decades will disappear. The potential of competing with pay-to-listen, coast-to-coast, interference-free stations sans commercials should be a serious wake-up call for those Talk stations that have become somewhat cavalier of late about ever-increasing commercial loads and other non-entertainmentcuinterest. Will listeners stay with you when given the kind of alternatives that satellite-delivered Talk stations might offer?

Seventeen percent of Americans told interviewers that traditional radio does not serve their news and information needs.

**Seventeen percent of listeners surveyed said that traditional radio does not serve their news and information needs.**

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**Inside Listeners’ Online Habits**

I asked Larry Rosin, President of Somerset, New Jersey-based Edison Media Research, to dig a little deeper into some of the cross-tabs of the Internet listening study his company conducted with Arbitron. He provided the following additional information that should be of interest to News/Talk stations.

**News/Talk**

- News/Talk P1s are more likely to have a computer in their home by a margin of 55% vs. 51% for the population at large.
- They are more likely than average to be working on a computer, with a margin of 55% for News/Talk listeners vs. 55% of the population at large.
- News/Talk listeners are considerably more likely to be online at work or at home by a margin of 36% vs. 31% of the general population. In other words, more than one-third of all News/Talk P1s are online at work or at home.
- Oddly, in spite of the above statistic, News/Talk listeners spend somewhat less time online than the general population, averaging 6.3 hours per week against an overall average of 8.5 hours (perhaps they’re too busy listening to their favorite News/Talk station compared to their music-listening counterparts!).
- As one might expect, News/Talk fans are much more likely than others to use the Internet for news reports and financial information.
- 36% of News/Talk P1s who are online subscribe to AOL. This percentage is about the same as for all other formats. 14% of those News/Talk P1s who are online have listened to radio stations over the Internet — about the same as everyone else.
- News/Talk listeners are much more likely to be aware that their P1 station has a website and are much more likely to have visited that website. They’re also more likely to have visited it more than once.

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**Larry Rosin**

Arbitron's New Media division, along with Edison Media Research, released a study to dig a little deeper into some of the cross-tabs of the Internet listening study his company conducted with Arbitron. He provided the following additional information that should be of interest to News/Talk stations.

**News/Talk**

- News/Talk P1s are more likely to have a computer in their home by a margin of 55% vs. 51% for the population at large.
- They are more likely than average to be working on a computer, with a margin of 55% for News/Talk listeners vs. 55% of the population at large.
- News/Talk listeners are considerably more likely to be online at work or at home by a margin of 36% vs. 31% of the general population. In other words, more than one-third of all News/Talk P1s are online at work or at home.
- Oddly, in spite of the above statistic, News/Talk listeners spend somewhat less time online than the general population, averaging 6.3 hours per week against an overall average of 8.5 hours (perhaps they’re too busy listening to their favorite News/Talk station compared to their music-listening counterparts!).
- As one might expect, News/Talk fans are much more likely than others to use the Internet for news reports and financial information.
- 36% of News/Talk P1s who are online subscribe to AOL. This percentage is about the same as for all other formats. 14% of those News/Talk P1s who are online have listened to radio stations over the Internet — about the same as everyone else.
- News/Talk listeners are much more likely to be aware that their P1 station has a website and are much more likely to have visited that website. They’re also more likely to have visited it more than once.

Join the syndicator that breaks all the rules!

We’re looking for an affiliate sales player who understands radio. Network experience preferred, but not essential. Live and work by the beach in beautiful Santa Cruz, CA

FAX letter and/or resume to 408-420-1419
dio alternatives could prove to be very desirable to listeners. Just as startling was the fact that one-third of Americans in the study said that, given FM potential, they would listen more to out-of-town stations as opposed to local stations.

The study goes on to suggest "ex- citing potential for radio to grow revenue and audience with new media." As already noted, webcasting can potentially boost your work listenership. This could be especially true for the many AM talkers with signals that just don't penetrate concrete and steel office buildings as well as those of their FM counterparts. Fully one-third of participants cited their favorite radio station. They do not come in clearly at their place of work. Webcasting, on the other hand, offers clear and static-free listening.

Perhaps one of the most exciting findings in this study is that participants cited their favorite radio station. They do not come in clearly at their place of work. Webcasting, on the other hand, offers clear and static-free listening.

Radio's Internet Advertising Connection

Advertisers are finding that web-based advertising, radio is more successful at driving people to visit a website, the Arbitron study points out. With ownership clusters now reaching any-where from 50% to 70% of all people in a given market, the marketing opportunities for driving new and increased traffic to your station's website are obvious and sizable. Sales staffs will be pleased to learn that among the fea-
tures that about half of online listener's use from your website is the opportunity to see the prod-
ucts and services of your station's advertisers. Those people are inter-
ested in pointing out advertisers' coupons, and nearly half are inter-
ested in actually buying products and services from your station's website! It's time to view your website as more than a station promotion. It can now provide you with opportunities to generate new revenues.

Finally, Arbitron and Edison Media Research have found critical issues in closing out this
talk back to A&R!

If you have questions or comments that you'd like to add, call Al Peterson at (913) 486-7559, fax (619) 486-7232, or e-mail alpeterson@aol.com.

News/Talk's primary listeners are extremely Internet savvy, and many are regular users of new media.

Jack Swanson remarked at the recent NAB News/Talk panel, "With a website, our radio stations now have our own TV station!" Since you can promote your website on-air free of charge, you now have an amazing ability to direct your sta-
tion's fans there, where you can provide them with visual details and information on the products and services of your station's advertisers! When you combine that with other interesting visuals and rele-
vant content like hot links to your advertisers' sites, isn't that poten-
tially worth additional budgets from your regular spot advertisers? Do you have a strategy for attracting Internet advertisers? News/Talk listeners are highly educated and dominate advertisers covered high income levels. They're primarily professionals and executives who work hard and spend ac-
tively. Targeting Internet advertisers who can be shown the value of fre-
quently repeated messages on your station that drive traffic to their web-
sites and build brand identity is yet another source of nontraditional rev-
ence for your station in the new medium.

Can webcasting improve at-work listening? The jury is still out on this one, but it is an indispensable fact that at-work listening has long been critical to achieving ratings suc-
cess. Generally speaking, News/Talk stations fare poorly in this area. Some may argue that it's product-related, but many will say it is poor signal reception, since AM stations domi-
nate the format. Could you grow your 9.5 AQH if listeners could hear your Talk station static free? It's certainly worth some thought and discussion.

Arbitron To Commence Internet Audio Surveys

Concurrent with the release of an Internet listening re-
port, Arbitron announced that it will release a survey of Internet listening in conjunction with RadioWave.com. For those of you who are already broadcasting your News/Talk station's programming over the Internet, this report will mark the first time any mea-
surement of online listening has been attempted by the ratings company. Using proprietary technology developed by RadioWave.com, Arbitron's report will measure over 300 audio stations and cover online listening dur-
ing the period July through September 1998.

According to information provided to R&R by Arbitron VP Communications Thom Morasky, the printed report will contain ratings data on individual sta-
tions as well as on the measured group as a whole. Individual stations will be sorted by market, format, and call letters. Some of the other key features you'll find in the report include:

- A top 10 list for all stations being measured
- A top 10 list for stations within a specific format
- Listening trends broken out by daypart, weekpart, and months
- Come listenership for 300+ Internet audio stations that were measured

Contact your station's Arbitron representative for additional information.

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!"

Bob Grant

Paul Vandenburg of WROW, Albany, NY, says "Bob Grant is what talk radio is supposed to be... a solid, factually based and opinionated forum with interaction from listeners."

The Dolans

Lee Malcolm of WIRL, Peoria, believes "Our high end advertisers appreciate The Dolans' entertaining, credible environment. They really play in Peoria!"

For more information, contact Rich Wood or Ron Nadow at (212) 642-4533 or Skip Joekel in our western office at (719) 579-6676.

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Record Industry Forecast 2002

Veronis, Suhler report predicts music business will rebound from sluggish growth

Consumer spending on recorded music will increase at a compounded annual rate of 3.8% in terms of unit sales for the next five years, with the retail value of those purchases rising 5.5%. The rebound, researchers conducted by investment bank Veronis, Suhler & Associates has found.

In the 12th annual edition of its comprehensive “Communications Industry Forecast” — hands down the best overall media projection in the business — the company expects the recorded music industry to rank 15th among the 19 sectors it tracks. (Editor’s note: Veronis lumped woodworking, entertainment, and interactive entertainment, all filmed and unfilmed together into one industry. I’ve separated the data in order to provide a more comprehensive picture.)

From a macroeconomic standpoint, the CIF predicts continuing strong demand for music and entertainment into the millennium, led by consumer online and cable and pay TV services. That’s reflected in analysis of consumer usage over the next five years. The average American will spend 3368 hours using various media this year, with recorded music taking up 260 hours. Music spending is expected to increase 1.7% on average annually over the next five years vs. 0.2% for the entire industry. The media sectors where time usage will increase most are consumer online (69.5% annually), followed by video games (13.4%) and subscription video (7.8%).

Thank You, New Technology

When it comes to media consumption trends, the recorded music industry could get a kiss from the emergence of new technologies, according to the CIF. While total usage remains virtually static at 9.2 hours per day, Veronis says dollars and hours are shifting toward newer technologies. Commenting on the shift in a statement outlining the new CIF, Veronis, Suhler & Associates President John Suhler says, “The media that are gaining consumer hours are either relatively new technologies still penetrating new households each year — such as cable television, video games, and online services — or technologies that are being sold in new ways — like recorded music, which can now be downloaded on the Internet, and consumer books, in which online sales are making rapid inroads. Broadly speaking, media supported predominantly by consumer spending offers a higher degree of control — either through active participation or heightened selection — than media supported predominantly by advertisers.”

Greater Retail Strength; New Acts Still Selling

As for the recorded music industry, the CIF says the sector will benefit from a variety of changes. For one, it believes the inventory adjustment process at the retail level is virtually complete.

Another vital stat: Consumers continue to shell out money for new artists. The CIF says last year’s decline in unit sales was mostly due to a falloff at record clubs and mail order operations, whose share of sales declined from 17.2% in 1996 to 14.3% in 1997. Conversely, traditional retailers racked up sales gains of 6.6% last year, a trend that should continue in the years ahead. And while the CIF doesn’t address it, the specialty markets are poised for a comeback courtesy of the increased efforts on behalf of the major labels, which are now aggressively marketing “best of” compilations.

Lastly, the CIF remains bullish on the future of the Internet as a sales generator. “The rejuvenation of singles sales may reflect the beginning of a new trend in music delivery. The ability of individuals to download their own music over the Internet will enhance this trend. Accordingly, we expect singles to grow faster than albums over the forecast period.”

In the end, Veronis argues that the communications industry is enviably poised to weather any economic storms on the horizon, most notably the threat of recession, given the economic turmoil in Asia, Russia, and Latin America. Why? For one, it notes the recession of the early ’90s was “triggered by an outside event, the second oil embargo of 1979. Even then, advertising grew at a healthy 4.9% in real terms.”

The recession in the early ’90s was “spurred by an economy-wide [corporate] restructuring that stemmed from a weak corporate profit structure.” Veronis foresees the communications industry following the pattern of the ’80s recession, with media spending outpacing the overall economy.

### CONSUMED SPENDING ($ per person per year)

<table>
<thead>
<tr>
<th>Category</th>
<th>1997</th>
<th>2002</th>
<th>% chg.*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total TV</td>
<td>154.70</td>
<td>240.49</td>
<td>9.2</td>
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<tr>
<td>Home Video</td>
<td>76.25</td>
<td>98.34</td>
<td>2.2</td>
</tr>
<tr>
<td>Books</td>
<td>78.03</td>
<td>94.94</td>
<td>4.0</td>
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<tr>
<td>Recorded Music</td>
<td>55.42</td>
<td>69.89</td>
<td>4.4</td>
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<tr>
<td>Newspapers</td>
<td>50.90</td>
<td>55.65</td>
<td>1.8</td>
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<tr>
<td>Consumer Magazines</td>
<td>25.52</td>
<td>52.79</td>
<td>15.7</td>
</tr>
<tr>
<td>Magazines</td>
<td>37.61</td>
<td>42.81</td>
<td>1.6</td>
</tr>
<tr>
<td>Video Games</td>
<td>28.83</td>
<td>33.60</td>
<td>1.3</td>
</tr>
<tr>
<td>Radio</td>
<td>16.42</td>
<td>20.54</td>
<td>2.4</td>
</tr>
<tr>
<td>Total</td>
<td>523.69</td>
<td>707.55</td>
<td>1.7</td>
</tr>
</tbody>
</table>

Source: Veronis, Suhler & Associates; Winklevsky Gruen Associates; Recording Industry Association of America

### RECORDED MUSIC EXPENDITURES (in millions of $)

<table>
<thead>
<tr>
<th>Category</th>
<th>1997</th>
<th>2002</th>
<th>% chg.*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singles CDs</td>
<td>272.7</td>
<td>336.0</td>
<td>7.5</td>
</tr>
<tr>
<td>Cassettes</td>
<td>133.5</td>
<td>128.0</td>
<td>0.5</td>
</tr>
<tr>
<td>Vinyl</td>
<td>35.6</td>
<td>33.6</td>
<td>6.0</td>
</tr>
<tr>
<td>Albums CDs</td>
<td>991.1</td>
<td>10,467</td>
<td>14.2</td>
</tr>
<tr>
<td>Cassettes</td>
<td>1522.7</td>
<td>1106.3</td>
<td>45.0</td>
</tr>
<tr>
<td>Vinyl</td>
<td>33.3</td>
<td>26.8</td>
<td>49.8</td>
</tr>
<tr>
<td>Music Video</td>
<td>323.9</td>
<td>340.0</td>
<td>4.5</td>
</tr>
<tr>
<td>Total</td>
<td>12,236</td>
<td>12,448</td>
<td>1.7</td>
</tr>
</tbody>
</table>

Source: Veronis, Suhler & Associates; Winklevsky Gruen Associates; Recording Industry Association of America

### Source:
Veronis, Suhler & Associates; Winklevsky Gruen Associates; Recording Industry Association of America
Big Reaction At CHR For Universal's Emilia

Even this late in the year, hits from new acts can surface. That's certainly the case with Universal Records singer Emilia, whose debut U.S. single, "Big, Big World," has already found a few big, big supporters at CHR/Pop nearly a month before the label goes for adds. Stations spinning the song include WXKS/Boston; KBKS/Seattle WKRQ/Cincinnati WPXJ/Rochester, NY; and WERK/Portsmouth, New Hampshire. In addition, there will be a couple of weeks leads says, "You want to strike while the iron's hot. Besides, what better way to end the year for us and the artist than with a hit? But more than that, there is always more room [at radio] for hit records." Universal also targeted major-market stations to lead the charge. With those on board, smaller-market outlets are sure to follow.

As for radio, WXKS PD John Ivey says that, in addition to simply being a hit, "Big, Big World" is coming along at the right time. "It sounds like a great pop record. A lot of the things that are working now musically are in the same vein—that pop-rock sound, with bands like Matchbox 20, the Goo Goo Dolls, the Dave Matthews Band, and Third Eye Blind. "This is a true pop record. We don't want the station to be too one-dimensional, so the timing's right for us to go on it sooner rather than later. Certain ones you have to work on, but this is the kind of record we've learned how to get a feel for and that we believe will work for us."

Even though radio is supporting the song, Universal plans to wait until the new year to bring Emilia out for promo visits and radio shows. For one thing, she's already been deluged with requests for appearances in Sweden and Europe. Also, most holiday shows in the U.S. are already booked.

Emilia's album, Big, Big World, hits retail on December 8.

Web Retail Battle Rages On

The online music retail wars heated up again this week with the launch on November 9 and November 10 of CD Universe's custom music site CustomDisc.com and Trans World Entertainment's web-shop TWEB.com, respectively. CD Universe is offering customers the opportunity to create custom-made recordings from its library of over 175,000 songs, including some 3500 chart hits. CD Universe is pricing the service at $15.99 (plus shipping) for a disc holding up to 70 minutes of music. Meanwhile, Trans World, which operates 350 specialty music and video stores, is selling around 300,000 music titles. The retailer is also offering studio concerts and chats with artists on its site. One upcoming event is a chat with members of the rock group Rush, who will celebrate their 25th year with the release of the live album Different Stages.

60's/70's Rock Bands Reunite

Long live rock! Some of the 60's and 70's most visible rock bands—including the Jefferson Airplane, the Monkees, the Young Rascals, the Spencer Davis Group, and Iron Butterfly—are reuniting for a five-month, 50-date tour beginning May 1999. Tour dates are expected to be released in mid-December. Goldstar Entertainment Media is producing the event and plans to air a pay-per-view concert later next year.

In the studio MCA Records hip-hop act The Roots has completed its new album, Things Fall Apart, which will hit retail on February 23, 1999 ... Kula Shaker is putting finishing touches to its second album, Peasants, Pigs And Astronauts, which is slated to be released in early 1999 ... Ani DiFranco is said to be thieidose to completing her next album, which could hit retail in late January-early February ... SoCal hard-rock band Pennywise are booked up through Los Angeles working on their fifth Epitaph Records album, set for release next March.

This 'n' that: Capitol Records is marking the 30th anniversary of the release of the Beatles' "White Album" by issuing a one-time-only limited-edition CD on November 30. Only 500,000 copies will be made available ... MCA will release a five-song CD from Semisonic on November 17 that includes the band's current single, "Singin' In My Sleep," and four unreleased b-sides. The disc features covers of Prince's "Erotic City," the Hollies' "The Air That I Breathe," and a demo version of the hit song "Closing Time" ... Pete Townsend plans to contribute reworked material from his Who's never-completed concept album, Lifehouse, for UK pubcaster BBC's '99 season special on broadcasting ... Sire Records will release a six-CD boxed set of early Fleetwood Mac songs. The package, which features demos and unreleased material, is expected to be in stores next March ... New York Yankee slugger Darryl Strawberry, brother Michael, and sister Michelle have formed a new label called Strawberry Entertainment Group. The label's first signing is urban trio Mas-K 1 ... Rapper Kurupt has signed Los Angeles rhyme-slash Baby S to his Antara/A&M imprint.
Curb Records salutes CMA on its 40th Anniversary and thanks our artists and country radio for 100 No. 1 Records

Marie Osmond
The Osmonds

Bellamy Brothers

T. G. Sheppard

Exile

Debby Boone

The Mike Curb Congregation

Hank Williams Jr.
Desert Rose Band

Ray Stevens
Trini Triggs
Sawyer Brown
Junior Brown

All For The Love Of Sunshine
Hank Williams Jr.

The Mike Curb Congregation
All My, Rowdy, Friends Are Coming Over Tonight
Hank Williams Jr.

All These Years
Sawyer Brown

Are You On The Road To Loving Me Again
Debby Boone

Blue
LeAnn Rimes

Born To Boogie
Hank Williams Jr.

Can't Be Really Gone
T.G. Sheppard

Change Of Heart
Judd

Crazy From The Heart
Bellamy Brothers

Cry Myself To Sleep
Judd

Dancin' Cowboys
Bellamy Brothers

Devil In The Battle
T.G. Sheppard

Dirt Road
Sawyer Brown

Dixie On My Mind
Hank Williams Jr.

Do You Love As Good As You Look
Bellamy Brothers

Do You Want To Go To Heaven
T.G. Sheppard

Don't Take The Girl
Tim McGraw

Everywhere
Tim McGraw

Faking Love
T.G. Sheppard & Karen Brooks

Feelin' That Feelin'
Bellamy Brothers

Finally
T.G. Sheppard

For All The Wrong Reasons
Bellamy Brothers

Girls Night Out
Judd

Grandpa
Judd

Have Mercy
Judd

Heads Carolina, Tails California
Jo Dee Messina

He's Back And I'm Blue
Desert Rose Band

Honky Tonkin'
Hank Williams Jr.

How Do I Live
LeAnn Rimes

I Ain't Never
Mel Tillis

I Feel Like Loving You Again
T.G. Sheppard

I Know Where I'm Goin'
Judd

I Like It I Love It
Tim McGraw

I Loved Them Every One
T.G. Sheppard

I Need More Of You
Bellamy Brothers

I Saw The Light
Wynonna

I Still Believe In You
Desert Rose Band

If I Never Stopped Loving You
David Krash

If I Said You Had A Beautiful Body Would You Hold It Against Me
Bellamy Brothers

I'll Be Coming Back For More
T.G. Sheppard

I'm Alright
Jo Dee Messina

I'm For Love
Hank Williams Jr.

I'm Leavin' It All Up To You
Donny & Marie Osmond

It's Your Love
Tim McGraw

Just To See You Smile
Tim McGraw

Kids Of The Baby Boom
Bellamy Brothers

Last Cheater's Waltz
T.G. Sheppard

Let Me Tell You About Love
Judd

Let Your Love Flow
Bellamy Brothers

Lie To You For Your Love
Bellamy Brothers

Love Is Alive
Judd

Mama He's Crazy
Judd

Make Your Baby's Got The Blues
Judd

Meet Me In Montana
Marie Osmond & Dan Seals

Mind Your Own Business
Hank Williams Jr.

Misbehavin'
Hank Williams Jr.

Morning Side Of The Mountain
Danny & Marie Osmond

My Strongest Weakness
Wynonna

No One Else On Earth
Wynonna

Not A Moment Too Soon
Tim McGraw

Not On Your Love
Jeff Carson

One Of These Days
Tim McGraw

One Step Forward
Desert Rose Band

One Way Ticket
LeAnn Rimes

Only Love
Wynonna

Only One You
Wynonna

Paper Roses
Marie Osmond

Party Time
T.G. Sheppard

Redneck Girl
Bellamy Brothers

Rockin' With The Rhythm Of The Rain
Judd

She Is His Only Need
Wynonna

She Never Let's Go To Her Heart
Tim McGraw

Slow Burn
T.G. Sheppard

Small Town Saturday Night
Hal Ketchum

Some Girls Do
Sawyer Brown

Somewhere Down The Line
T.G. Sheppard

Step That Step
Sawyer Brown

Strong Heart
T.G. Sheppard

Sugar Daddy
Bellamy Brothers

Summer Wind
Texas Women

T.G. Sheppard & Marie Osmond

This Time
Sawyer Brown

Tell Me Why
Wynonna

To Be Loved By You
Wynonna

Too Much Is Not Enough
Bellamy Brothers & Forrester Sisters

Treat Her Right
Sawyer Brown

Tryin' To Beat The Morning Home
T.G. Sheppard

Turn It Loose
Judd

Unchained Melody
LeAnn Rimes

War Is Hell
T.G. Sheppard

When I'm Away From You
Bellamy Brothers

Where The Green Grass Grows
Tim McGraw

Whiskey Bent & Hell Bound
Hank Williams Jr.

Why Do Me
Judd

You Have The Right To Remain Silent
Perfect Stranger
You Light Up My Life
Debby Boone

You've Still New To Me
Marie Osmond & Paul Davis

Your Love
Judd

LeAnn Rimes

Tim McGraw

Jo Dee Messina

David Kersh

Jeff Carson

Wynonna

Hal Ketchum

Lyle Lovett

www.americanradiohistory.com
COUNTRY MUSIC ASSOCIATION CARRIES NASHVILLE’S MESSAGE TO THE WORLD

It was just over 40 years ago that a quartet of music industry stalwarts outlined for members of the founding Country Music Disc Jockey Association plans for an organization that would continue the CMDJA’s noble cause of championing to the masses the music they all loved. Publishers Wesley Rose and Jack Stapp, agent Hubert Long, and Opry Manager Dee Kilpatrick unveiled their vision of an organization that would continue the CMDJA’s goals and take them to a level no other organization promoting a musical genre had done previously—or has done since.

As Len Ellis—CMA cardholder No. 1 and six-year member of the CMDJA—notes, the DJs knew they couldn’t sustain their organization. They lacked the money and clout needed to make a genuine difference. “We thought the CMA would be good, because the people behind it were people who could open doors to other people with money who could help us. They could bring in ASCAP and BMI and artists and writers and radio stations and people who could do something. We could see the only way to get things done was to get in with them.”

Ellis also recalls that, at the time, fear was also a strong impetus to support the new CMA. “We were all afraid of rock ‘n’ roll. We didn’t know what was going to happen, but we were afraid it would kill country. That fear was the adhesive force that held us together in the beginning.”

Despite some grumbling, the DJs accepted the new CMA because they knew it was the best thing for the music and format. Putting personal issues aside, the interests of country music superseded their individual agendas. That spirit has guided the CMA ever since. Since its inception, the CMA board of directors has comprised industry leaders who remove their corporate hats at the door to work for the betterment of country music and the industry.

The CMA has grown to thousands of members representing every aspect of the country business. It has spawned the annual CMA Awards telecast, Fan Fair, the Country Music Hall of Fame and Museum, and countless other activities that foster and promote the genre.

The CMA has lobbied Congress, pitched Madison Avenue, and wooed talent buyers at SRO, all in the name of country. With that in mind, we salute those who have worked at the CMA over the last 40 years and the countless people who have volunteered their time and offered their expertise either serving on the board of directors or on the many committees and task forces operated under the auspices of the CMA. We also salute all CMA members, past and present, who sustain the organization with their dues and support. Without any of you, there’s no way country would be what it is today.

As for this special, R&R’s Nashville office would like to thank Jo Walker-Meador, Ed Benson, Jeff Green, Irving Waugh, Len Ellis, and Jack Greene, who provided their time and insights during our interviews. Thanks to Cyndi Hoetzel for her editorial contributions. And special thanks to those who offered their assistance in collecting artwork and clarifying some of the finer points of the CMA’s history: Mandy Wilson and David Bower (CMA), Ronnie Pugh (Country Music Foundation), Judy Mizell (Grand Ole Opry), and Joe Talbot. A tip of the R&R/Nashville hat to our Los Angeles staff, including Richard Lange, Margo Ravel, Tim Kummerow and Gary van der Stuhr.

HOW LEN ELLIS GOT CMA CARD NO. 1

This is the story of how WLJE/Vallparaiso, IN owner Len Ellis became the CMA’s first card-carrying member. The irony of the situation is that he had absolutely nothing to do with it. In fact, if he could have gotten his 10 bucks back, he probably wouldn’t have joined the CMA at all on that fateful day in November 1958. It all began during a meeting of the Country Music Disc Jockey Association in Nashville. Country radio legend Connie B. Gay and Nashville music industry execs (whom you will read about later) were explaining to the DJs how the CMDJA had to fold and how its members should support a new organization being formed. That new organization—the CMA—was represented by two women who were setting up a table outside the hotel meeting room’s doors. They were hoping to sell CMA memberships to the DJs.

As fate would have it, there was a third woman in that vestibule—Len’s wife, Bea. When she learned what was going on, she figured Len, who had joined the CMDJA in 1952, would certainly want to be part of this new, upstart organization. So, she signed him up. Len initially wasn’t too thrilled with Bea’s purchase. Picking up the story, he says, “I asked her, ‘What the hell did you do that for? The CMDJA didn’t fold—what makes you think the CMA’s gonna do any better?’ She said she thought I’d get in sooner or later, and she just wanted to take care of it for me. So I just said, ‘OK, forget about it,’ and we left, figuring I’d just blown another $10.”
‘It Was An Exciting Time’

JO WALKER-MEADOR REFLECTS ON THREE DECADES WITH THE CMA

BY CYNDI HOELZLE

To look around her home, there are few signs of the 33 years Jo Walker-Meador spent at the helm of the Country Music Association. But tucked on a shelf next to three framed photos (of herself with Roy Rogers, Roy Acuff, and President and Mrs. George Bush) is her CMA award, commemorating her 1995 induction into the Country Music Hall of Fame. Like Walker-Meador herself, the display is modest, yet impressive.

In 1958, Walker-Meador was hired as the CMA’s first employee at a salary of $375 a month. Four years later, she was named Exec. Director of the organization, a title she held for nearly 30 years before retiring in 1991. As the CMA gets ready to celebrate its 40th anniversary, the women who guided the organization through much of its growth reflects on the early days and the current state of the country music industry.

CMA’s Conception

The idea of a trade organization to promote country music was first proposed in 1958. It was the year of Barbie, the hula hoop, and Elvis’ induction into the Army. It was also a year when country music was losing its market share to rock ‘n roll and the advent of Top 40 radio. Out of 5000 radio stations, only 81 were broadcasting country music full-time.

That summer, several industry leaders were gathered in Miami for a concert to benefit the Country Music Disc Jockey Association, a sincere but unorganized group that was about to fold due to lack of funds. Publishers Wesley Rose and Jack Stupp, booking agent Hubert Long, and Opry manager Dee Kilpatrick decided to pick up the ball and start an organization to support country music as a whole.

“These were men whose livelihoods depended solely on the success of country music,” says Walker-Meador. “They felt like they needed to have an organization that encompassed all facets of the industry.” At the DJ Convention that November, the newly formed CMA signed up about 220 members, a few of which were lifetime members. The original yearly dues were $10, and lifetime was $100.

Founding members soon realized that dues alone could not support the organization. “The plan was to finance the CMA by doing benefit shows, with the artists performing for free and paying their own expenses. But it didn’t take long to see that it was not fair to rely on the artists to support the whole thing.”

We organized memberships in the summer of 1959, but by early 1960, our finances were in pretty bad shape, and we didn’t really know where the next money was coming from.”

Creative Financing

With less than $700 in the bank, the founding members held an urgent meeting in February of 1960. “We had an enthusiastic president, Connie B. Gay, and he started the meeting on a very positive note, saying that any new country stations there were,” recalls Walker-Meador. “Producer and RCA record exec Steve Sholes got up and said that country record sales were picking up. It was a lot of hype, but they knew that if we didn’t get positive, the CMA wouldn’t last. Finally, someone piped up and said, ‘Well, that’s all well and good, but where are we going to get the money?’”

Don Nelson of Capitol Records offered to renew his company’s organizational dues almost a year early, and other board members pledged to do the same. At $1000 per company, the good-faith measure bailed the CMA out temporarily. “From that point on, we never looked back. But it was still a struggle. We were doing whatever we could, but the resources were slim.”

Their fortune changed in 1963, when two California telemarketers, Martin and Doris Gilbert, approached the organization with an idea for a compilation album. The CMA saw a great opportunity and picked 25 catalog songs, asking the record companies, publishers, songwriters, and artists to donate their rights to the collection. They titled the collection The Country Hall Of Fame, Volume One and delivered it to their California partners with one stipulation: In addition to the telemarketing campaign, they insisted they buy radio spots. The Gibberts were to pay the CMA $12 cents a copy for the first 500,000 copies, and 6 cents after that.

“Dick Shofield, of KFOX/Long Beach, went to them and said, ‘How about paying the CMA another nickel for anything over 500,000 copies?’”

Walker-Meador: “I don’t think Gilbert thought he was going to sell more than that, so he agreed. We ended up selling a million and a half.” The next year, they put together Volume II, which went gold. The sales from those albums gave the CMA the finances to finally do the things we knew needed to be done.”

Workin’ On A Building

The influx of cash allowed the CMA to begin work on several projects, including a building for the Country Music Hall of Fame. They had established the Hall of Fame in 1961, inducting Jimmie Rodgers, Fred Rose, and Hank Williams, but their plaques were being housed in the Tennessee State Museum.

Deciding to pattern the Country Music Hall of Fame after the Baseball Hall of Fame, the board sent Vaughn Horton and Steve Sholes to Cooperstown to get ideas. Work began on the building in 1966, and it opened to the public in April of 1967. The first museum dedicated to a form of music, the Country Music Hall of Fame remains the epitome of music museums. In fact, when the creators of Cleveland’s Rock ’n Roll Hall of Fame were designing their museum, they didn’t go to Cooperstown for input, they traveled to Nashville.

Persuasive Measures

In the early ’60s, the CMA’s biggest challenge was convincing advertisers — and broadcasters — to take a chance on country music. “With the advent of rock ‘n’ roll, stations were beginning to drop country
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**Already Playing On These Great Stations:**

KYCY, KFRG, KMLE, KUPL, WUBE, KFKF, KBEQ, WSIX, WROO, KSSN

**DOLLYWOOD**

We Believe!
music. Don Nelson and KSON/San Diego owner Dan McKinnon volunteered their time to visit stations whose ratings were down and convince them to switch to Country. They would work with them, showing them how to program and successfully sell country music.

Then, as now, the CMA ran into misconceptions about the audience makeup for country music. In the mid-60s, the organization marketed presentations in New York, Chicago, Detroit, and L.A. to educate advertisers. "People had an image of country listeners as poor and uneducated. It took a long time to break down those barriers. It's still the same fight, it's just not quite as difficult," Walker-Meador continues. Fortunately, thanks primarily to the awards show, the CMA now has the finances to get in there with the big boys.

At this February's board meeting, the CMA had a reception at the Beverly Hills Hotel. Back in my early days, we couldn't have paid for one room at the Beverly Hills Hotel!

The Awards Show

Perhaps the Country Music Association's biggest legacy is the annual awards show, which began in 1962 and was broadcast a year later, becoming the first music awards special to be carried on network television. "We had talked about doing an awards show off and on, and it was always tuned down," Walker-Meador recalls. "Board members were afraid that giving awards would make one person unemployable."

"At the time, Billboard, Cashbox, and Record World were all giving awards, which they handed out at the November convention. Billboard publisher Hal Cook, who was chairman of the board in 1966, felt it would be more meaningful if the awards came from the industry and proposed that the CMA give awards instead of the trades. The magazines were reluctant to give up their awards, but once the CMA Awards got established, I think they were glad not to have to fight it anymore."

In 1968, Irving Waugh and Jack Stapp went to New York to try to sell the show to the networks. "Waugh had been national sales manager for WSM before he became president, so he was accustomed to selling. And Stapp was friends with Dan Seymour at the J. Walter Thompson advertising agency," says Walker-Meador. "Mr. Seymour was receptive, but he said, 'The only way that we can get it on is if your organization would have Roy Rogers and Dale Evans as the hosts.' NBC had already committed to doing a special with Roy and Dale from the Texas State Fair and told Waugh and Stapp that if the CMA would use them as hosts, they would broadcast the show as part of The Kraft Music Hall series.

"The first few years, the contract called for us to use artists from their 'A' list, who were usually actors and not in the country music world. I wasn't very happy about it, but at least we were on television," says Walker-Meador. "The show was so successful that NBC soon learned to trust the instincts of the CMA's television committee. "After the first two years, they did away with the 'A' list and let us do it our way."

For the first five years, the show was broadcast as part of The Kraft Music Hall, but even when it earned its own one-hour slot, Kraft continued as the show's sole sponsor, an association that lasted nearly 20 years. Walker-Meador says she smiles when she looks at tapes of the early shows. "Of course, the show has become much more sophisticated. The technology is better, and we've had better facilities once we moved into the new Opry House. And country music itself gradually changed and became more sophisticated as well."

Worldwide Efforts

Walker-Meador has also seen tremendous growth and success in the annual Fan Fair, which was founded by the CMA and the Grand Ole Opry in 1972. Originally conceived to provide an outlet for fans, who were crowding in on the industry's November convention, the week-long event now draws 24,000 fans annually.

WSM president Irving Waugh and Hubert Long were the main forces behind Fan Fair and scheduled the first one for April 1972 to coincide with the opening of the Opryland theme park. The organization soon found that it was better to hold the event when school was out and moved it to June. Fan Fair remains a unique event in pop music. Nowhere else would you find the format's biggest stars spending hours signing, hugging, and posing — and returning the next year to do it all over again. "Fan Fair was such a good idea that I always knew it would be successful," says Walker-Meador.

Some Things Never Change

With her varied experiences as head of the CMA, Walker-Meador speaks with some of her earliest memories from the early days are the people — and the parties. "At the early conventions, the disc jockeys liked to pull shenanigans," she says with characteristic discretion. "Once, someone brought a tiger into the lobby of the Andrew Jackson Hotel, and one disc jockey rode a mule from Chattanooga to Nashville. "I've seen some of the wildest stuff gedown into the Andrew Jackson Hotel," laughs Joe Talbot, president of Talbot Music and a lifetime CMA member. "Rest assured that a good time was had by all."

The show that opened the convention was the Disc Jockey Convention, the Country Music Feature. The Grand Ole Opry birthday celebration was originally created by WSM to thank DJs for playing Opry members' records. The CMA soon partnered with WSM, and the celebration turned into a marathon event. "I remember one night when there were six events going on in different parts of town," says Walker-Meador. "United Artists had a show at the Municipal Auditorium, Warner Bros. had one at the Capital Club, SESAC had a band at Woodmemor Country Club, Jim Fogelson had a private party at his home in Brentwood, and Billy Sherrill threw a party at the City Club. As executive director of the CMA, I felt like I had to make an appearance everywhere, so I asked an intern from MTSU to drive my car and wait for me," she laughs. "I didn't have time to park and go in and work the room and get on to the next one. It was go go go for days and nights, but it was well worth it."

Perspective

Walker-Meador has seen many changes in country music and offers a sage perspective on the current state of the industry. "Country music is cyclical, and sometimes it gets to sounding too much the same," she says simply. "Usually when that happens, it flops back over. And I've found that even though there might be some drop-off from the peak, it never drops as low as it was before it started to rise."

Walker-Meador is confident that the industry will shake its current doldrums. "Country music will never go away. The songs are what we live, experiences that we've all had. In the mid-'80s, when things were looking bad, we hired a research firm in New York to conduct focus groups. One of the things they came back with was that country music lacked pizzazz, lacked glamour. We put that research into the hands of producers, managers, and labels, and they changed what they were producing. In 1986, labels began releasing fresh sounds, and things started picking back up."

The late '80s revival, with acts like Randy Travis, Steve Earle, Dwight Yoakam, the O'Kanes, and others, brought Nashville out of its Urban Cowboy malaise.

"Influences of different things always give country music a boost," Walker-Meador continues. "Look at the audience for the Dixie Chicks — it's great for country music. If you're successful, you have to change. You can't stay the same."

As the industry prepares to celebrate the 40th anniversary of the CMA, Walker-Meador is proud of the progress made. "We've come a long way. I would like for people to know where we came from and how all facets of the industry worked together for a common goal. The difference between today and 40 years ago is like night and day."

—Special thanks to Joe Talbot for his contributions to this article.
It's great to have The Tractors back... this record absolutely breaks the fan meters.

- Bob McKay/WKIS

"Shortenin' Bread"
on your desk now!

Already reacting in Miami, Oklahoma City, Portland and Baton Rouge... The Tractors are starting to roll!

Get on board The Tractors

www.americanradiohistory.com
To Celebrate 40 Great Years With The CMA
(to be continued)
A Walk Through Time With The CMA

A YEAR-BY-YEAR LOOK AT HISTORY BEING MADE

Country music has come a long way in four decades, and the CMA has been its strongest supporter. Glancing at just a small selection of highlights—a little trivia—you can tell the it's been a long road, try the fact.

1958: Country Music Association established with 37 lifetime and 169 annual members. Connie B. Gay elected President and Wesley Rose named Chairman.

1961: CMA’s anniversary celebration features performances by Honer & Jethro, the Jordanaires, Hank Thompson, and Wanda Jackson. CMA board approves establishment of the Country Music Hall of Fame.

1962: CMA presents “The Sound of Country Music,” an all-star country show at the New York City Sales Executives Club luncheon. The door prize is a Tennessee walking Horse. The event includes performances by Gene Autry, Tex Ritter, Don Gibson, Leon McAnuff, and Flatt & Scruggs.

1964: CMA proposes the Walkway of Stars for the Hall of Fame. Country artist Leroy Van Dyke makes a presentation on behalf of the CMA at the annual Advertising Age workshop in Chicago.

1966: CMA membership reaches a new high of 3,157 in May.

1967: The first annual CMA Awards show takes place in Nashville.

In response to requests by many country performers, the CMA develops a “CMA Code of Ethics” for use by performing artists.

1968: The second annual CMA Awards show becomes the first music awards ceremony to be telecast on a national television network.

1969: CMA marks its 15th anniversary by telecasting the Country Music Awards show on ABC. The CMA’s 15th birthday is celebrated in Nashville, Tennessee with a special ceremony featuring performances by Johnny Cash, Loretta Lynn, and Dolly Parton.

1970: The first CMA Awards show is held at the Grand Ole Opry’s 46th birthday celebration.

1972: The CMA distributes PSAs to promote Country Music Month.

1973: CMA Close-Up includes a story on how to spot bootleg tapes as part of the industry’s ongoing fight against tape piracy.

1974: CMA establishes the first Disc Jockey Awards.

1975: President Gerald Ford congratulates the CMA on its 17th anniversary by telegram. Country music’s roots are deep in the land and in the daily experiences of our people. In its simplicity, there is eloquence and appeal; and in its words and melodies, there is a wealth of sensibility and feeling.”

1976: CMA initiates the CMA Speakers Bureau, a network of individuals who take the country music story to civic, educational, and social organizations.

1977: CMA annual dues are $26. The International Show becomes a part of Fan Fair. CMA’s Arbitron study reveals country listeners as a growing and more dynamic consumer group.

1978: First radio simulcast of the CMA Awards show.

Artist manager Ken Kragen receives a lifetime membership for recruiting the CMA’s 3,500th member, Gene Golden.

1979: The CMA honors President Jimmy Carter with a special award for his continued support of country music. Willie Nelson and Charley Pride make the presentation.

1980: CMA Close-Up reports that country music is the second-largest-selling format, “led” behind rock, but ahead of pop, soul, and disco.

1981: Membership reaches 5,750. CMA establishes the Horizon Award.


A CMA radio survey reports that almost half of all radio stations in the U.S. play country music.

CMA and NARM launch annual point-of-purchase campaign to promote the CMA Awards.

1983: CMA begins presenting certificates to member composers for writing No. 1 songs.

1985: Music Video Award is established.

CMA launches the UK Album Chart, the first organized country chart outside the U.S.

1986: CMA sponsors the U.K.’s first joint label marketing campaign.

CMA Launches a series of marketing round tables in Charlotte, San Francisco, Chicago, Dallas, and Nashville.


CMA sponsors regional radio sales seminars in Atlanta, Cincinnati, Kansas City, and Los Angeles.

1988: Vocal Event Award is established. Launch of “CMA Lost Highway” tour to take country music to college campuses.

1989: CMA receives RIAA Cultural Award for its efforts to heighten awareness of country music worldwide, and for support of legislation for the protection of sound recordings.

CMA initiates its unique strategic marketing campaign targeting ad agency executives and corporate marketers with presentations about the selling power of country music.

1990: Ground is broken for the new CMA headquarters.

CMA starts the Project Literacy campaign under the guidance of songwriter Don Schlitz.

1991: President and Mrs. George Bush attend the CMA Awards show, becoming the first incumbent president to attend a music awards telecast.

CMA moves into new offices.

CMA Awards show is second only to the Oscars as the highest-rated network television special.

1992: Fan Fair sells out three months in advance.

CMA launches the “America’s Sold On Country” advertising campaign in Ad Week, Brand Week, and Advertising Age magazines.

1993: CMA marks its 35th anniversary with the CBS-TV special, A Country Music Celebration.

1995: Former CMA Exec. Director Jo Walker–Meadon is inducted into the Country Music Hall of Fame.

1996: CMA and Advertising Age present “Marketing With Country Music,” a three-day conference to familiarize corporate marketers and ad agency decision-makers with opportunities available with country music to meet brand marketing objectives.

The 30th annual CMA Awards show is the second highest-rated special of 212 aired in the 1990-91 television season, ranking only behind the Oscars.

1997: CMA debuts MINT (Music Industry & New Technologies), a one-day conference featuring top industry leaders who share their expertise on the Internet, websites, software technology, intellectual/copyright issues, and online transactions.

1998: CMA continues to tour the nation with “America’s Sold On Country,” a half-day entertainment and educational event targeting major advertising markets with information on the role country music can play in advertising campaigns.

The 32nd annual CMA Awards show wins the television ratings against competition from other networks’ season premieres.

The awards show is televed via—tape throughout the world.

On October 21, The CMA 40th Anniversary Celebration: Country Music’s Biggest Homecoming is taped at the Nashville Arena. The two-hour special airs November 28 on CBS-TV.
A Conversation With CMA Executive Director Ed Benson

Raising Awareness of Country Music and Overcoming Future Challenges Are Key Goals

Competition is going to grow, not diminish," says CMA Exec. Director Ed Benson. "We just have to be smarter."

"I tell my cohorts all the time, 'Something happened yesterday that makes your business different than it was the day before. The quicker you can find out what that is — and what it means to you — the better off you are. You have to be constantly looking for those things.'

Identifying those changes is a big part of Benson's job, but he's not alone in facing the challenge. "We have a wonderful asset in the CMA board," he points out. "The whole success of the CMA is largely predicated on the fact that these guys are willing to spend their time with the idea that it's going to benefit them in the long run. I don't think the founders knew in '58 really envisioned the scope of what might be accomplished by the CMA. They were fighting for survival."

The CMA has four major objectives: Serving as a proactive public relations voice for the industry, international development, corporate development and sponsorships, and strategic planning for the future.

As for Benson, he was born into the music industry. His grandfather founded John D. Benson Publishing, Nashville's first independent music publishing company, in 1902. Specializing in church music, the company moved into the gospel recording business during the 1990s and became one of the powerhouse labels of gospel and contemporary Christian music.

After serving as Sr. VP/Artist & Writer Relations for the Benson Company, he arrived at the CMA in August 1979 as the organization's ninth employee. He became the CMA's first Associate Exec. Director, working under founding Exec. Director Jo Walker-Meador. He assumed Walker-Meador's title when she retired in 1992. Benson says, "I had a chance to operate here and learn the history and the politics of the organization and know a lot of people in the industry well before I had to move into the chair as Exec. Director." He oversees the CMA's annual $12 million operating budget.

During a recent interview with R&R, Benson discusses the CMA's recent past and provides some insights into the business future of country music.

R&R: What was happening in the broad picture of country music when you arrived at the CMA in 1979?

EB: I came on right in the midst of the Urban Cowboy boom. It was one of those growth surges national attention was being given to the crossover appeal we were getting. We were having a succession of gold and platinum records. It was also a time when the number of Country stations tripled, from 75 to about 80. It was a very active period for the industry.

R&R: Then the Urban Cowboy boom was over.

EB: About the time I got my feet on the ground and got settled in, we played out of that. We went along until the mid-'80s before Randy Travis came along as the first country artist to have a debut album go platinum. That, along with the Huddles and Ricky Van Shelton and Ricky Skaggs, paved the way for the New Traditionalist movement. That was the thing that turned country music back around. Then, in the '80s, there were a lot of new artists coming along. By the time country radio started to adopt a few of them, it set the stage for the famous '88-'89 start of this music's recent growth surge, which was the largest in the history of country music.

R&R: When you became Exec. Director in '92, what was the mission as you and the CMA board saw it?

EB: Since '88, we had adopted Radio Strategic Planning exercises with the board. At the time Jo retired, the business was growing so fast, it was a very good time. All sorts of artists were having gold and platinum sales. It was one of those periods when some people probably succeeded in spite of themselves. It was an easy time for people to be happy with the business.

Our role was to take those good times and capitalize on driving home the message about the scope and quality of the dynamic of the country audience to the advertising community and corporate America. We were also expanding and committing more resources to our international development efforts. The idea was that while things were going great here, it was a good time for us to drive our message home and try to establish some new headbands.

The first and longest-standing mission is proactive public relations for the industry. That's been going on since the CMA was formed in '58. That involves a host of activities, including Fan Fair and the awards show. It involves functioning as a media clearinghouse for people who are doing stories about the industry. There really wasn't anyone else to talk about the success of country music as it was growing throughout the '60s and '70s. It was the initiative of the CMA to establish some measurements by which country music could be quantified.

In '82, we became the first American music organization to open an office outside the U.S. There are a lot of firsts in the history of the CMA. It was the first organization ever formed to promote a type of music. The first music hall of fame was the Country Music Hall of Fame, established by the CMA.

R&R: Just as the CMA walked the industry through the growth surge, what are you doing now to help people come to grips with the current changes?

EB: That brings us to the Strategic Evaluation process. Two years ago, we said, 'We're suddenly living in a much more rapidly changing dynamic in this business than we've ever seen before.' We began to focus the attention of our board — which is 62 or 63 of the industry's top decision-makers — on concentrating on issues that are facing the committee. The Strategic Evaluation Committee's job is to identify those issues, prioritize them for discussion, and get the resources people together to provide presentations. We've been talking about the key issues the industry is facing. A lot of these issues are things the CMA can't do anything about. We knew that, but what we also knew was that having top industry leaders discussing the issues would provide a wonderful way of giving people a better understanding of the issues in making the decisions they make from day to day.

We've covered all sorts of issues in those forums. We've looked at the consolidation of radio and the impact of e-commerce. The effort continues, because, going into 2010, we're looking at our Millennium Project, which will help us determine what we can do to help lead the industry into a growth period over the next three to five years.

Some of the growth in country music is cyclical. I've been through two cycles now. We're trying to use the knowledge we have to get things growing and going. Today's times are far different than coming out of the Urban Cowboy boom and trying to get another growth period started. We're hoping to focus and frame an industry-wide initiative to elevate the market share of country music over the next three to five years. It's never been done. If an

Continued on Page 45
Alan Sledge, PD, US99/Chicago
"It looks like you, 'Atlantic,' have an act here. I like the single!"

Trish Biando, MD, US99/Chicago
"South Sixty Five seals a void that's long been missing in our format. P.S. Are they single?"

JD Cannon, MD, WFMS/Indianapolis
"I have liked 'Random Act of Senseless Kindness' since I heard it on The Baker & Myers project. This is a hit single and South Sixty Five has the opportunity to be a huge act as we begin to approach the year 2000."

Jim Akers, PD, WMJCLong Island
"It sounded great on the radio…"

Suzanne Alexander, MD, WMJCLong Island
"...yeah, they're going to bring in that younger demo that we've been searching for. It's a feel good record and it gave me goosebumps."

Darlene Dixon, PD, WLWII/Montgomery
"Great new song, just what we need on the radio."

Ted Cramer, PD, WDAF/Kansas City, KS
"Refreshing, filling a void in country radio today."

Bill Young, PD, WKKTI/Charlotte
"Strong song, positive message. Let your audience hear it."

Holly Hart, MD, WGTI/Myrtle Beach
"Great harmonies with such a positive message."

Rick Brooks, PD, WOGK/Gainesville
"I love it! I am really impressed with this group."

Tom Jordon, PD, KBUL/Reno
"Another new wave of country will emerge in '99 with South Sixty Five leading the pack. Awesome tune!"

Mike Kennedy, PD, KBEQ/Kansas City, MO
"This is a group that provides excitement, something we desperately need today!"

Brian Cleary, PD, WMTZ/Johnstown
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A Conversation With CMA Executive Director Ed Benson

Continued from Page 42

organization like the CMA can’t be in a leadership role, then there really isn’t any need for the organization to be around. I’m very fortunate, because I have group of visionary and change-oriented volunteer leaders. Some trade organizations have old-boy boards that are about to retire, and they’re happy with the status quo. We know we want to embrace change.

R&R: Port of embracing change involves embracing cyberspace. When the MINT (Music Industry & New Technologies) Conference was initiated two years ago, it proved to be a real eye-opener for many people in Nashville.

EB: Indeed. In fact, we think it’s the one that will eventually come in and replace the SRO Conference. (Usually taking place the week following the CMA Awards, SRO is aimed at the country music touring industry.) Doing business in the live touring area changed so much during the last three to five years, the SRO convention just seemed inappropriate for the way business is being done.

R&R: So SRO is now off the CMA schedule?

EB: It’s in hiatus right now. It may come back again if the business scenario demands it. Right now, that’s not the case. The MINT conference is where the future is going to be: That’s one of the most exciting growth areas for us — cyberspace and e-commerce. It will give us a chance for people on a worldwide basis to be exposed to the music. It not only complements our domestic marketing efforts for music sales, but it also has the potential for an impact on the global population.

R&R: You’ve had some heavy hitters from the world of cyberspace participate in the seminar.

EB: We wanted to establish the best new technologies conference being done in this town. We’re hoping it will be considered one of the best in the nation in the years to come. The first two years have focused on new technologies and how they apply to country music, but it’s a new area, and what applies to us, applies to other types of music.

The most interesting part of this job right now is helping the industry begin to get a grip on the rapidly changing dynamic in which we do business. We’re facing the most challenging time ever. Country music has long outgrown a lot of the perceptions we used to grapple with. It’s now considered a major part of mainstream American entertainment, but how do you take it to another level globally? It’s beyond entertainment. It’s all part of leisure-time activities. Today, people have many more choices for a lot less leisure time. We think that e-commerce on the Internet is going to be a wonderful new exposure vehicle, but how do you get people to find you among the hundreds of thousands of choices they can click on? As the technology improves, your PC becomes like a soundpost in a record store. The big advantage music has in that area is that it’s one of the few things that can be both sold and delivered to your home through the Net.

R&R: A lot of people are already ordering music through the Internet.

EB: The biggest thing that happened in our business in the last year was when Amazon.com decided to start selling music. They have a much bigger customer base than anybody because of the success in the book business. With all of that, you’re making a transaction electronically, but you have to wait for the UPS guy to get there. When broadband-in-home high-speed com- munication becomes more pervasive and we get past the intellectual property issues, you can just download it at home. Digital encoding — electronic watermarking — ultimately represents the best copyright protection we’ve ever had. Once that’s inherent in the product and digitally created, it can’t be removed. Any other medium anybody goes and buys, they’ve always been able to make a copy for a friend. We’ll be better protected — eventually — than we’ve ever been.

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International markets were always a major focus of the CMA, even before it opened its first overseas office in London in 1982. When the decision was made to increase its international efforts, the organization turned to industry veteran Jeff Green.

Since 1993, Green has headed the CMA's International Department. Green's extensive resume includes a six-year stint at R&R — where he served as AC Editor and Managing Editor in the Los Angeles office — and, more recently, a stretch as Associate Publisher/Editor-In-Chief at Music & Media in Amsterdam.

Green is based in the CMA's Nashville headquarters, although he remains a frequent flyer as he works with the CMA's four overseas offices in Germany, Australia, the Netherlands, and the UK. The London office serves as the home base for International Operations Manager Bobbi Boyce and UK/Ireland Director David Bower. Other CMA international reps include Jan Garich (responsible for Germany, Switzerland, and Austria), Karen Holt (overseeing the Benelux and Scandinavia), and Trevor Smith (supervising the CMA's activities in Australia).

In a recent interview with his former employer, Green explains how the international pieces fit into the country music equation.

R&R: Historically, what have been the major international markets for country music?

Jeff Green: The UK and Ireland have always had strong interest. There have been major festivals, some run better than others. Japan, interestingly, has always had an affinity for country music, dating back to the reconstruction following World War II, when American troops brought the music with them as they rebuilt. There's always been a very strong indigenous country music scene in Australia — not so much on a mass-appeal level until recently, but they've had a very strong level of local country. There's always been pockets of interest from South Africa, Brazil, and Germany.

R&R: During the early 1960s, the hit Jim Reeves became one of the first country acts to gain a sizable following overseas. How did he accomplish this?

JG: I think it was because he toured internationally. In Africa, there are some people who still aren't even aware that he's no longer with us. Artists like Don Williams, Kenny Rogers, Emmylou Harris, Willie Nelson, Boxcar Willie, George Hamilton IV, and Charley Pride invested a considerable amount of time internationally. They were our trailblazers who went around the world, turning people on to this music. To this day, many of those artists are more than viable. They have sellouts shows overseas.

International broadcasters have always played what American charts reflect, and it's the same way today. Faith Hill crossing from Country to AC to CHR, but guess what's happening? Capital Radio, the dominant CHR station in London, added Faith Hill long before the single was even scheduled to be released there.

R&R: When you came on board in '93, what was the mission?

JG: As much as trying to exploit repertoire and artistry, it was to help educate the Nashville community. Nashville wanted information. It wasn't like I had the answers. My job was to develop the information to furnish to the Nashville community so they would be aware of opportunities. What touring was out there? What was the state of radio? What magazines and journalists could be approached for coverage? What were the television opportunities? Could we get the awards show licensed in other countries to help leapfrog the time it takes to establish the artists? Who were the key players and proponents at the label level internationally? What were the key countries we should be focusing on? Basically, there was a strong hunger to know what was going on with this music and, specifically, which artists were viable internationally.

The guidance we've been given by the board and the International Committee was to identify which artists would really work. We're not trying to break country music by throwing that big flag overseas. That will come as artists individually happen. As the Mavericks and Trisha Yearwood and Shania Twain and LeAnn Rimes and Faith Hill — and now the Dixie Chicks — establish themselves outside North America, people will come to be aware that, "Hey, maybe this music isn't all about hay bales, hats, and holsters. Maybe we should give it another listen."

The board has given our department the green light to focus on individual artist development to help bring them along. In the States, we are sort of a general advocacy group. Internationally, we're able to roll up our sleeves and get more aggressive with individual artists as we're encouraged by managers and labels here.

R&R: What's the correlation between record sales and the international telecast of the CMA Awards show?

JG: We've completed a retail campaign in the UK with 1100 stores with CMA-generated point-of-sale materials. In the period immediately following, we saw sales increases of 20,000 just among the nominees and winners alone. Sales were up 250% among certain artists and 500% overall. The biggest Sunday of the year for country occurred the day after the awards aired on a Saturday night. There's no question that when people see the awards, they react positively to certain artists and buy out to buy records. Steve Warner's sales went unfold Dixie Chicks were up, I think, 250%.

R&R: What other internationals telecast this year's awards show?

JG: Japan is going to be airing it in January, but it's been telecast in Sweden, Holland, Switzerland, Norway, Finland, Denmark, Ireland, and the Middle East. We're working on deals for Germany, France, Morocco, and Poland right now. It will be out best year ever. We've also had the CMA Awards on radio in the UK, Luxembourg, Norway, Australia, and Holland. The international visibility is very important. It immediately shortens the time it takes for people to become aware of these artists.

We've also been increasingly successful in getting the awards on at a good time. It's not just enough to say, "We're on in the UK," All too often, music shows get buried in the middle of the night, months after they take place. I'm pleased to say that, in many of these countries, we were on in prime time on good nights. That's where you start to see a sales impact.

When we first got into internationally, we'd be on during Christmas week at 2am. Now we're on two or three days later. They're also bringing in their own crews to shoot their own material and bringing in their own hosts to make the whole thing relevant to their own country. The ratings are reflecting that. Sales are up over 200% among certain artists.

R&R: What is the CMA doing to get the music to international radio stations?

JG: Our CDX program has been extremely successful. [CDX is a service that compiles current hits onto a single CD, primarily for service to smaller U.S. Country stations that do not report their playlists to R&R.] We buy an overrun and sell a subscription. We don't really make any money from it, but there are more than 300 radio stations that have CDs. They sell them for $30.

A good example is you've seen Trisha Yearwood take home some awards. They've been on the air in the UK for months. Radio stations are trying to play 'Susie Brush Fire' even though it was released in June. It's on their playlists. It's been on the air in the UK for months.
International Markets Remain a CMA Priority

Continued from Page 47

stations internationally that program country music at least part-time. Some of them have millions of listeners. The record companies can’t afford to send another 800 copies, with international mailing costs, to all of these stations. The station pays a small fee ($150 for CMA members), and once a month they get two or three CDs, and they’re thrilled. They’re up to speed, and they’ve got the hits — which is what they want. We started with about 100 stations about four years ago. We’re up to 350 stations now, reaching over 30 million listeners.

R&R: The CMA has international offices in London, Germany, Holland, and Australia. What’s the goal shared by all of your international representatives?

JG: Generally, they all have a lot of common ground, which is media development, tourism, sponsorship, research, and networking with industry players. All of the reps collaborate with us to present a whole forum to the board of directors to educate them.

R&R: Record labels are interested in expanding their markets, but it seems like a lot of it comes down to the artists and managers. Have you seen that attitude change?

JG: Without a doubt. There is more interest in international than we’ve ever had. On the good side, they’re starting to see some success. When you see Trisha Yearwood go gold and platinum in some countries in the Asian Pacific, that gets people’s attention. When you see acts like the Mavericks, who have been all but ignored by Country radio in the States, go platinum in the UK and have sellout tours, that gets people’s attention. It’s just not them. In Faith Hill, a LeAnn, a Shania, and the others all having gold and platinum success. This is new. This is not something we’ve seen a lot of. In fact, we haven’t seen much of it at all since “Achy Breaky Heart.”

So we’re now approaching a fairly fertile period for artists who are willing to make the investment to go over. It’s really a three-way situation. The artist has to be motivated, the manager has to be motivated, and the label staff — both internationally and domestically — has got to be in sync. If you have all of those players ready to go, everything is possible.

R&R: Has the current industry landscape in the U.S. affected the attitude of artists and managers?

JG: The American market is flattening out. Everybody knows that. Radio is as tough as ever, especially with consolidation and programmers being guarded about playing current music. That’s making it as hard as I’ve ever known it during my years of tracking it at R&R. Also, how much domestic touring can you do before you start to wear out your welcome? Can you keep going back to Cleveland and Salt Lake City again and again and again?

R&R: And managers keep hearing that the crowds are enthusiastic. You may not make any money the first time you go, but eventually things become lucrative. That’s clearly the case when you look at Mary Chapin Carpenter, who started out playing a small showcase and worked her way up to playing Royal Festival Hall. Pam Tillis is going to invest her time in Australia for the first time, and there’s no question that it’s going to pay off for her.

R&R: Aside from the CMA Awards show, how does television contribute to international interest in country music?

JG: We’ve softened the market up internationally, thanks to the television exposure we’ve been able to generate. The awareness among the promoters and the media is a lot less cynical and a lot more receptive than it’s ever been before. We’re seeing things like ‘Midday With Karie Ann,’ which has a 50 share in Australia, coming to Nashville for four shows — and getting every major act they ask for to do the show. They brought their musical director and entire production to TNN during CMA Weekend. They had Reba, Brooks & Dunn, Trisha, LeAnn. It was a who’s who of country. We used to have to beg international TV crews to come in just to attend the show. Now we have Dutch crews, Australian crews, Norwegian crews, and British crews — you know you’re turning the corner.

We’re starting to hear from managers who have never considered international before. CMT has been a wonderful source for us to expose to these artists, particularly in Australia and Brazil. They expect to be back in Europe next year, so that’s another big opportunity.

R&R: What’s the biggest obstacle to getting country acts overseas?

JG: If your label overseas is not interested, you can still go and do it, but it’s going to be a lot harder. You want to get them to buy into it. And to do that, you have got to go over and sit down with the label people to come up with a strategy and let them know that you’re working hard to build the awareness. You don’t have the infrastructure of the Country radio stations to establish yourselves, and you don’t always have access to all the major TV shows. The written press is crucial. You’ve got to be willing to roll up your sleeves and do all of it. You’ve got to be willing to scale back your touring.

R&R: What are the sponsorship opportunities internationally?

JG: In Australia, they have been significant. Toyota and Honda and some national sponsors have been very active, and some local sponsors like the Asian Pacific, that gets people’s attention. When you see acts like the Mavericks, who have been all but ignored by Country radio in the States, go platinum in the UK and have sellout tours, that gets people’s attention. It’s just not them. In Faith Hill, a LeAnn, a Shania, and the others all having gold and platinum success.

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Country Music Hall of Fame Honors Industry Pioneers

The Country Music Hall of Fame is devoted to the recognition of noteworthy individuals for their outstanding contributions to country music. You’ve seen the inductions during the annual CMA Awards telecast, but did you ever wonder how the Hall of Fame members are determined?

The election takes place annually in two stages: nominating and electing. A Hall of Fame nominating committee of industry leaders first selects a slate of 10 to 20 Hall of Fame candidates. From these names, five nominees are chosen by an anonymous panel of approximately 300 Hall of Fame electors. These electors, who are selected by the CMA board of directors, must themselves have participated actively in country music for at least 10 years and must merit respect and recognition for their accomplishments and/or knowledge in one or more aspects of country music. After the five finalists have been selected, a second ballot listing their names is sent out to the electors, who then vote on the winner for that year.
VIRGIN RECORDS NASHVILLE CONGRATULATES THE CMA ON THEIR 40TH ANNIVERSARY

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The presentation was sponsored by the CMA. If the New York executives weren't impressed enough by five performances from Tex Ritter, Gene Autry, Don Gibson, Leon McAmis, and Flat & Scruggs, the CMA got their attention with the day's door prize— a Tennessee walking horse.

For more than 35 years, the CMA has taken the country music story to the national advertising community. Providing research data on the country audience, the CMA's presentations have become a regular occurrence in major advertising centers such as New York, Chicago, Detroit, Los Angeles, and Atlanta.

These presentations increased—and became much more detailed and sophisticated—a decade ago.

An Eye On The Future

Providing background on the CMA's marketing efforts, Executive Director Ed Benson explains, "In '88, we tried to look at where we were and focus the resources of the organization on things that could make the biggest difference in the future of country music. That led us to create the Corporate Development initiative, which involves going into advertising agencies and corporate headquarters and talking to them about what a big audience there is out there and how useful country music is in delivering messages of all kinds. No music organization had ever done that."

When the actual presentations began in 1989, ad agency executives were a bit skeptical about what they were about to witness. Benson recalls, "It was so innovative, we had to go in a lot of times and preview the presentation before we would call a lot of people from the agency in to see it."

Although luncheons for advertisers had begun in the early '60s, Benson says, "Those were kind of like one-off shots once a year. This thing we started in '89 was an ongoing effort. We didn't know whether it could be done or not. It evolved into setting up a department here to manage that whole function of corporate development. It's become a lot more sophisticated since 1989."

These marketing efforts evolved into the "America's Sold On Country Tour," launched in 1992, and a series of advertisements that ran in magazines targeting advertising agencies and corporate marketers. Benson says, "The whole idea was to keep the media focused on country music. Some of the initiatives were focused at keeping advertising dollars flowing into country media, whether it be radio or television or cable. The whole message was, 'There's a big, desirable audience to be reached. Here are the ways to go about reaching it.'"

Of course, it takes more than mere enthusiasm to convince advertisers to funnel their budgets into country music. Benson explains, "We subscribe to the Simmons database. Whether it's a make of automobile or a gourmet food product, we can correlate the country music audience and their use of that category of product against other forms of music and entertainment. We can provide corporate marketers with a lot of decision-making information that has always showed country music as a very favorable buy."

Through Good Times And Bad

Obviously, it's easy for advertisers to support country music when it's at its height of popularity. At the moment, though, country music is experiencing a decline from the boom of the early '90s. However, the prior relationships forged between the CMA and the national advertising community are especially useful today.

Benson says, "It's been very meaningful. We were able to establish that beachhead during the good times. Take the 'America's Sold On Country' initiative. The whole idea was to keep it going. The launch of the program and the growth spurt of country music—the coincidence of that was very fortunate for us. We were able to elevate the awareness of that program substantially because of the way the music was growing.

"Then we plateaued out. Corporate America and the advertising business are always looking for the next trend. During the past two years, we've been able to focus more specifically on targeted accounts that have franchised into country music or want to do that. We're helping them develop promotional marketing programs and helping specific artists get in and develop their relationships with sponsors.

"The program started with a shotgun approach. Now, it's a more target shooting. It's more precise. We're constantly evolving the way that program rolls out. It's dictated by the times, and it's dictated by the demand."

An Ace In The Hole

If the CMA holds an ace in dealing with national advertisers, it's the willingness of top stars to participate in its presentations. Wynonna and Pam Tillis are just two of the many stars who have made it a point to work with the CMA in spreading the message of country music's strength in attracting consumers.

Noting that the "star factor" always makes a strong impression on advertisers and marketers. Benson says, "Part of the message is that these stars are not like the stars you think about in movies or athletics. These are people who are accessible and are willing to work hard for the corporate sponsors. They're willing to do 'meet-and-greets' and other things that you couldn't even talk to movie stars or athletes about.

"There's a relationship between the audience and these artists. It's the same kind of loyalty you want to build your brand with the consumers. We're already in the loyalty business, so it was pretty easy to get advertisers to make that connection."

To advertisers, the CMA's appeal is simple. Benson says, "We're not tied to one specific artist or one specific label." In identifying how country music can help advertisers meet their objectives, the CMA is also ensuring long-term advertising and corporate support for the music. Benson says, "Our commercial broadcasting media still depend on advertising dollars. To keep Country radio healthy, to keep CMT and TNN healthy, that's the place you have to go."
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WHEN YOU SEE YOUR FAVORITE ARTISTS ON TV, YOU HAVE IRVING WAUGH TO THANK

Irving Waugh was a pioneer in the television industry, serving as Executive Producer of the annual CMA Awards show from the first year it was telecast in 1968 until 1993. He worked on national television shows, managing and securing sponsors for major networks and advertising agencies. Waugh was responsible for booking William Sharpe on the NBC TV show in 1952, and he was the President of WSM-Nashville in the 70s. Waugh helped to secure and launch new telecasts during the industry’s formative years.

Artists Wanted TV Exposure

Waugh worked as a radio announcer and newswoman for stations in Norfolk and Roanoke before arriving in Nashville in the early 50s. He joined the staff of WSM, which was then an NBC affiliate. During the latter days of World War II, Waugh served as an overseas correspondent for NBC Radio. Following the war, he returned to WSM as a member of the sales staff and was named Sales Manager in 1948. When WSM’s parent company, the National Life & Casualty Insurance Company, launched Nashville’s first TV station in 1950, Waugh became Station Manager and Sales Manager for both WSM-TV and WSM-AM. WSM, of course, also owned the Grand Ole Opry.

After 1950, talent wanted television exposure, and Waugh says, “We sold a package to The Kate Smith Show, which was on for an hour every Wednesday night on NBC. We put a show together here in Nashville, rehearsed it, took it to New York, and had 30 minutes. We did that seven times. It was well-received in some instances by the agencies and advertisers, but the networks still had no interest.”

In the 50s, Waugh helped sell Ralston Purina on the idea of sponsoring a monthly hour-long telecast from the Grand Ole Opry’s stage to complement ABC-TV’s broadcast of the Opry Jubilee, which ran three times a month from Springfield, MO. Waugh recalls, “At the time, country music was perceived as reaching an audience only for products like floor, feed, farm implements, trucks, and things like that.”

The audience turned out to be huge, as indicated by a Ralston Purina-sponsored contest giving away trips to the Grand Ole Opry that generated almost 600,000 entries.

Ten-Minute Deal

By 1968, Waugh was President of WSM Inc. He continued his contact with executives from the major networks and advertising agencies. “We pitched various things at various times with very little luck,” Waugh notes. The most serious pitch was when he was asked by the CMA to see if he could help them get the awards show on a major network. Although, the CMA Awards had begun in 1967 without the benefit of a television show, Waugh remembers a 1965 meeting where, “It was the first time I learned that they were seriously hoping to get a show on television. I thought they were asking entirely too much at the time for rights fees. I thought the important thing was to get it on the network and see what happened after that. That’s what we did. We took a very small rights fee at the start.”

Since Tree Publishing founder Jack Stapp had friends at the networks and advertising agencies, he and Waugh went to New York to determine if any interest existed. They visited J. Walter Thompson Advertising, at the time the nation’s largest ad agency, which handled the Kraft Foods account. The Kraft Music Hall was a successful component of NBC-TV’s Wednesday night prime-time lineup. After they explained the idea to Thompson President/CEO Dan Seymour, the executive looked at the list of shows that had been booked for The Kraft Music Hall series. Waugh says, “One was the Texas State Fair. They had already signed Roy Rogers and Dale Evans as hosts. Danny said he’d book the Texas State Fair for the CMA Awards show if we’d take Roy and Dale as hosts. Of course, at that time Roy and Dale were much younger and were acceptable to a country audience. How long did it take to seal the deal? “We sold it in 10 minutes with nothing on paper,” Waugh laughs. “Danny and Stapp were good friends.”

First Of Its Kind

Putting country music on television was one thing, but nobody had ever produced a music awards show. “When I go back and look at some of them, they’re so bad, I can’t believe that I was involved in them,” he said. “The hour-long format restricted the hell out of us.”

Waugh served as Executive Producer, but the show’s first producers were Gary Smith and Dwight Hemian, who handled all Kraft Music Hall productions. Waugh says, “They were exceedingly professional, but they didn’t like coming down here originally, because they didn’t own a package. Thompson said they would own the CMA Awards show for Kraft. Also, they didn’t like being in a neck in the alley behind the Ramyun with the garbage cans and the debris that existed then. It wasn’t as nice as it is now.”

Even though the CMA Awards show was a ratings success, other national advertisers were not jumping through hoops to sponsor country music programs. Waugh says, “There was no overwhelming change of attitude.” Even during the 70s and 80s, corporate America expected a country music production set to include hay bales and wagon wheels. “Some still want to do it now,” Waugh says, adding, “At times, we go to greater extremes to dress things up.”

Producing By Committee

Waugh’s last hands-on involvement in the CMA Awards show was in 1993, but he still attends the presentation each year. He says he can see the increasing involvement of label politics in the show.”

Waugh says, “[Current Executive] Walter Miller is a good friend. I hired him originally. But I don’t think a committee can do the best show. They are doing a good show now because they have good acts. The committee that does the show is controlled from the labels. They’re more interested in selling records than doing the best television show they could do.”

Waugh points to his decision for the 1991 show, which featured Mary Chapin Carpenter opening the telecast with “Opening Act,” an original, unreleased song about what it’s like to be in the early stages of a country music career. “It lasted a minute and 20 seconds,” Waugh says. “She sang it, and the whole place came to its feet. I don’t think you can do that anymore.”

“I don’t blame them for getting rid of me, because I wouldn’t let labels cast the show. The dollars had become very large, but I would not let the labels control the show. They said I was too autocratic and insensitive.”

Waugh laughs, “I told them they were 50% right!”
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WYAY WSIX WIVK WXBQ WAYZ WSM WQYK WXTA WDJR WWJO
WRBQ WWYZ WRKZ KNFR WGTY WKNN KTTS WAIB KXDD WOVK
WDAF WAMZ WWGR KZSN WYDD WTGR WDEN WKCN WMFN KEAN
WKKT KVOO KTMK KFDI KJUG WLWI WKDQ WGTR WTCM WAXX
WHSL WBCT WCTQ WNKX WXCL KKNU WJCL WWJD WBBN

Billboard Top Country Albums DEBUT #68
R&R 44 Billboard 53* Gavin 36*

Country’s Biggest Night

The CMA Awards are presented annually in 12 categories to outstanding country artists as voted by the CMA’s membership. The awards were inaugurated in 1967 and have been nationally televised since 1968. Here's a look at some of the history — and excitement — from the CMA Awards shows.

Jack Greene: The CMA's First Male Vocalist Of The Year

Jack Greene heard his name called out repeatedly on the night of the first annual CMA Awards ceremony in 1967. In addition to winning the first-ever Male Vocalist award, his There Goes My Everything took Album of the Year honors, and the title track was named Single of the Year.

Along the way, Greene’s award-winning Decca recording also provided a Song of the Year win for songwriter Dallas Frazier.

The acclaim was totally unexpected for Greene, who had spent years playing drums in America’s honky-tonks during his tenure in Ernest Tubb’s band, the Texas Troubadours. “I was not expecting to win any awards that year,” Greene says. “There was some great competition in 1967 with Glen Campbell and other big names I’d admired for so long.”

While a national television audience has watched the CMA Awards show since 1968, the first one was a non-television dinner at the Municipal Auditorium. Greene attended the event with his wife and secretary, and even offered to take care of their coats during the dinner.

“I had my secretary’s white mink coat in my lap,” he recalls. “They didn’t have a place to check it. When they called my name the first time, I threw that coat down in the plate where I’ve been eating. When I came back to the table, my wife said, ‘You ruined her fur coat!’ I said, ‘I’ll buy her another one!’”

As for the CMA’s first Songwriter of the Year, Greene explains, “Dallas Frazier was outside, trying to get in, but he didn’t have his badge. They weren’t going to let him in, but he kept saying, ‘I wrote the song! Somebody else is going to be accepting my award!’”

“There Goes My Everything” is the “career song” that artists today still dream of finding. Recalling the three-song demo Frazier had given him, Greene says, “I’d had the tape for a long time. I guess I didn’t realize how great the song was. We’d had some moderate chart success, but I wasn’t prepared for the success of ‘There Goes My Everything.’ I was still working for Ernest at the time — sitting back there, playing drums, with the No. 1 record in the nation.”

Top to bottom: The cast of the 1977 CMA Awards show; Tammy Wynette and George Jones, 1995; Shania Twain, 1995; Ricky Scaggs and Deana Carter, 1997; Charley Pride, 1971.

Tracing The Origins Of Fan Fair

Opryland Theme Park was the Catalyst for the Yearly Event

Co-sponsored by the CMA and the Grand Ole Opry, Fan Fair is a giant country music event that takes place each June at the Tennessee State Fairgrounds in Nashville.

For the price of a single ticket, the week-long event enables country music fans to get up close and personal with their favorite stars while hearing live performances by some of the top artists in country music. Fan Fair now attracts approximately 24,000 fans from around the world each year.

The event was launched in 1972, after Irving Waugh realized that he needed a way to start attracting tourists who might consider annual trips to Nashville — and future visits to WSM/Nashville's Opryland theme park, which had just opened.

At the time, Waugh was President of WSM Inc., which owned the Grand Ole Opry and two Nashville radio stations. Fan Fair was his idea, but then so was the multimillion-dollar theme park on Briley Parkway.

"I began to get worried about the park," Waugh says. "I had talked the parent company — a conservative insurance company — into building this thing. When it approached completion, I thought, 'My God, we don't know how to market the park.'"

"I didn't tell anybody, but I was looking for an event to have in the spring to correspond with the opening of the park, something that would attract attention to Nashville. It didn't work out. After the first year, we moved it to June."

WSM and the CMA entered into a partnership to sponsor the first Fan Fair in 1972 at the Municipal Auditorium. Waugh says, "If it lost money, WSM would take care of the losses, so the CMA didn't have anything to lose."

Fan Fair was an immediate success, attracting thousands of country fans to downtown Nashville for the early events at the Municipal Auditorium. In years since, it has drawn a sellout crowd to the Tennessee State Fairgrounds, but Waugh says, "It's not as big as I thought it was going to be. I really thought it was going to turn into something where we'd have 50,000 or 100,000 people there."

The Future

For years, the CMA has held the leadership role in planning and producing Fan Fair. It remains a success story, but organizers are now looking at ways to improve the annual festival.

This year's Fan Fair eventually met attendance projections, but failed to repeat its history of selling out months in advance.

"We're going to sit down with a group of the stakeholders and try to figure out what happens for Fan Fair in the year 2000 and beyond. For 1999, it's back at the Fairgrounds. There is a need to re-evaluate to see if it can be improved or enlarged or if it's outlived its usefulness. You have to maintain an open attitude about this during these rapidly changing times."

Aside from the concerts and autograph sessions, Benson notes, "Fan Fair now serves additional needs that people aren't familiar with. The industry has used it to bring in guests. They deal with radio at CRS. They deal with their big international executives, at the CMA Awards. They deal with record merchandisers at Fan Fair. There's a big background of the industry using this as a time to bring people into town and impress them with what's going on."

As for Fan Fair selling out so late this year, Benson admits he was surprised. He says, "The closing of the Opryland theme park dramatically changed the number of tour bus operators coming into town. We had to replace a large percentage of tour operators' ticket sales with individual registrations. That just means you have to market it differently, because it's sold on word of mouth."

"Plus, the tornado hit a few weeks before, and a lot of people thought Nashville was closed for business whether Fan Fair was going on or not. We'll be a little more aggressive in promoting it and marketing it this year. When it was all said and done, ticket sales were only off about 400 from the year before."
R&R
CONGRATULATES
THE CMA
FOR 40 YEARS OF
SERVICE, DEDICATION
AND LEADERSHIP
TO THE COUNTRY
MUSIC COMMUNITY
Stars Come Out For Birthday Celebration

To celebrate its four-decade landmark, the CMA 40th Anniversary Celebration: Country Music’s Biggest Homecoming concert took place last month at the Nashville Arena.

In case you weren’t there for the excitement, the show was taped for telecast November 28 on CBS-TV. The concert featured performances by Alabama, Barbara Mandrell, Kris Kristofferson, the Dixie Chicks, Jo Dee Messina, Eddy Arnold, Clint Black, Brooks & Dunn, Tracy Byrd, Glen Campbell, Deana Carter, Kenny Chesney, Little Jimmy Dickens, Joe Diffie, Sara Evans, William Lee Golden, Faith Hill, Alan Jackson, Brenda Lee, Raul Malo, Kathy Mattea, Martina McBride, Neal McCoy, Reba McEntire, Tim McGraw, Ronnie Milsap, John Michael Montgomery, K.T. Oslin, Michael Peterson, Charley Pride, LeAnn Rimes, Ricky Skaggs, Marty Stuart, Mel Tillis, Pam Tillis, Travis Tritt, and Bryan White. Highlights included a jam session featuring Chet Atkins, Daane Eddy, Earl Scruggs, Randy Scruggs, Vince Gill, Anita Cochran, Steve Wariner, Leon Russell, and musician/producer Don Was.

Clockwise from top left: Vince Gill; Eddy Arnold and LeAnn Rimes; K.T. Oslin; Faith Hill and Tim McGraw; Charley Pride; Steve Wariner.
The Gift

During this holiday season of joy and sharing, the Air Force and artist Martina McBride have a special gift for you and your listeners.

It’s a free-hour-long program featuring Martina singing songs of the season from her Cd White Christmas and selections from her Cd Evolution.

We think you’ll enjoy this holiday collection and personal interview with Martina. If you are a licensed station and you’d like to receive your own copy of The Gift V, give us a call at (210) 652-3937.

BREAKER©

REBA MCENTIRE Wrong Night (MCA) 80% of our reporters on it (166 stations) 63 Adds + Moves 35-24

LARI WHITE Take Me (Lyric Street) 52% of our reporters on it (123 stations) 14 Adds + Moves 37-35

MOST ADDED©

ARTIST TITLE LABEL(S) TOTAL PLAY INCREASE ( decrease )

REBA MCENTIRE Wrong Night (MCA) +1247 TIM McGRAW For A Little While (Curb) +1045 JO DEE MESSINA Stand Beside Me (Curb) +672 FAITH HILL Let Me Let Go (Warner Bros.) +610 BILLY RAY CYRUS Busy Man (Mercury) +599 WILKINSONS Fly (The Angel Song) (Giant) +573 TERRI CLARK You’re Easy On The Eyes (Macy’s/Curb) +523 DIAMOND RIO Unbelievable (Arista) +511 TY HERNON It Must Be Love (Epic) +489 JOHN MICHAEL MONTGOMERY Hold On...Atlantic +423

TOTAL PLAY INCREASE (+) - (-)

1555

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S) TOTAL POINT ( decrease )

REBA MCENTIRE Wrong Night (MCA) +5681 TIM McGRAW For A Little While (Curb) +4748 JO DEE MESSINA Stand Beside Me (Curb) +3210 FAITH HILL Let Me Let Go (Warner Bros.) +2976 BILLY RAY CYRUS Busy Man (Mercury) +2785 WILKINSONS Fly (The Angel Song) (Giant) +2589 TERRI CLARK You’re Easy On The Eyes (Macy’s/Curb) +2309 DIAMOND RIO Unbelievable (Arista) +2190 TY HERNON It Must Be Love (Epic) +2070 JOHN MICHAEL MONTGOMERY Hold On...Atlantic +2058

TOTAL POINT ( decrease ) +/=

10081

www.americanradiohistory.com
The New Album Gallery

In Stores: November 17, 1998

Garth Brooks

Garth Brooks Double Live (Capitol)

In case you've been living under a rock for the past few months, Garth Brooks is releasing a two-CD set featuring live performances recorded from 1991 through this year's tour dates. It contains more than 100 minutes of music, featuring 23 "greatest hits" and three new songs. Brooks credits producer Allen Reynolds for sifting through approximately 2000 tapes to find the best live performances.

Brooks explains, "We had a little under 300 versions of every song. We were DAT taping every night, too. So we were sending the DAT tapes back and, if there was something that had a great feel, he would ask for the multichannel tape. He worked his butt off on this one." The Double Live versions of "Friends In Low Places" and "The Thunder Rolls" each contain the third verses that Brooks only performs in concert.

As for the new material, Brooks says, "We knew we had space for three singles. We already had 'Teasin' It Up (And Burnin' It Down)' for Sevens, but Allen never thought it fit for Sevens at all. But when we played it live, it went over unbelievably well, especially in Dublin, Ireland. When he saw it on the NBC special and saw how the people reacted, he said, 'It would be great if we could use this for the live album.'" Brooks' collaboration with Trisha Yearwood on "Wild As The Wind" is a track they chose for their duets album, although the release date of that project is still undetermined.

Brooks says, "Any project I do from now on, I'd love to do a duet with Trisha Yearwood." The current single, "It's Your Song," was provided by Nashville songwriter Benita Hill, who also co-wrote "Two Pina Coladas." Brooks says, "My mom was just starting her bout with cancer when Benita handed me the song and said, 'I hope this makes you feel better.' She never meant it as a pitch." Garth Brooks Double Live will feature different cover artwork for every 1 million copies produced. During the holidays, the two-CD set is priced around $13.99.

Karen Staley

Fearless (Warner Bros.)

You may not be all that familiar with Karen Staley's name, but you know her music. As a songwriter, her credits include Tracy Byrd's "Keeper Of The Stars" and Faith Hill's "Take Me As I Am" and "Let's Go To Vegas." Staley also made it to the spotlight while touring as guitarist/background vocalist during Hill's 1996 tour. The Pennsylvania native moved to Nashville in 1984 after winning a talent competition at the Wheeling Jamboree. Of the Nashville move, she says, "My life changed as a result. I came to town to be a singer and then just kind of fell into songwriting."

Regarding her influences, Staley says, "I like bluegrass. I love R&B. I love black gospel, rock 'n' roll ... I like all this stuff. Why do I have to pick one?" With her Warner Bros. debut album, Staley says, "I have a powerful voice. I think I've become a better singer through the years, because the more mature you get, the more emotion you have to draw on." The album was produced by Michael Clute and Justin Niebank.

Suzy Bogguss

"From Where I Stand" (Warner Bros.)

Capitol: You may have heard "From Where I Stand" as a track on Kim Richey's first album, but Bogguss selected it to record on her latest project, Nobody Love, Nobody Gets Hurt. The Western magazine Cowboys & Indians is writing a feature story on Bogguss for its February issue.

Mark Chesnutt

"I Don't Want To Miss A Thing" (Decca)

Decca: Acclaimed had a huge hit with this Bruce Hornsby power ballad from the Armageddon film soundtrack. Surprisingly, Chesnutt was so pleased with his recording, he asked Decca to put his last single, "Do You Know," from Armageddon's basic arrangement, but with the addition of Eddie and steel guitar — and (Barbara) voice — the song is transformed into a country single.

Riccochet

"Can't Stop Thinkin' 'Bout That" (Columbia)

Columbia: Rachael is back with "Can't Stop Thinkin' 'Bout That," a song written by Marty Stuart, Duane Drake, and Sam Pollutes. The track is featured on the band's upcoming third album. What A Ride.

LeAnn Rimes

"These Arms Of Mine" (MCG)

Luke Reno keeps mining singles from her latest multiplatinum album, Sister's On Top Of The World. The song was written by Guill Thompson and Jeff Tweed.

South Sixth Five

"A Random Act Of Senseless Kindness" (Atlantic)

Atlantic: If you're looking for an uplifting message during the holiday season, South Sixth Five is singing at Gary Busey and Frank Myers, who wrote "Glorious Morning." "I Swear," printed this story with Jimmy Williams. The project's executive producer is Belknap, the 45-45 member who assembled South Sixth Five after auditioning potential vocalists from throughout the nation.

McKaan Staley

"Somebody's Child" (Warner Bros.)

Warner Bros.: The first single from her latest album, next week, is one of Karen Staley's original songs. She says, "I'm convinced it's going to be one of the biggest songs of my career. There are certain songs that you have an affinity for, but that don't wear out after this many years."

Tractors

"Shortenin' Bread" (Warner Bros.)

Artista: "The8 tractor" soul that is country music with "Shortenin' Bread," the first single from their new album, Farmours In A Changing World. The signature song from the family band are classics, but the band sought upon the theme to cure a wide range of methods. Actor Gary Busey makes a cameo appearance in the song's video.

Trisha Yearwood

"Powerful Thing" (MCA)

MCA: Trisha Yearwood has spent the last week or so in the UK, doing a series of concerts and media appearances before she moves up with Garth Brooks in Belfast, Northern Ireland for shows slotted for November 11-15 at the Giants' Hall. "Powerful Thing," the latest single from her Where You Lead (MCA) album, was written by Sharon Vaughn and former NRR member Al Anderson.

Trisha Yearwood

"Powerful Thing"

On Your Desk Now! Going For Immediate Airplay!

Official Add Date November 16th
Monty Holmes Leave My Mama Out Of This (Bang II)

R. Crowell & J. Cash I Walk The Line (Revisited) (Reprise)
Total Stations: 15, Total Points: 760, Total Adds: 8, Including: WKDO 25, KJUG 15, WKVD 19, WSSJ 7, WJJW 7, WTCP 6, WWY 5
Plays Include: WAZM 28 (28), KWJJ 17 (17), WDEN 15 (15), WKKT 10 (10), KSOP 7 (7), KFDI 5 (5), KTT5 5 (5)

National Radio Formats

ABC Radio Networks
Coast-To-Coast
Mark Edwards + (972) 991-9200

Add:
Gary Allan I'll Take Today
Marvin Brothers Crafty

Freshest:
Alan Jackson Right On The Money
GARTH BRICKS It's Your Song
Tim McGraw For A Little While

Real Country
Dave Nicholson + (606) 966-6236

Add:
Reba McIntire Wrong Night
LeAnn Rimes These Arms Of Mine

Freshest:
Brooks & Dunn Heathers And Wives
George Strait We Really Shouldn't Be Doing This
FAITH HILL Let Me Be Gone
Don Williams Cooler Jus' Coolin'

ALTERNATIVE PROGRAMMING
Steve Knoll + (203) 231-2818

Gary Knoll
Add:
Tim McGraw For A Little While
Reba McIntire Wrong Night
Chad Brown Country Line

Freshest:
Ty Herndon I Can't Get Enough
Lee Ann Womack A Little Part Of Rock

BROADCAST PROGRAMMING
Walter Powers + (800) 426-9802

Super Country/Pure Country
Ken Moulin
Add:
Garth Brooks It's Your Song
Diamond Rio Unforgettable
Sawyer Brown One Day Left To Live

Freshest:
Lee Ann Womack A Little Part Of Rock
George Strait We Really Shouldn't Be Doing This
Brooks & Dunn Heathers And Wives
Dude Checks Wide Open Spaces
Collin Raye Someone You Used To Know

Mainstream Country
L.J. Smith
Add:
Reba McIntire Wrong Night
Tim McGraw For A Little While
Aaron Tippin For You And Me

Freshest:
Ty Herndon I Must Be Love
Reba McIntire Forever Love
Lee Ann Womack A Little Part Of Rock
George Strait We Really Shouldn't Be Doing This
Dude Checks Wide Open Spaces

New Country
L.J. Smith
Add:
Reba McIntire Wrong Night
Tim McGraw For A Little While
Aaron Tippin For You And Me

Freshest:
Ty Herndon I Must Be Love
Dude Checks Wide Open Spaces
Lee Ann Womack A Little Part Of Rock
George Strait We Really Shouldn't Be Doing This
Brooks & Dunn Heathers And Wives

Country Videos

Songs Ranked By Total Points
COUNTRY REPORTERS

Stations and their adds listed alphabetically by market

207 Total Reporters
207 Current Reporters
196 Current Playlists

Reported Frozen Playlist (6):
WRCN/Columbus, GA
WLW/Greensboro, NC
KILT/Houston, TX
KFW/Kansas City, MO
WJSX/Kansas City, MO
WJSX/Nashville, TN

Did Not Report, Playlist Frozen (5):
WNCY/Appleton, WI
WLW/Montgomery, AL
KCVY/San Antonio, TX
KJJO/San Luis Obispo, CA
WBRS/Syracuse, NY

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Market</th>
<th>Top 40 Songs</th>
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| Y106.7 | 1. TRAVIS TRITT - "At Last I Feel Good"
|        | 2. JOHN MONTGOMERY - "These Days"
|        | 3. ALAN BLACKHAWK - "There Must Be Some Other Way"
|        | 4. RANDY TRAVIS - "Spirit Of A Boy"

<table>
<thead>
<tr>
<th>Market</th>
<th>Top 40 Songs</th>
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</thead>
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| KSLN/Edmonton | 1. DEANA CARTER - "Absence"
|        | 2. COLIN WADE HAYES - "How Do You Sleep"
|        | 3. FAITH EVANS - "No More Mr. Nice Guy"
|        | 4. ALAN JACKSON - "Right To Love"

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<thead>
<tr>
<th>Market</th>
<th>Top 40 Songs</th>
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| WRGO/Philadelphia | 1. ALE JANES - "Lover"
|        | 2. CLAY CLAYTON - "Love"
|        | 3. JOHN MONTGOMERY - "These Days"
|        | 4. COLIN WADE HAYES - "How Do You Sleep"

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<tr>
<th>Market</th>
<th>Top 40 Songs</th>
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| WXKQ/Kenosha | 1. TELLA - "On"
|        | 2. VINCE WILKINSON - "Hy"
|        | 3. MARTA MORES - "Angel"
|        | 4. DERYL DODD - "A Love"

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<tr>
<th>Market</th>
<th>Top 40 Songs</th>
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| WMZQ/Pittsburgh | 1. STEVE LAWSON - "You"
|        | 2. DEREK WRIGHT - "Forest"
|        | 3. MARK HARVEY - "Angry"
|        | 4. KEVIN MCMAHON - "Little"

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<tr>
<th>Market</th>
<th>Top 40 Songs</th>
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</thead>
</table>
| WKNO/Nashville | 1. MARK ROBERTS - "One"
|        | 2. KEVIN MCMAHON - "Little"
|        | 3. CLAY CLAYTON - "Love"
|        | 4. JOHN MONTGOMERY - "These Days"

<table>
<thead>
<tr>
<th>Market</th>
<th>Top 40 Songs</th>
</tr>
</thead>
</table>
| WRGQ/Tampa | 1. MARK ROBERTS - "One"
|        | 2. KEVIN MCMAHON - "Little"
|        | 3. CLAY CLAYTON - "Love"
|        | 4. JOHN MONTGOMERY - "These Days"
Everyone's kicked around the idea of whether or not Pop/Alternative is "real." The record industry certainly seems to recognize it as a format, because we've had nothing but a plethora of really great product. Some artists have moved into this third album.

We've had very good success with Sheryl Crow and are already on the second Hootie & The Blowfish track, which I think is going to do very well. Jewel's "Hands" has only been on for several weeks, but it is already testing in the top 10 for us.

We've had some wonderful CDs and new product from artists who have been with Pop/Alternative from the very beginning.

It's also cool to see some of the artists cross over from formats like Alternative. We wanted to tell Everclear's "Father Of Mine" a few weeks ago, but didn't have the room. We are now on it. Eve 6 is another act coming to us from Alternative.

I wouldn't have thought six months ago that we would be playing Hootie. This and Eve 6's "Inside Out" are pretty bold records for the format. Pop/Alternative is becoming a little more diversified and paving the way for the next trend.

As Mainstream AC tries to find its new path, many of the early Hootie and Jewel songs have wound up there. Coming out of the pop Boys & Men, Hannah Conte, Gloria Estefan, and Whitney Houston stables, I'm surprised to see how comfortable the mainstream AC chart has become. It's nice to see that Hootie, Jewel, etc., are evolving, because it gives more credence to the artists' longevity.

It's not necessarily that a Pop/Alternative and mainstream AC, both play Hootie & The Blowfish, it's the fact that we follow it up with Everclear, and that won't happen on a mainstream AC. It comes down to the niching of each station and which audience it's trying to serve.

Duncan Payton is PD of Pop/Alternative Kmix 94.1/Las Vegas.

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

Songs ranked by total plays

Contribution Stations

Songs ranked by total plays

Quality...

- Custom Production - Callouts & Montages
- Digital, Clear, Consistent
- 45,000+ Song Library
- All Formats & International Titles
- On-Time Delivery

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Tony Novia

New Ratings Service Is Auto-Matic

A new company monitors FM radio listening in vehicles

"He who dies with the most toys, wins" reads the bumper sticker. Whether or not that is true, I love toys. Especially technology-based toys like the Palm Pilot, Star-Tac phones, and pager watches. My favorite new radio toy is a revolutionary product called Mobi1TRAK. Simply stated, it tracks FM radio listening in moving vehicles.

Too many vehicles on the highways and byways might be a nightmare for you and me, but it's good business for Mobi1TRAK. Particularly when, according to the company's Research Director, over 67% of CHR listeners can be reached in vehicle every week. Moreover, 11.4% of a CHR station's TSL comes from vehicles, along with 73% of a CHR's target audience. Almost 72% of all people drive to work, with average driving times in cities like New York and Washington, D.C. now surpassing 30 minutes.

As vehicles drive by our sites with their radio on, they have no choice but to participate.

Enter Mobi1TRAK, a daily service that delivers hour-by-hour tuning in information for FM stations in the market where the service is currently being offered. What makes this product unique is the immediate and accurate listening data, and the geographic specificity that it offers. Best of all, if you are concerned about ratings and research sample sizes, you'll love Mobi1TRAK. Daily sample sizes in markets like Los Angeles, Phoenix, and Toronto can run from 70,000-125,000 and more.

How is your new morning show doing? How did your new TV spot fare last night? Is your new format attracting attention? These and other research questions can be answered with confidence.

With Mobi1TRAK’s minute-by-minute monitoring coming in 1999, you will soon be able to see how your format is doing and what songs lack the airtime that turn-up and tune-out. Mobi1TRAK focuses on in-vehicle listening and raw numbers, and for a format like CHR, it can be a very helpful tool, especially with software that lets you cut the information down a few ways.

Mobi1TRAK is currently and running in Los Angeles, I spoke with Mobi1TRAK Director/Marketing Lucius Stone about this cutting-edge technology.

R&R: Can you provide a thumbnail sketch of how Mobi1TRAK works?

LS: Actually, this is not new technology. People have known since World War II that any radio is also a transmitter. Our measurement devices, called radio measurement units (EMUs), are placed along busy roadways and are capable of measuring thousands of radios in passing cars, trucks, buses - even the bicyclerider with a Walkman — every minute of every day. Every radio is leaking a signal that is slightly higher than what you are tuned to. The units are looking for that signal leak, not the original station signal. The unit then picks up the very first signal it finds as the vehicle passes by the unit. The unit grabs it, measures it, lets it go, and then picks up the next signal, and so on. It locks in on one signal at a time and is totally random and totally passive. As vehicles drive by our sites with their radio on, they have no choice but to participate.

When multiple units are placed in different geographical areas in a market, the combination can yield daily sample sizes in the hundreds of thousands, providing unprecedented accuracy.

R&R: You mentioned totally random and totally passive. If there are four lanes going in each direction, is there any way of knowing which car is being monitored?

LS: It could pick up any of them. In fact, there is a number of different antennas that we can choose for the units. We have to shape the reception contour to fit the particular location, whether it is a retail park or a 12 lane highway. We want to make sure that we have an equal chance of picking up anybody going past one of our devices.

R&R: What does the equipment look like?

LS: It looks like anything you might see on a telephone pole. It's in a weather-proofed box and basically has the same casing as an electric transformer.

R&R: Is it easy to install?

LS: Yes, it works?

R&R: What do you decide how many measuring units to use?

LS: We use two basic steps. We will go to broadcasters and agencies in the marketplace and ask how advertising agencies buy the market and how people look at the market. Then we begin to draw neighborhood boundaries. We have Los Angeles divided into 12 broad neighborhoods, 12 zones plus a 13th freeway zone. We separate the units within the actual boundaries of any given unit.

The zones tend to follow the metro area, because that is what the perception is, and we follow the local perception. From there, each of the neighborhoods has different traffic patterns, which we track with Department of Transportation (DOT) information. Using DOT data, we choose the highest traffic locations and begin by concentrating on one neighborhood at a time. Then we pick the next highest traffic location in that particular part of town, and so forth, until we hit a critical mass.

R&R: How do you define critical mass?

LS: When the numbers stop changing. For example, if we added another unit to one particular area, the numbers would not change. You'd get a bigger sample size, but the rank wouldn't change.

R&R: How can I understand it, the data collected goes to your supercomputer in Phoenix by phone.

LS: Yes, and then it goes to our customers over the web. They go into our website and download the data. In 1999, downloading will be history. Clients will be able to use the software that will be updated instantly. This will allow us to go to a real-time model where we can offer minute-by-minute monitoring.

R&R: So, right now, with the system it can help you identify bad programming decisions almost immediately, instead of waiting for months of data.

LS: When you move to minute-by-minute monitoring, you will be able to track every song on your music log to tune-in and tune-out factors.

R&R: How can a radio station make money with Mobi1TRAK?

LS: It will help you create new revenue by selling good programming decisions months earlier and selling a format change months sooner.

With Mobi1TRAK, you can isolate and sell programming elements you've never had data on before, like weekday all sports, countdown shows, etc. Mobi1TRAK will also help sales departments sell geographic data. We all know there are retailers who only care about people who are potential customers. Mobi1TRAK shows them where people are, not where people live. This system will provide proof that radio works to nonbelieving advertisers through our retail site monitoring. It also shows the effect of radio advertising campaigns overnight.

R&R: Five Key Facts About In-Vehicle Listening

1. Almost three-quarters of the entire radio population can be reached in vehicle every week, making in-vehicle listening radios No. 1

2. People listen to more radio stations in the vehicle than any other location - an average of 2.8 stations.

3. The working population is listening in-vehicle. People employed full-time are more likely to listen in vehicle than part-time or unemployed people.

4. In-vehicle listening is consistent by the day of the week.

5. For every format, a higher percentage of the core target audience listen in-vehicle (vs. the total 12+ audience).

Source: Research Director Inc.

Listening On The Go

Listening is more consistent by day than total listening, which tends to peak on Tuesdays and Fridays and plummet during the weekends.

<table>
<thead>
<tr>
<th>Day</th>
<th>Total Listeners</th>
<th>Relative</th>
<th>In-Vehicle</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon-Tue</td>
<td>52%</td>
<td>51%</td>
<td>50%</td>
</tr>
<tr>
<td>Wed-Thu</td>
<td>56%</td>
<td>57%</td>
<td>56%</td>
</tr>
<tr>
<td>Fri-Sun</td>
<td>56%</td>
<td>57%</td>
<td>56%</td>
</tr>
</tbody>
</table>

Source: Research Director Inc.
### Total Average Favorability Estimate (1-5)

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>TW</th>
<th>LW</th>
<th>SW</th>
<th>Total</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>NICOLE Make It Hot (Gold Mind/EastWest/EGG)</td>
<td>3.83</td>
<td>3.92</td>
<td>3.65</td>
<td>3.70</td>
<td>4.44</td>
</tr>
<tr>
<td>THIRD EYE BLIND Jump (Electra/EGG)</td>
<td>3.81</td>
<td>3.84</td>
<td>3.89</td>
<td>3.67</td>
<td>70.4</td>
</tr>
<tr>
<td>EVE Insane Out (RCA)</td>
<td>3.76</td>
<td>3.97</td>
<td>3.93</td>
<td>3.95</td>
<td>57.0</td>
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<tr>
<td>AALIYAH Are You That Somebody? (ATL)</td>
<td>3.75</td>
<td>3.89</td>
<td>3.77</td>
<td>3.94</td>
<td>77.4</td>
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<tr>
<td>EAGLE-EYE CHERRY Save Tonight (Work)</td>
<td>3.75</td>
<td>3.76</td>
<td>3.67</td>
<td>3.83</td>
<td>70.4</td>
</tr>
<tr>
<td>MONIFAH Touch It (Uptown/Universal)</td>
<td>3.75</td>
<td>3.73</td>
<td>3.48</td>
<td>3.53</td>
<td>38.1</td>
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<tr>
<td>GOS DOLLS Slide (Warner Bros.)</td>
<td>3.74</td>
<td>3.53</td>
<td>—</td>
<td>34.0</td>
<td>6.1</td>
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<tr>
<td>SHANIA TWAIN From This (RCA)</td>
<td>3.74</td>
<td>3.64</td>
<td>3.74</td>
<td>3.78</td>
<td>61.2</td>
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<tr>
<td>SHAWN MULLINS Lullaby (Columbia)</td>
<td>3.74</td>
<td>3.85</td>
<td>3.62</td>
<td>3.94</td>
<td>66.3</td>
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<tr>
<td>LAURYN HILL Doo Wop (R&amp;B) (Atlantic/Columbia)</td>
<td>3.71</td>
<td>3.70</td>
<td>—</td>
<td>55.3</td>
<td>15.3</td>
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<tr>
<td>NICOLE The First Night (Arista)</td>
<td>3.67</td>
<td>3.84</td>
<td>3.62</td>
<td>3.78</td>
<td>60.2</td>
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<tr>
<td>BRANDY Have You Ever? (Atlantic)</td>
<td>3.65</td>
<td>3.93</td>
<td>3.82</td>
<td>39.1</td>
<td>4.9</td>
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<tr>
<td>DIVINE Lately (Pendulum/Red Ant)</td>
<td>3.61</td>
<td>—</td>
<td>—</td>
<td>48.4</td>
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<tr>
<td>BARENAKED LADIES One Week (Reprise)</td>
<td>3.57</td>
<td>3.69</td>
<td>3.72</td>
<td>3.79</td>
<td>80.8</td>
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<tr>
<td>BACKSTREET BOYS I'll Never Break Your Heart (MOTOWN)</td>
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<td>3.55</td>
<td>3.37</td>
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<td>86.9</td>
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<tr>
<td>90 DEGREES Because Of You (Motown)</td>
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<td>3.63</td>
<td>3.59</td>
<td>3.60</td>
<td>43.9</td>
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<tr>
<td>FAITH HILL This Kiss (Warner Bros.)</td>
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<td>3.54</td>
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<td>78.4</td>
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<tr>
<td>BRITNEY SPEARS Baby One More Time (Jive)</td>
<td>3.46</td>
<td>3.39</td>
<td>3.67</td>
<td>30.3</td>
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<tr>
<td>SHERYL CROW My Favorite Mistake (ASCAP)</td>
<td>3.46</td>
<td>3.44</td>
<td>3.42</td>
<td>3.33</td>
<td>68.8</td>
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<tr>
<td>'N SYNC Tear It Up My Heart (RCA)</td>
<td>3.43</td>
<td>3.51</td>
<td>3.58</td>
<td>3.56</td>
<td>79.9</td>
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<tr>
<td>JEWEL Hands (Atlantic)</td>
<td>3.43</td>
<td>—</td>
<td>—</td>
<td>63.6</td>
<td>14.3</td>
</tr>
<tr>
<td>MADONNA The Power Of Good-Bye (Maverick/WB)</td>
<td>3.43</td>
<td>3.38</td>
<td>3.46</td>
<td>3.49</td>
<td>63.3</td>
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<tr>
<td>JENNIFER PAGE Crush (Evel America/Hollywood)</td>
<td>3.42</td>
<td>3.43</td>
<td>3.38</td>
<td>3.40</td>
<td>80.1</td>
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<tr>
<td>JANET JOY Deep (Virgin)</td>
<td>3.42</td>
<td>3.42</td>
<td>3.25</td>
<td>3.53</td>
<td>69.2</td>
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<tr>
<td>ALANIS MORISSETTE Thank U (Maverick/Reprise)</td>
<td>3.36</td>
<td>3.30</td>
<td>3.36</td>
<td>3.38</td>
<td>82.0</td>
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<tr>
<td>EVERYTHING Hoof (Blackbird/She)</td>
<td>3.32</td>
<td>3.31</td>
<td>3.23</td>
<td>3.35</td>
<td>61.7</td>
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<tr>
<td>BRIAN SETZER ORCHESTRA Jump Jive An' Wail (Interscope)</td>
<td>3.27</td>
<td>3.27</td>
<td>3.37</td>
<td>3.50</td>
<td>81.8</td>
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### Demographics

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<td>Total</td>
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<td>TW</td>
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<td>LW</td>
<td>3.81</td>
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<tr>
<td>SW</td>
<td>3.81</td>
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<tr>
<td>Total</td>
<td>3.63</td>
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<tr>
<td>TW</td>
<td>3.61</td>
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<tr>
<td>LW</td>
<td>3.61</td>
</tr>
<tr>
<td>SW</td>
<td>3.61</td>
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</tbody>
</table>

### Total Average Favorability Estimates

<table>
<thead>
<tr>
<th>Region</th>
<th>Rating</th>
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<tbody>
<tr>
<td>EAST</td>
<td>3.94</td>
</tr>
<tr>
<td>SOUTH</td>
<td>3.75</td>
</tr>
<tr>
<td>WEST</td>
<td>3.70</td>
</tr>
</tbody>
</table>

### Callout America Hot Scores

**Callout America Debut 3.61 #13 overall**

- **#5 Women 18-24 3.83**
- **#9 Women 12-17 3.79**

12 New Adds Including: KIIS/Los Angeles

**WWZQ/Washington D.C.**

R&R CHR/Pop Chart #37

**Certified Gold**

**#1 Selling Soundscan Single**
## CHR/POP TOP 50

**NOVEMBER 13, 1998**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Artist/Label(s)</th>
<th>Chart Position</th>
<th>Total Plays</th>
<th>Increase</th>
<th>Total Stations</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>R. KELLY &amp; CELINE DION</strong></td>
<td>I'm Your Angel (Virgil)</td>
<td>18</td>
<td>4193</td>
<td>134</td>
<td>1201</td>
<td>134</td>
</tr>
<tr>
<td>2</td>
<td><strong>BRANDY</strong></td>
<td>Have You Ever (Atlantic)</td>
<td>19</td>
<td>1881</td>
<td>124</td>
<td>1154</td>
<td>124</td>
</tr>
<tr>
<td>3</td>
<td><strong>NEW RADICALS</strong></td>
<td>You Get What You Give (MCA)</td>
<td>20</td>
<td>1759</td>
<td>102</td>
<td>1091</td>
<td>102</td>
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<tr>
<td>4</td>
<td><strong>EAGLE-EYE CHERRY</strong></td>
<td>Save Tonight (Work)</td>
<td>21</td>
<td>1433</td>
<td>80</td>
<td>97</td>
<td>80</td>
</tr>
<tr>
<td>5</td>
<td><strong>ALANIS MORRISSETTE</strong></td>
<td>Thank U (Maverick/Reprise)</td>
<td>22</td>
<td>1179</td>
<td>54</td>
<td>63</td>
<td>54</td>
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### BREAKERS

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Artist/Label(s)</th>
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<th>Total Plays</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GUARDIAN</strong></td>
<td>Miami (Atlantic)</td>
<td>33</td>
<td>171</td>
<td>171</td>
</tr>
<tr>
<td><strong>HOTTEST RECURRENTS</strong></td>
<td></td>
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</table>

### MOST ADDED

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Artist/Label(s)</th>
<th>Chart Position</th>
<th>Total Plays</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>R. KELLY &amp; CELINE DION</strong></td>
<td>I'm Your Angel (Virgil)</td>
<td>18</td>
<td>4193</td>
<td>134</td>
</tr>
<tr>
<td><strong>BRANDY</strong></td>
<td>Have You Ever (Atlantic)</td>
<td>19</td>
<td>1881</td>
<td>124</td>
</tr>
<tr>
<td><strong>NEW RADICALS</strong></td>
<td>You Get What You Give (MCA)</td>
<td>20</td>
<td>1759</td>
<td>102</td>
</tr>
<tr>
<td><strong>EAGLE-EYE CHERRY</strong></td>
<td>Save Tonight (Work)</td>
<td>21</td>
<td>1433</td>
<td>80</td>
</tr>
<tr>
<td><strong>ALANIS MORRISSETTE</strong></td>
<td>Thank U (Maverick/Reprise)</td>
<td>22</td>
<td>1179</td>
<td>54</td>
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</table>

### MOST INCREASED PLAYS

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>134</td>
</tr>
<tr>
<td>2</td>
<td>124</td>
</tr>
<tr>
<td>3</td>
<td>102</td>
</tr>
<tr>
<td>4</td>
<td>80</td>
</tr>
<tr>
<td>5</td>
<td>54</td>
</tr>
</tbody>
</table>

### Hottest Recurrents

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>134</td>
</tr>
<tr>
<td>2</td>
<td>124</td>
</tr>
<tr>
<td>3</td>
<td>102</td>
</tr>
<tr>
<td>4</td>
<td>80</td>
</tr>
<tr>
<td>5</td>
<td>54</td>
</tr>
</tbody>
</table>

**Act One**

**With Bradley**

**The Interactive Entertainment Show**

**408-420-1400**

### Breakers

- **Bradley (STAR 98.7-LA)** is joined each week by a celebrity guest
- **Our celebrity guest "acts out" a scene from a popular movie**
- **Listens call in to guess which movie**
- **Prize Giveaways**

---

153 CHR/Pop Reporters. 153 current playlists. Songs below No. 25 are no longer heard on Billboard charts. 

**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
<th>Total Plays</th>
<th>Total Stations</th>
<th>Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEAL</td>
<td>Human Beings</td>
<td>(Warner Bros.)</td>
<td>695</td>
<td>56</td>
<td>9</td>
</tr>
<tr>
<td>NATALIE MERCHANT</td>
<td>Break Your Heart</td>
<td>(Elektra/EEG)</td>
<td>692</td>
<td>54</td>
<td>4</td>
</tr>
<tr>
<td>CAKE</td>
<td>Never There</td>
<td>(Capricorn/Mercury)</td>
<td>642</td>
<td>51</td>
<td>9</td>
</tr>
<tr>
<td>R.E.M.</td>
<td>Daybreaker</td>
<td>(Warner Bros.)</td>
<td>486</td>
<td>40</td>
<td>0</td>
</tr>
<tr>
<td>LENNY KRAVITZ</td>
<td>Fly Away</td>
<td>(Virgin)</td>
<td>360</td>
<td>31</td>
<td>5</td>
</tr>
<tr>
<td>JANET</td>
<td>Every Time</td>
<td>(Virgin)</td>
<td>348</td>
<td>43</td>
<td>14</td>
</tr>
<tr>
<td>HOOTIE &amp; THE BLOWFISH</td>
<td>Only Lonely</td>
<td>(Atlantic)</td>
<td>300</td>
<td>30</td>
<td>14</td>
</tr>
<tr>
<td>TQ Mikelcide</td>
<td>(Outlift/Work/Epic)</td>
<td></td>
<td>281</td>
<td>18</td>
<td>1</td>
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**OFFSPRING**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Label</th>
<th>Total Plays</th>
<th>Total Stations</th>
<th>Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pretty Fly</td>
<td>(For A White Guy)</td>
<td>258</td>
<td>22</td>
<td>14</td>
</tr>
</tbody>
</table>

**TAYLOR DAYNE**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Label</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Unstoppable</td>
<td>(River North)</td>
<td>138</td>
<td>11</td>
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**EMILIA**

<table>
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<th>Total Stations</th>
<th>Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big Big World</td>
<td>(Universal)</td>
<td>109</td>
<td>21</td>
<td>16</td>
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**DAVE MATTHEWS BAND**

<table>
<thead>
<tr>
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<th>Label</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Crush</td>
<td>(RCA)</td>
<td>103</td>
<td>39</td>
<td>37</td>
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</table>

**JANET**

<table>
<thead>
<tr>
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<th>Label</th>
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<th>Total Stations</th>
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</thead>
<tbody>
<tr>
<td>Believe</td>
<td>(Warner Bros.)</td>
<td>65</td>
<td>20</td>
<td>19</td>
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**REEL BIG FISH**

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>The Set Up</td>
<td>(You...)</td>
<td>20</td>
<td>13</td>
<td>13</td>
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**Offspring**

<table>
<thead>
<tr>
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<th>Label</th>
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<th>Total Stations</th>
<th>Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pretty Fly</td>
<td>(For A White Guy)</td>
<td>258</td>
<td>22</td>
<td>14</td>
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</table>

**NEW RELEASES**

**ADDS NOVEMBER 17**

<table>
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<th>Adds</th>
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</thead>
<tbody>
<tr>
<td>JENNIFER LOVE HEWITT</td>
<td>How Do I Deal</td>
<td>(143/WB)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OFFSPRING</td>
<td>Pretty Fly (For A White Guy)</td>
<td>(Columbia)</td>
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</table>

**THE PHANTOMS FLY INTO NEW HAVEN** — WKCI/New Haven hosted its annual Harvestfest recently, which included a carnival, a chili fest, beer garden, and much more. Geffen group Phantom Planet got ready to hit the stage, but first take a moment to pose for a photo with right pock Kerry Collins (c), PD Kelly Nash (second from right) and middayer Samantha Stevens (r).
### CHR/Pop Playlists

**Kiis FM**

**Perfect 40**

<table>
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<th>ARTISTE</th>
<th>TITLE</th>
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<tr>
<td>9</td>
<td>9</td>
<td>THE GAME feat. YG</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>LIL WAYNE feat. Plies</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>EMINEM ft. 50 CENT</td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>THE Game feat. Plies</td>
</tr>
<tr>
<td>9</td>
<td>6</td>
<td>KENDRICK LAMAR</td>
</tr>
<tr>
<td>9</td>
<td>5</td>
<td>LIL WAYNE</td>
</tr>
<tr>
<td>9</td>
<td>4</td>
<td>LIL WAYNE feat. Plies</td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>KENDRICK LAMAR</td>
</tr>
<tr>
<td>9</td>
<td>2</td>
<td>LIL WAYNE</td>
</tr>
<tr>
<td>9</td>
<td>1</td>
<td>KENDRICK LAMAR</td>
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</table>

**Kiis FM**

**Perfect 40**

<table>
<thead>
<tr>
<th>PLAYS</th>
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**Playlists by KISSFM**

**1061 KISSFM**

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This chart reflects airplay from November 2-8. Songs ranked by total plays. Highlighted songs indicate Breakers.

52 CHR/Rhythm & Pop hits. 52 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

**ARTIST/TITLE (LABEL)** | **TOTAL PLAYS** | **INCREASE**
--- | --- | ---
**MO THUGS FAMILY** | 514 | 523
**BRIAN McKnight** | 451 | 357
**TAYLATA AIL DAYDREAMIN’** | 451 | 509
**JENNIFER PAIGE** | 431 | 524
**DMX 1/FAITH EVANS** | 399 | 511
**DMX THUGS FAMILY** | 400 | 206
**SWEETBOX** | 378 | 452
**DORI** | 148 | 265
**WILLIE MAX** | 342 | 420
**KIRK FRANKLIN** | 340 | 411
**NEW & ACTIVE**

**DRU HILL These Are The Times (Island)**
Total Plays: 325, Total Stations: 15, Adds: 4

**MONICA Angel Of Mine (Arista)**
Total Plays: 309, Total Stations: 27, Adds: 19

**Avi Enjoy Yourself (Kedar/Universal)**
Total Plays: 305, Total Stations: 22, Adds: 2

**ICE CUBE FMR Shorty HOP Pushin' Right (Lunchbox/ Priority)**
Total Plays: 300, Total Stations: 21, Adds: 4

**USHER One Day You'll Be Mine (LaFace/Arista)**
Total Plays: 276, Total Stations: 12, Adds: 2

**BRITNEY SPEARS Baby One More Time (Jive)**
Total Plays: 275, Total Stations: 12, Adds: 2

**TAYYANA ALI Boy You Knock Me Over (M.A.J./Work)**
Total Plays: 274, Total Stations: 20, Adds: 5

**MARY J. BLIGE Beautiful (Rhythm/Columbia)**
Total Plays: 231, Total Stations: 16, Adds: 1

**TOTAL F.MISSY ELLITT Trip It (Bay City/Atlantic)**
Total Plays: 222, Total Stations: 13, Adds: 0

**CASE KUREI Failed Pictures (Def Jam/RCA/Libelary)**
Total Plays: 215, Total Stations: 15, Adds: 1

**2PAC Changes (Interscope)**
Total Plays: 214, Total Stations: 23, Adds: 23

**CYPRESS HILL Dr. Greenthumb (Ruffhouse/Columbia)**
Total Plays: 213, Total Stations: 14, Adds: 3

**BRANDY Angel In Disguise (Atlantic)**
Total Plays: 155, Total Stations: 5, Adds: 1

**UNCLE SAM When I See You Smile (MCA)**
Total Plays: 146, Total Stations: 19, Adds: 3

**LIT BYZ I Still Love You (Metropolitan)**
Total Plays: 145, Total Stations: 6, Adds: 1

**MURDY P. KEM'S Dead (American/Atlantic)**
Total Plays: 142, Total Stations: 11, Adds: 1

**FLIPMODE SQUAD Cha Cha Cha (Violator/Extra/EGG)**
Total Plays: 142, Total Stations: 7, Adds: 0

**DESTINY'S CHILD/FLESH/KNIGHT Get On The Bus (LastNest/Atlantic)**
Total Plays: 132, Total Stations: 7, Adds: 0

**COLLAGE Love Of A Lifetime (Metropolitan)**
Total Plays: 110, Total Stations: 5, Adds: 0

**CARMON FISHER Feels Good (Entertainment/Epix)**
Total Plays: 96, Total Stations: 10, Adds: 4

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**SONGS RANKED BY TOTAL PLAYS**

**NEW RELEASES**

**ADDs November 17**

**BIG PUNISHER I/NEXT**
Sex, Money & Thugs (Immortal/Epic)
**BIZZY BONE**
Nobody Can Stop Me (Relativity)
**AARON HALL**
All The Places (I Will Kiss You) (MCA)
**JENNIFER LOVE HEWITT**
How Do I Deal (143/WB)
**SHAIE JONES**
Talk Show Shhh! (Universal)
**MYSTIKA**
That's The Rapper (Big Boy/Jive)
**REDMAN**
I'll Be That (Def Jam/RCA/Libelary)

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**CHR/RYTHMIC REPORTERS**

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<th>JAY-Z F/AMIL AND JA/Can't Stop the Feeling!</th>
<th>JON B/1 Do You Believe?</th>
<th>JANNET/The Velvet Rope</th>
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THE FOLLOW UP SINGLE FROM THEIR SELF-TITLED DEBUT ALBUM

Trinitée 5:7
You Can Call His Name

IMPACTING
NOVEMBER 16 & 17

VIDEO NOW SHOWING ON BOX AND BET

©1999 R-ITE MUSIC. ALL RIGHTS RESERVED
Driving The Interstate To Success

Jim Kennedy programs five stations of various formats ... in two markets

Very few individuals these days get to program only one radio station. A good example of this is Jim Kennedy, who's OMPD of several stations not just in one market, but two. Nashville, where he's based, and Atlanta, where coordination becomes a true necessity if success is the desired goal.

Kennedy has been in the industry for 30 years, beginning with time in the military, working on Armed Forces Radio. "I was playin' the hits to keep America free," he says. He wanted to make sure that if anything was written about his accomplishments, "that we're the first to say 'Yes, he's that good at radio.'"

“I CAN’T TAKE THE HEAT”
FROM THE ALBUM
Da Game Is To Be Sold, Not To Be Told

From the multi-platinum album "Da Game Is To Be Sold, Not To Be Told", and 13 weeks in Soundscan's Top 200... Comes his second, sure to be HOT single... "I Can’t Take The Heat"

Impacting Nov. 16th & 17th

WAMO WCDX WFXA WIIZ WWWZ WPEG WWDM
WJMH WJMZ WZFX WVEE WFXE WTMP WZAK
WTLZ WKKV WBHJ WTKT KIPR KXHT WQQK
KKDA KBXX WQUE KVSP KDKS KJMM
...ARE FEELING THE HEAT

EXECUTIVE PRODUCER: MASTER P

www.americanradiohistory.com
URBAN ACTION

ARTIST BREAKDOWN

ARTIST: LES NUBIANS
LABEL: OMTOWN/VIRGIN

You know, I must have left the top off the Wine-Out, because I'm about to "break down" an album that I cannot understand. Les Nubiens are "a French hip-hop sister duo" and their debut album, Princesses Nubiennes, contains some hip-hop beats that bump, some jazz tracks that are melodic, and some R&B sounds that are really smooth. It's sung entirely in French, and I couldn't understand one word — hell, I have enough trouble with English — but the vibe of this album left me speechless (and that's rare). Both Urban AC and NAC/Smooth Jazz stations might want to pay close attention; there's some good music to experience on this CD.

"Makeda," the debut single, is a nice blend of musical instruments and beautiful voices. These sistas can definitely sing. Their vocals don't overpower the music, but complement the atmosphere of the tracks. "Soufie" has a jazzy, somewhat congola-like feel to it, while "Princesse Nubiienne" provides a sense of enchantment. "Tabou" is a remake of Sade's "Sweetest Taboo" and does it justice. But wait, what would a remake be without a rap? Yes, rap! Featured rapper Casey comes on strong. I have no idea what she says, but she's confident with her message. "Embrasse-Moi" grabbed my attention immediately. The first beats sound like something Aaliyah or Mya would've recorded. I have a feeling this song is somewhat sexual. (I really need to learn French.) "Sugar Cane," the only song recorded in English, is a combination of spoken word and song. Very deep with its message, this song reminds us all to remember that the sweetness of the sugar cane doesn't come from the cane itself, but from the enslaved hands that plucked it from the ground. And how can I not mention, "Hymne Nubien," an interlude that contains African drums that strengthened my sense of identity.

Princesses Nubiennes is a very relaxing and hypnotic listening journey through the musical soul. Many times, we have music playing that we are not listening to, yet we are "feeling." This CD fits into that category. Though the words may not be understood, the vibe can be felt and definitely appreciated. Paix.

—Tanya O'Quinn
Asst. Urban Editor

IN MY OPINION

 Faith Evans
Keep The Faith
Bad Boy/Arista

After all seems an eternity, from a chrysalid-like hiatus, emerges the beautiful black butterfly Faith Evans. Her new album is entitled Keep The Faith, and after one listen, you can tell she definitely has. It's been two years since we last heard an album from Faith, and her gift for song was sorely missed. During her time away from the music scene, Faith has had a lot to deal with, including the passing of her husband, the late, great Nubiennes B.I.G. (a.k.a. Biggie Smalls), and the drama of dealing with his mistresses (Lil' Kim and Charlie Baltimore). It's hard to believe that this mother of two (and one on the way) could produce a sophomore album as phenomenal as this.

Faith penned all but two songs and arranged the vocals and harmonies on every song. From beginning to end, Keep The Faith offers Faith Evans' fans a glimpse into her soul, her passions, her pains, and what she's been going through the last two years.

Whether you're seriously involved with someone or not, this album is for you. It was kind of hard for me to listen to Faith's album, because at the time I had a few issues to deal with in my own relationship, and Faith's album brought me to tears. Even still, I'm "keeping the faith."

ADDvANCE NOTICE

Giving you for warning: These are the singles that are going for adds on Monday (11/16) and Tuesday (11/17).

ARETHA FRANKLIN-How Many Times (Arista)
GEORGE BENSON Back To Love (GRP)
BIG PUNISHER/Next Sex, Money, Drugs (Immortal/Epic)
GOODIE MOB/ESTHERO The World I Know (Immortal/Epic)
JAY-Z H.Y.D Knock Life (Roc-A-Fella/Def Jam/Mercury)
REDMAN/I'll Be That (Def Jam/RAL/Mercury)
SHIRO/LORD TARIQ Good Love (Noo Trybe/Virgin)
SNOOP DOGG I Can't Take The Heat (No Limit/Priority)
KEITH SWEAT I'm Not Ready (Elektra/EGG)
TEMPTATIONS This Is My Promise (Motown)
TRIN-I-TREE 5:7 You Can Call His Name (B-Rite/Interscope)

"Makeda"
The first single from the albumPrincesses Nubiennes

#2 MOST ADDED AT URBAN AC RADIO!

Parlez-vous?

KMQJ WYLD WKJS WDIT WMGL WPAL
WFLM WRBV WLVH KXZZ WUVA KLMB

"One of the hottest songs of 1998. Instant phones, and a mad rush to retail. Just the difference that radio needs!"
—David Dickinses MD WRHU/Washington

"This is the first non-English song that I ever felt compelled to play. Besides that, the incredible groove is custom fit for Urban AC."
—LeBron Joseph PD/MD WYLD New Orleans

For information contact:
Bruce Jones 323.462.2114/
www.higheroctave.com
THE PREMIERE SINGLE AND VIDEO FROM E.L.E.

ALBUM IN STORES DECEMBER 8. PREPARE FOR IMPACT.

PRODUCED BY DJ SCRATCH FOR B.U.D.A. PRODUCTIONS, INC.
MANAGEMENT: CHRIS LIGHTY AND MONA SCOTT FOR VIOLATOR MANAGEMENT, AND KEVIN "WEBB" WELCH FOR FLIPMODE ENTERTAINMENT INC.

Add Date:

NOVEMBER 23RD!
"Would you be mine?"

R&R Urban Chart:

50 - 36 **BREAKER**

One of the GREATEST GAINERS
Mainstream R&B Monitor

TYRESE
SWEET LADY

**NEW THIS WEEK:**
WEDR/Miami V103/Atlanta
KBXX/Houston 92Q/Baltimore
WJMJ/Greenville
WQOK/Raleigh

The follow-up to the hit single **Nobody Else** from the album **TYRESE**. In stores now.

Executive Producers: Kevin Evans and Anthony Morgan • Managed by Gayle Atkins and Greg Parks for FDC Management and Productions, Inc.
### NEW & ACTIVE

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**CECE WINANS (Slipping)**

Total Plays: 252, Total Stations: 20, Adds: 1

**WALTER BEASLEY (Do You Wanna Dance)**

Total Plays: 195, Total Stations: 17, Adds: 0

**R. KELLY & CELINE DION (I'm Your Angel)**

Total Plays: 179, Total Stations: 13, Adds: 0

**FAITH EVANS (Love Like This)**

Total Plays: 169, Total Stations: 11, Adds: 0

**DRIU HILL (These Are The Times)**

Total Plays: 157, Total Stations: 12, Adds: 3

**JESSE POWELL (Silas)**

Total Plays: 154, Total Stations: 17, Adds: 0

### JANET (The Velvet Rope)

Total Plays: 132, Total Stations: 8, Adds: 0

### RENE (When U Want Me 2, 2)

Total Plays: 121, Total Stations: 12, Adds: 0

### MICHELLE (Can I Get A Witness)

Total Plays: 94, Total Stations: 7, Adds: 0

### MARCUS JOHNSON/ALYSON WILLIAMS (Morning)

Total Plays: 92, Total Stations: 11, Adds: 3

### Breakers

- **WHITNEY HOUSTON & MARIAH CAREY (When You Believe)**

  - Total Plays: 431228
  - Total Stations/Adds: 360

- **BRANDY (Have You Ever?)**

  - Total Plays: 37936
  - Total Stations/Adds: 240

- **LAURYN HILL (Can't Make My Eyes Off You)**

  - Total Plays: 35635
  - Total Stations/Adds: 182

### Most Added

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>LABELS</th>
<th>ADJS</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEVERT (Where Would I Be) (Virgin)</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>LES NUBIANS (Makeda Om Town/Virgin)</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>MONICA (Angel Of Mine) (Arista)</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>JIRAH (Secret Love) (T-Neck/Island)</td>
<td>5</td>
<td></td>
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<tr>
<td>UNCLE SAM (I See You Smile) (550 Music)</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>CLUB NOUVEAU (What Kind Of Love) (Dei Pato Heights)</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>DRU HILL (These Are The Times) (Island)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>FAITH EVANS (Love Like This) (Bad Boy/Island)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>GERALD LEVERT (Taking Everything) (East/West/EG)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>M. JOHNSON/ALYSON WILLIAMS (Morning) (LVN/Unknown)</td>
<td>3</td>
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</table>

### Most Increased Plays

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>LABELS</th>
<th>TOTAL PLAY INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHITNEY HOUSTON &amp; MARIAH CAREY (When You Believe)</td>
<td>(Arista/Columbia/DreamWorks/Geffen)</td>
<td>+228</td>
</tr>
<tr>
<td>LEVERT (Where Would I Be) (Virgin)</td>
<td></td>
<td>+89</td>
</tr>
<tr>
<td>LUTHER VANROSS (I Know) (LV/Virgin)</td>
<td></td>
<td>+74</td>
</tr>
<tr>
<td>KELLY FRANKLIN (Lean On Me) (Gospo Centric)</td>
<td></td>
<td>+68</td>
</tr>
<tr>
<td>DRU HILL (These Are The Times) (Island)</td>
<td></td>
<td>+64</td>
</tr>
<tr>
<td>MONICA (Angel Of Mine) (Arista)</td>
<td></td>
<td>+61</td>
</tr>
<tr>
<td>LES NUBIANS (Makeda) (Om Town/Virgin)</td>
<td></td>
<td>+59</td>
</tr>
<tr>
<td>JIRAH (Secret Love) (T-Neck/Island)</td>
<td></td>
<td>+53</td>
</tr>
<tr>
<td>AARON HALL (I Will Kiss You) (MCA)</td>
<td></td>
<td>+50</td>
</tr>
<tr>
<td>LES NUBIANS (Makeda) (Om Town/Virgin)</td>
<td></td>
<td>+43</td>
</tr>
</tbody>
</table>

### Hottest Recurrents

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>LABELS</th>
<th>TOTAL PLAY INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KELLY PRICE (Friend Of Mine) (T-Neck/Island)</td>
<td></td>
<td>+138</td>
</tr>
<tr>
<td>BOYZ II MEN (Just Fine) (Motown)</td>
<td></td>
<td>+132</td>
</tr>
<tr>
<td>SOLO (Perspective/Unknown)</td>
<td></td>
<td>+120</td>
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<tr>
<td>LUTHER VANROSS (Nights In Harlem) (LV/Virgin)</td>
<td></td>
<td>+116</td>
</tr>
<tr>
<td>K-CL &amp; JOJO (All My Life) (MCA)</td>
<td></td>
<td>+110</td>
</tr>
<tr>
<td>ARETHA FRANKLIN (Rose Is Still A Rose) (Arista)</td>
<td></td>
<td>+107</td>
</tr>
<tr>
<td>KEITH SWEAT (Who Can I Trust) (Motown)</td>
<td></td>
<td>+107</td>
</tr>
<tr>
<td>PHILYR HYMAN (Push Me) (Philadelphia International)</td>
<td></td>
<td>+105</td>
</tr>
</tbody>
</table>

Breakers: Songs registering 35 or more plays or more than the first time. Bullet indicates songs gaining plays over the previous week. Plus songs are listed in number of plays, the song being played on more stations this week than last. Underlined songs are the top 5 hits standing together.
Attention, KVIL Shoppers: Changes On Aisle '98

The Big D's mainstream AC faces a lift

Common sense dictates that floundering and mediocre stations should undergo some type of face lift. It's quite rare, by contrast, to find a successful station blowing itself up. The scenario that's been playing out in Dallas over the past six months is perhaps not quite that drastic, but modifications at perennial ratings champion KVIL have gone beyond typical "fine-tuning".

For years, KVIL has been the definitive, prototypical main stream AC with huge personality and contest images. Also known with huge personality, typical
to do
The Dallas Cowboys play-by-play images. Also known with huge personality, typical
to do
with its massive news and infotainment that's been playing
But Curtis came
and contains lifestyle stories and
and competitive goals and challenges,
and competitive goals and challenges,
marketing, and music, and contains lifestyle stories and
marketing, and music, and contains lifestyle stories and
with huge personality, typical
to do
by Curtis. "I don't know
how people in their 30th year at a station want to come in 30 minutes earlier. You have to respect their desires and compete with what's new and what's new are significant.
As recently as five years ago, a '60s category comprised some of KVIL's favorite music. Now, it's completely disappeared. "The ap- petite for it has continued to diminish. You wake up one day and say, 'Well, let's test and realize that the only four '60s records that work are from 1980s movies. You realize that era is no longer important for this audience.'"
Competitive Mix
With varying degrees of success, many have challenged KVIL's mar- ket and format positions. Hot AC KDMP and KKMG were considered "fringe" artists. "If you tell me they're gone and what's new are significant.'
"KDMX started in the early '90s to be 'Mix,'" notes Curtis. "It's the basic attack in music, especially among younger females. 'Mix' is winning a very well about two years ago, when J.D. Freeman became the station's program director, and changed the station's energy and information packaging. The whole station's personality is much more forward-moving."
The attack is both audio and visual, as people see KVIL's new logo and hear its new jingles. Curtis, however, stresses it's not a different station. "It's certainly more contemporary and more focused on 35-45s, rather than 35-40. We're never going to be a 25-year-old favorite station, but we cer- tainly want to win 25-35 and that's within the battle.
"Helping to better image KVIL is a new positioning statement, "Continu- ous Lite Rock Favorites," which stip-"If we kept following the upper-end audience, we'd be forfeiting 30-year-olds.
We can't get to our ratings goals by being a 45+ station.
"In April, when he recalls seeing
"A few early casualties was a 30-minute (5:30-6:00) Monday-Friday news and information block, "Good Morn- ing America" had actually been in place on KVIL before ABC-TV launched the concept for anybody. It's
on competitive goals and challenges, however, Curtis explains. "We took
a hard look at whether this was something relevant for us in 1998 and beyond. It was terrific in the old days, but was one of those compartments that worked for a market, not us in today's world."
Perceptual research studies also clearly indicated that it was time for KVIL to relinquish some other images it had successfully built over the past 30 years. "We still do great traffic from the core, but we're doing news a little differently," remarks Curtis. "It's a more concise, headline-news ap- proach and contains lifestyle stories and relevant information for today's 35-year-old listener. It's been repack- aged and contemporized. Younger listeners want 'infotainment' like Entertainment Tonight and EL older folks want to know what's going on with the Senate hearings."
An Audience At Odds
Struggling with having to deal with an upper-end audience that had literally been with KVIL for 20 to 25 years, Curtis notes, "What they wanted from us was so different from a 35-year-old market, and we had to make decisions. If we kept following the upper-end audience, we'd be forfeiting 30-year-olds. We can't get to our ratings goals by being a 45+ station."
Some loyal listeners voiced their concerns about the changes, but Curtis contends, "If we're out of touch, we're out of business. The upper-end core was perfectly happy with the way it was. They're typically less interested in change and were very satisfied. It's great that people were happy with the way things were, and we hope they'll listen to our new music and participate in "The Big D's mainstream AC faces a lift..."
CHICAGO XXV
(The Christmas Album)

featuring the Radio Hit
“Little Drummer Boy”

Produced by ROY BITTAN

25 LIVE APPEARANCES

November 25 - TODAY SHOW  
November 26 - MACY’S THANKSGIVING DAY PARADE
December 8 - LIVE SYNDICATED RADIO SHOW (broadcast from the LOS ANGELES HOUSE OF BLUES)
December 18 - GENERAL HOSPITAL TV SHOW  
December 21 - CNN LIVE “SHOW BIZ TODAY”
December 31 - DICK CLARK’S NEW YEAR’S EVE SPECIAL

For more information, contact Chicago at
Chicago Records, 9200 Sunset Blvd., Suite1000, Los Angeles, Ca 90069
310.550.5245 or 800.552.5624 fax: 310.550.5246 e-mail: info@chirecords.com

HK Management: Howard Kaufman & Peter Schivarelli

www.americanradiohistory.com
This chart reflects airplay from November 2-8. Songs ranked by total plays. Highlighted songs indicate Breaker
115 AC reporters, 114 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1999, PAR Inc.
"IT'S JUST NOT CHRISTMAS"
THE NEW SINGLE FROM
HALLMARK ENTERTAINMENT
Presents
KENNY ROGERS
Christmas from the Heart
A NEW HOLIDAY CELEBRATION AT
THE BEACON THEATRE IN NEW YORK CITY

"A great Christmas song. We look forward to playing it."
Lyle Morris, KSFI/Salt Lake City, UT

"Christmas with Kenny Rogers is a holiday necessity. I can't wait for Mr. Christmas to arrive."
Jeff Schlesinger, WSNU/Lock Haven, PA

"Kenny Rogers is a Christmas tradition here in Albany and we eagerly look forward to playing his latest, 'It's Just Not Christmas.'"
Paul Bendat, K100/WBAY/Albany, NY

"Kenny Rogers has been a staple for Christmas programming in the past, and we are looking forward to 'Christmas From The Heart' selections this holiday season."
Genevieve Shanahan
99.9 KEZ/Phoenix, AZ

Produced by Brent Miler & Watten Hartmam

Management:
Jim Matta, Dreamcatcher Management
Ken Kragen, Kragen & Company

www.kennyrogers.net
lionel richie
the follow-up single to the
top 5 hit time

Added to Delilah!

Already On Over
80 Stations including:
WLTW  WALK  WWLI
WLIF  WBEB  WSHH
WDOK  WPCH  WLIT
WLTQ  WTPJ  WLTE
KVIL  KSSK  WBBQ

THE FIRST SINGLE FROM THE CERTIFIED GOLD ALBUM
PHOENIX RISING

"Stay"

WLTE, Gary Nolan
"It’s great to have something new
from The Temptations that’s instantly familiar
and reminds you of all the great hits they’ve had!"

KOSI, Scott Taylor
"Pure vintage Motown Gold with a 90’s flair!"

Majors Include:
WBEB  WLIT  KKCW
KOSI  WLQT  WLIT
WLTE  WLIIF  WWLI
AC

115 Total Reporters
115 Current Reporters
114 Current Playlists
Reported Frozen Playlist (1):

WBBQ/Augusta, GA

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

You want maximum impact for your station promotions. That's why you need Banners on a Roll. Banners on a Roll, is used by leading stations around the country to enhance indoor and outdoor appearances with tall letters and logos. All at a price that's surprisingly affordable.

Call Susan Van Allen today at Banners on a Roll, for your personal consultation on harnessing the power of repeatability.

-800-786-7411

115 Total Reporters
115 Current Reporters
114 Current Playlists
Reported Frozen Playlist (1):

WBBQ/Augusta, GA

114 Current Playlists

Reported Frozen Playlist (2):

WBBQ/Augusta, GA

114 Current Playlists

Reported Frozen Playlist (3):

WBBQ/Augusta, GA

94 Total Reporters
94 Current Reporters
92 Current Playlists
Reported Frozen Playlist (3):

WBBQ/Augusta, GA

94 Total Reporters
94 Current Reporters
92 Current Playlists
Reported Frozen Playlist (1):

WBBQ/Augusta, GA

94 Total Reporters
94 Current Reporters
92 Current Playlists
Reported Frozen Playlist (1):

WBBQ/Augusta, GA

94 Total Reporters
94 Current Reporters
92 Current Playlists
Reported Frozen Playlist (1):

WBBQ/Augusta, GA

94 Total Reporters
94 Current Reporters
92 Current Playlists
Reported Frozen Playlist (1):

WBBQ/Augusta, GA

94 Total Reporters
94 Current Reporters
92 Current Playlists
Reported Frozen Playlist (2):

WBBQ/Augusta, GA

94 Total Reporters
94 Current Reporters
92 Current Playlists
Reported Frozen Playlist (2):

WBBQ/Augusta, GA

94 Total Reporters
94 Current Reporters
92 Current Playlists
Reported Frozen Playlist (1):

WBBQ/Augusta, GA

94 Total Reporters
94 Current Reporters
92 Current Playlists
Reported Frozen Playlist (1):

WBBQ/Augusta, GA

94 Total Reporters
94 Current Reporters
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Reported Frozen Playlist (1):

WBBQ/Augusta, GA

94 Total Reporters
94 Current Reporters
92 Current Playlists
Reported Frozen Playlist (1):

WBBQ/Augusta, GA

94 Total Reporters
94 Current Reporters
92 Current Playlists
Reported Frozen Playlist (1):

WBBQ/Augusta, GA
FROM THE PEN

OF ACADEMY AWARD AND

GRAMMY WINNING WRITERS

PAUL WILLIAMS AND

JON VEZNER

COMES ONE OF THE MOST

MOVING BALLADS

OF THE YEAR

"YOU'RE GONE"

DIAMOND RIO

GOING FOR ADDS NOW

FROM THEIR NEW ALBUM UNBELIEVABLE
## NEW & ACTIVE

<table>
<thead>
<tr>
<th>#</th>
<th>Artist / Title</th>
<th>HOT AC CHART WEEBLY</th>
<th>#</th>
<th>Artist / Title</th>
<th>HOT AC CHART WEEBLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALANIS MORISSETTE Thank U (Maverick/Reprise)</td>
<td>3277</td>
<td>3239</td>
<td>Total Plays: 3067</td>
<td>Total # Weeks: 2755</td>
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<tr>
<td>2</td>
<td>SHERYL CROW My Favorite Mistake (A&amp;M)</td>
<td>3185</td>
<td>3117</td>
<td>Total Plays: 2974</td>
<td>Total # Weeks: 2850</td>
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<tr>
<td>3</td>
<td>GOD GOO DOLLS Inc (Warner Sunset/Reprise)</td>
<td>3024</td>
<td>3100</td>
<td>Total Plays: 2968</td>
<td>Total # Weeks: 3253</td>
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<tr>
<td>4</td>
<td>BARENAKED LADIES One Week (Reprise)</td>
<td>2988</td>
<td>2982</td>
<td>Total Plays: 2957</td>
<td>Total # Weeks: 791</td>
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<tr>
<td>5</td>
<td>SHAWN MULLINS Lullaby (Columbia)</td>
<td>2776</td>
<td>2441</td>
<td>Total Plays: 2163</td>
<td>Total # Weeks: 1856</td>
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<td>6</td>
<td>JEWEL Hands (Atlantic)</td>
<td>2699</td>
<td>2569</td>
<td>Total Plays: 2471</td>
<td>Total # Weeks: 1939</td>
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<td>7</td>
<td>EAGLE-EYE CHERRY Save Tonight (Work)</td>
<td>2607</td>
<td>2413</td>
<td>Total Plays: 2176</td>
<td>Total # Weeks: 1958</td>
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<td>8</td>
<td>MATCHBOX 20 Real World (Lava/Atlantic)</td>
<td>2240</td>
<td>2239</td>
<td>Total Plays: 2447</td>
<td>Total # Weeks: 2633</td>
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<td>9</td>
<td>THIRD EYE BLIND Jump (Elektra/EAG)</td>
<td>2061</td>
<td>1899</td>
<td>Total Plays: 1778</td>
<td>Total # Weeks: 1684</td>
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<td>10</td>
<td>KISN I Don’t Want To Miss A Thing (Columbia)</td>
<td>2025</td>
<td>2192</td>
<td>Total Plays: 2472</td>
<td>Total # Weeks: 2706</td>
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<tr>
<td>11</td>
<td>EVERYTHING Hooch (Blackbird/Sire)</td>
<td>1862</td>
<td>1903</td>
<td>Total Plays: 1852</td>
<td>Total # Weeks: 1805</td>
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<tr>
<td>12</td>
<td>FAITH HILL This Kiss (Warner Bros.)</td>
<td>1785</td>
<td>1770</td>
<td>Total Plays: 1698</td>
<td>Total # Weeks: 1633</td>
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<tr>
<td>13</td>
<td>HooTIE &amp; THE BLOWFISH I Will Wait (Atlantic)</td>
<td>1772</td>
<td>2264</td>
<td>Total Plays: 2644</td>
<td>Total # Weeks: 2874</td>
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<td>14</td>
<td>EDMUN McCANN I’ll Be (Lava/Atlantic)</td>
<td>1763</td>
<td>1737</td>
<td>Total Plays: 1785</td>
<td>Total # Weeks: 1838</td>
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<tr>
<td>15</td>
<td>GODDIE &amp; THE BLOWFISH Slide (Warner Bros.)</td>
<td>1617</td>
<td>1447</td>
<td>Total Plays: 1217</td>
<td>Total # Weeks: 1142</td>
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<tr>
<td>16</td>
<td>JENNIFER CAPEL She’s A Bad Habit (A&amp;M)</td>
<td>1481</td>
<td>1586</td>
<td>Total Plays: 1664</td>
<td>Total # Weeks: 1731</td>
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<tr>
<td>17</td>
<td>SEMIOMATIC Closing Time (MCA)</td>
<td>1386</td>
<td>1678</td>
<td>Total Plays: 1896</td>
<td>Total # Weeks: 2080</td>
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## BREAKER

<table>
<thead>
<tr>
<th>#</th>
<th>Artist / Title</th>
<th>HOT AC CHART WEEBLY</th>
<th>#</th>
<th>Artist / Title</th>
<th>HOT AC CHART WEEBLY</th>
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</thead>
<tbody>
<tr>
<td>18</td>
<td>UZ Sweetest Thing (Island)</td>
<td>1373</td>
<td>1175</td>
<td>Total Plays: 1182</td>
<td>Total # Weeks: 839</td>
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<tr>
<td>19</td>
<td>Adds: WXIL (15)</td>
<td>2025</td>
<td>2192</td>
<td>Total Plays: 2472</td>
<td>Total # Weeks: 2706</td>
</tr>
<tr>
<td>20</td>
<td>Plays: 374</td>
<td>Warner Bros.)</td>
<td>1862</td>
<td>1903</td>
<td>Total Plays: 1852</td>
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<tr>
<td>21</td>
<td>KBBT 377</td>
<td>(8)</td>
<td>1862</td>
<td>1903</td>
<td>Total Plays: 1852</td>
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<tr>
<td>22</td>
<td>KSSII 22</td>
<td>(3)</td>
<td>1862</td>
<td>1903</td>
<td>Total Plays: 1852</td>
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## MOST INCREASE

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<tr>
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<th>HOT AC CHART WEEBLY</th>
<th>#</th>
<th>Artist / Title</th>
<th>HOT AC CHART WEEBLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>KHALID No Mercy (Hollywood)</td>
<td>10</td>
<td>16</td>
<td>18</td>
<td>Total Plays: 1154</td>
</tr>
<tr>
<td>HOTTIE &amp; THE BLOWFISH Only Lonely (Atlantic)</td>
<td>9</td>
<td>14</td>
<td>17</td>
<td>Total Plays: 1842</td>
</tr>
<tr>
<td>SEAL Human Beings (Warner Bros.)</td>
<td>8</td>
<td>12</td>
<td>15</td>
<td>Total Plays: 1406</td>
</tr>
<tr>
<td>NELLY Krave (RCA)</td>
<td>7</td>
<td>10</td>
<td>18</td>
<td>Total Plays: 1154</td>
</tr>
<tr>
<td>EAGLE-EYE CHERRY Save Tonight (Work)</td>
<td>6</td>
<td>11</td>
<td>16</td>
<td>Total Plays: 1373</td>
</tr>
<tr>
<td>UZ Sweetest Thing (Island)</td>
<td>5</td>
<td>12</td>
<td>19</td>
<td>Total Plays: 839</td>
</tr>
<tr>
<td>KISS ME</td>
<td>4</td>
<td>13</td>
<td>22</td>
<td>Total Plays: 839</td>
</tr>
</tbody>
</table>

## SIXPENCE NONE THE RICHER

Breakers: Songs registering 1000 plays or more for the first time. Billions associated to songs-giving 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 worth-in-week increases in total plays. Weighted chart appears on R&R ONLINE.

### NEW ADDS

- WKQI
- KDNS
- KISN
- KZPT
- KURB
- KMNX
- KCI\X
- WDAQ
- WYSL
- WJQD
- WFBZ

- www.americanradiohistory.com
Singing In My Sleep

"Got your tape and it changed my mind.

Semisonic
heard your voice in between the lines..."

Over 500 BDS Spins at:
Modern Adult & Adult Top 40
WTMX/Chicago Add
WMXB/Richmond Add
WXLE/Albany Add
KLLC/San Francisco KTNP/Omaha
WXXM/Philadelphia KSRZ/Omaha
WPLT/Detroit KLLY/Bakersfield
KZON/Phoenix KRUZ/Santa Barbara
KALC/Denver KOSO/Modesto
WWCD/Columbus WYSR/Ft. Wayne
KENZ/Salt Lake City
WSHE/Orlando
WDCG/Raleigh
KCDU/Monterey

the new single from the gold album feeling strangely fine

"you get what you give"

Over 3000 Combined BDS Spins with a Total Audience Reach of Over 17 Million!

Modern Adult Monitor 24*-21*
R&R Pop/Alternative 20 - 16
Adult Top 40 Monitor 31*-29*
R&R Hot AC 29 - 26
Modern Rock Monitor 26*-16*
R&R Alternative 23 - 15

-Stress Rotation-

#1 Most Added at Pop Radio in its Second Week!!!!

R&R CHR/Pop Debut 45
WPLJ KHTT
KYSR WBBO
KISS WRHT
WSTR KHTE
KQMB KBFM
WKQI WAPE
WKSF KXXX
WWZZ WVTV
KHTS

From The New Album
Maybe You've Been Brainwashed Too

Produced & Arranged by Gregg Alexander
Management: Steve Jensen and Martin Kirkup/Direct Management Group, Inc.
www.mcacreords.com • newradicals.com
<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>PLAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHERYL CROW/My Favorite Mistake</td>
<td>37 36 34 33</td>
</tr>
<tr>
<td>MATCHBOX 20/Real</td>
<td>33 32 31 30</td>
</tr>
<tr>
<td>FASTBALL/The Way</td>
<td>29 28 27 26</td>
</tr>
<tr>
<td>LOVE ONCE MORE</td>
<td>26 25 24 23</td>
</tr>
<tr>
<td>MARY BLIND/Jumper</td>
<td>23 22 21 20</td>
</tr>
<tr>
<td>YOUR LADY...You Love Me</td>
<td>19 18 17 16</td>
</tr>
<tr>
<td>SEMISONIC/Closing Time</td>
<td>16 15 14 13</td>
</tr>
<tr>
<td>ALANIS MORISSETTE/Thank U, You're Sorry...</td>
<td>12 11 10 9</td>
</tr>
<tr>
<td>MATCHBOX 20/Real</td>
<td>8 7 6 5</td>
</tr>
<tr>
<td>JOSIE MULLINS/Lullaby</td>
<td>5 4 3 2</td>
</tr>
<tr>
<td>DOLLS/Iris</td>
<td>2 1 0 0</td>
</tr>
<tr>
<td>DOLLS/Slide</td>
<td>0 0 0 0</td>
</tr>
</tbody>
</table>

**Note:** The table above represents the top songs played on the radio station with their respective play counts. The play counts are listed in descending order from the most played to the least played.
The inescapable reality is that everyone faces difficult challenges. Loss of loved ones, divorce, or a life-threatening medical diagnosis are just some of the passages one may traverse during a lifetime.

Existential psychologists remind us that, while we often have no control over much of what happens in and around our lives, the ultimate human freedom rests in how one experiences their life circumstances and what we do with them. For keyboardist/producer Jeff Lorber, who suffers from a little-known genetic kidney disease, that freedom is best expressed through activism and his everyday mindfulness in the face of a life-threatening condition.

Polycystic Kidney Disease (PKD), with which Lorber is diagnosed, is the most common of all life-threatening genetic disorders. It affects 600,000 Americans and more than 12 million people worldwide. There are more people with PKD than there are with cystic fibrosis, muscular dystrophy, hemophilia, Down’s syndrome, and sickle cell anemia combined.

A normal kidney is the size of a human fist. In the presence of PKD, however, cysts develop in both kidneys. When many cysts are present, the kidneys can grow to the size of a football or larger and weigh as much as 38 pounds each. Ultimately, cysts crowd out the kidneys’ ability to function. More than half of the individuals with PKD develop kidney failure. Dialysis and kidney transplantation are the only available treatments, although neither is a cure. The lives of both Lorber’s mother and older sister were claimed by PKD while they were relatively young, but his grandmother lived with the condition until she was 85. “I hope take after her,” Lorber says.

Lorber is a core artist in the NAC/Smooth Jazz format since its inception—a modulus of music that has earned musical foundation—Lorber remains a prolific composer, artist, and producer. His latest record, the Zebra Midnight Suite, is his 13th. Lorber recently took time to discuss his life, his work, and the reality of PKD.

R&R: When and how did you first become aware of PKD?

JL: I became aware of it as a result of my mother’s illness. When I was in my early 20s, she had to go on dialysis, which dramatically changed her life for the worse. It was hard to watch that whole process. Eventually, she became weaker and weaker. I was tested for PKD at about age 20, and there was no sign of it. Then I was tested again in 1995 and, unfortunately, I found out my kidneys weren’t doing so great.

R&R: How did you feel when you understood the possible implications for your own life?

JL: It’s the main thing for me, love making music, and love collaborating with people. I must admit that I’ve done a lot more traveling, too, since I found out I had PKD. I want to enjoy that experience while I still have the chance. Before I’m in the situation where I have to be on dialysis. In the past several years, I’ve been to Southeast Asia five times and Europe a number of times. It’s lucky that my job takes me traveling.

R&R: Is your hunger to see the world part of your quest to live in the present?

JL: Very much so!

R&R: Dave Koz told me a great story about you picking up the multitudes of a gypsy in some remote village in the highlands of Bali and how you made music on the spot on an instrument tuned to another, non-Western scale.

JL: I was absolutely in a state of shock! It was really a life-changing event, for sure. It’s kind of a cliché that when one is all of a sudden face to face with their mortality, it makes them look at life differently. For me, it vividly pointed out how important it is to use the time that I have in the most positive and enjoyable way.

I’m a big believer in the power of positive thinking, and believe me, I’m thinking positively about myself and the problem as a whole. At the same time, I also became very proactive in wanting to find out more about this disease and what, if anything, I could do to help myself and my chances of survival.

R&R: What’s your prognosis? How are you doing currently?

JL: My kidney function has definitely been impaired. My blood pressure is elevated a bit, but it’s under control. One good thing is that it’s recently been found that a high soybean diet is good in preventing formation of cysts.

R&R: So, you’re the toff king of the Pacific Palisades?

JL: I’m eating quite a bit of tofu, along with tempeh and soy milk. I’ve always been pretty health-conscious since it comes to food.

R&R: What else do you do to stay healthy?

JL: I go the gym every day and try to stay in shape that way. I also take walks and hikes whenever I can. Philosophically, I make a point to spend my time doing stuff that I enjoy. That’s my No. 1 rule.

R&R: Did that come out of living with PKD?

JL: It’s the main thing for me, love making music, and love collaborating with people. I must admit that I’ve done a lot more traveling, too, since I found out I had PKD. I want to enjoy that experience while I still have the chance. Before I’m in the situation where I have to be on dialysis. In the past several years, I’ve been to Southeast Asia five times and Europe a number of times. It’s lucky that my job takes me traveling.

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R&R: Is your hunger to see the world part of your quest to live in the present?

JL: Very much so!
**Most Added Plays**

<table>
<thead>
<tr>
<th>ARTIST TITLE (LABEL)</th>
<th>ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEE RITENOUR This Is Love (I.E./Verve)</td>
<td>15</td>
</tr>
<tr>
<td>KIM WATERS Easy Going (Shanachie)</td>
<td>10</td>
</tr>
<tr>
<td>STEVE COLE Where The Night...(Bluemoon/Atlantic)</td>
<td>8</td>
</tr>
<tr>
<td>KIRK HUALUM Ascension (Warner Bros.)</td>
<td>8</td>
</tr>
<tr>
<td>NAJEE Room To Breathe (Verve Forecast)</td>
<td>6</td>
</tr>
<tr>
<td>CHRIS STANDING Steven (Instinct)</td>
<td>6</td>
</tr>
<tr>
<td>MARC ANTOINE Concave (GRP)</td>
<td>5</td>
</tr>
<tr>
<td>PATTI AUSTIN Don’t Go Away (Concord Vista)</td>
<td>5</td>
</tr>
<tr>
<td>JEFF LORBER Midnight (Zebra)</td>
<td>4</td>
</tr>
<tr>
<td>DOWING &amp; ALBERT Stop...(Verve/Motown)</td>
<td>4</td>
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</tbody>
</table>

**Most Increased Plays**

<table>
<thead>
<tr>
<th>ARTIST TITLE (LABEL)</th>
<th>TOTAL PLAY INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>NAJEE Room To Breathe (Verve Forecast)</td>
<td>+103</td>
</tr>
<tr>
<td>WARREN HILL Turn Out The Lights (Discovery)</td>
<td>+78</td>
</tr>
<tr>
<td>MARILYN SCOTT Avenida Del Sol (Warner Bros.)</td>
<td>+75</td>
</tr>
<tr>
<td>GRANT GEISSMAN Did I Save? (Higher Octave)</td>
<td>+72</td>
</tr>
<tr>
<td>CHRIS STANDING Steven (Instinct)</td>
<td>+69</td>
</tr>
<tr>
<td>ERIC MARIENTHAL Here In My Heart (I.E./Verve)</td>
<td>+61</td>
</tr>
<tr>
<td>P’WHITE (WASHINGTON, JR. Midnight...(Columbia)</td>
<td>+61</td>
</tr>
<tr>
<td>PATTI AUSTIN Don’t Go Away (Concord Vista)</td>
<td>+54</td>
</tr>
<tr>
<td>KIM WATERS Easy Going (Shanachie)</td>
<td>+54</td>
</tr>
<tr>
<td>KIRK HUALUM Ascension (Warner Bros.)</td>
<td>+54</td>
</tr>
</tbody>
</table>

Breakers: Songs ranked 40 or more plays or move 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 increase in total plays. **Weighted chart appears on R&R ONLINE.**

**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>ARTIST TITLE (LABEL)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS/ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICK BRAUN Hollywood &amp; Vine (Atlantic)</td>
<td>1001</td>
<td>595</td>
</tr>
<tr>
<td>GEORGE BENSON Fly By Night (GRP)</td>
<td>925</td>
<td>958</td>
</tr>
<tr>
<td>BRIAN BROMBERG Hero (Zebra)</td>
<td>819</td>
<td>805</td>
</tr>
<tr>
<td>CHUCK LOEB Beneath The Light (Shanachie)</td>
<td>794</td>
<td>773</td>
</tr>
<tr>
<td>KIRK HUALUM Ascension (Warner Bros.)</td>
<td>678</td>
<td>229</td>
</tr>
<tr>
<td>PETER WHITE I.G., WASHINGTON, JR. Midnight...(Columbia)</td>
<td>730</td>
<td>669</td>
</tr>
<tr>
<td>ERIC MARIENTHAL Here In My Heart (I.E./Verve)</td>
<td>663</td>
<td>602</td>
</tr>
<tr>
<td>KEIKO MUSICH Forever, Forever (Countdown/Unity)</td>
<td>623</td>
<td>625</td>
</tr>
<tr>
<td>PHIL COLLINS True Colors (Atlantic)</td>
<td>611</td>
<td>566</td>
</tr>
<tr>
<td>WARREN HILL Turn Out The Lights (Discovery)</td>
<td>551</td>
<td>473</td>
</tr>
<tr>
<td>WALTER BEASLEY I Feel You (Shanachie)</td>
<td>548</td>
<td>516</td>
</tr>
<tr>
<td>GRANT GEISSMAN Did I Save? (Higher Octave)</td>
<td>505</td>
<td>435</td>
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<tr>
<td>BRYAN SAVAGE Soul Temptation (Higher Octave)</td>
<td>493</td>
<td>476</td>
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<tr>
<td>LUTHER Vandross I Know (LV/Virgin)</td>
<td>476</td>
<td>530</td>
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<tr>
<td>SOUL BALLET Blu Girl (Countdown/Unity)</td>
<td>443</td>
<td>532</td>
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<tr>
<td>JIM BRICKMAN I'DAVE KOZ Partners In Crime (Windham Hill)</td>
<td>394</td>
<td>458</td>
</tr>
<tr>
<td>DAVE KOZ I'll Be There (Blue Note)</td>
<td>373</td>
<td>270</td>
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<tr>
<td>NAJEE Room To Breathe (Verve Forecast)</td>
<td>339</td>
<td>318</td>
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<tr>
<td>JOE MCBRIDE Midnight In Madrid (Heads Up)</td>
<td>337</td>
<td>355</td>
</tr>
<tr>
<td>C. CHAVICO &amp; R. FREEMAN Return...(Peak/Windham Hill Jazz)</td>
<td>311</td>
<td>324</td>
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<tr>
<td>BRIAN MCKIGHT Anytime (Motown)</td>
<td>300</td>
<td>347</td>
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<tr>
<td>JANET Every Time (Virgin)</td>
<td>292</td>
<td>258</td>
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<tr>
<td>BOBBY CALDWELL God To Me (Sin-Drome)</td>
<td>289</td>
<td>274</td>
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<tr>
<td>GREG KARUKAS Cruisin' Your House At... (I.E./Verve)</td>
<td>287</td>
<td>261</td>
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<tr>
<td>RAMSEY LEWIS Love's Serenade (GRP)</td>
<td>286</td>
<td>272</td>
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<tr>
<td>RICHARD ELLIOT Here And Now (Metro Blue/Blue Note)</td>
<td>279</td>
<td>258</td>
</tr>
<tr>
<td>MARC ANTOINE Sunland (GRP)</td>
<td>242</td>
<td>405</td>
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<tr>
<td>ED HAMILTON Fly Like An Eagle (Shanachie)</td>
<td>215</td>
<td>264</td>
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</tbody>
</table>

This chart reflects airplay from October 28-November 3. Songs ranked by total plays. Highlighted songs indicate Breaker. 49 NAC reporters. 45 current playlists. © 1998, R&R Inc.

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### NAC/SMOOTH JAZZ ALBUMS

**NOVEMBER 13, 1998**

<table>
<thead>
<tr>
<th>W</th>
<th>JN</th>
<th>UK</th>
<th>TM</th>
<th>ARTIST/TITLE (LABEL)</th>
<th>TOTAL PLAYS</th>
<th>PLAYS</th>
<th>EMPHASIS TRACKS (PLAYS)</th>
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</thead>
<tbody>
<tr>
<td>5</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>RICK BRAUN Full Stride (Atlantic)</td>
<td>1013</td>
<td>+52</td>
<td>&quot;Hollywood&quot; (1001) &quot;Soul&quot; (6)</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>GEORGE BENSON Standing Together (GRP)</td>
<td>974</td>
<td>-35</td>
<td>&quot;Fly&quot; (925) &quot;Standing&quot; (40)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>BRIAN BRIDGMER You Know That Feeling (Zebra)</td>
<td>843</td>
<td>0</td>
<td>&quot;Hero&quot; (819) &quot;September&quot; (12)</td>
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<tr>
<td>4</td>
<td>5</td>
<td>5</td>
<td>2</td>
<td>CHUCK LOEB The Moon, The Stars... (Shanachie)</td>
<td>538</td>
<td>+18</td>
<td>&quot;Beneath&quot; (794) &quot;Moon&quot; (24)</td>
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<tr>
<td>2</td>
<td>1</td>
<td>7</td>
<td>2</td>
<td>BONEY JAMES Sweet Thing (Warner Bros.)</td>
<td>769</td>
<td>-89</td>
<td>&quot;Innocence&quot; (732) &quot;Rain&quot; (18)</td>
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<tr>
<td>17</td>
<td>7</td>
<td>7</td>
<td>2</td>
<td>PETER WHITE Perfect Moment (Columbia)</td>
<td>730</td>
<td>+61</td>
<td>&quot;Midnight&quot; (730)</td>
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<tr>
<td>9</td>
<td>2</td>
<td>9</td>
<td>2</td>
<td>ERIC MARIENTHAL Walk Tall (I.E./Verse)</td>
<td>703</td>
<td>+64</td>
<td>&quot;Heart&quot; (563) &quot;Mercy&quot; (31)</td>
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<tr>
<td>3</td>
<td>6</td>
<td>6</td>
<td>2</td>
<td>KEIKO MATSUMI Full Stride And The... (Countdown/Unity)</td>
<td>673</td>
<td>+1</td>
<td>&quot;Forever&quot; (623) &quot;Sunrise&quot; (32)</td>
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<tr>
<td>23</td>
<td>2</td>
<td>9</td>
<td>2</td>
<td>PHIL COLLINS Hits (Atlantic)</td>
<td>611</td>
<td>+45</td>
<td>&quot;True&quot; (611)</td>
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<tr>
<td>16</td>
<td>12</td>
<td>12</td>
<td>2</td>
<td>WALTER BEASLY For Your Pleasure (Shanachie)</td>
<td>561</td>
<td>+37</td>
<td>&quot;Feel&quot; (548) &quot;Dance&quot; (13)</td>
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<tr>
<td>17</td>
<td>16</td>
<td>16</td>
<td>2</td>
<td>WARREN HILL Life Thru Rose Colored... (Discovery)</td>
<td>551</td>
<td>+78</td>
<td>&quot;Turn&quot; (551)</td>
</tr>
<tr>
<td>15</td>
<td>14</td>
<td>14</td>
<td>2</td>
<td>BRYAN SAVAGE Soul Temptation (Higher Octave)</td>
<td>519</td>
<td>+22</td>
<td>&quot;Temptation&quot; (493) &quot;Kaleidoscope&quot; (26)</td>
</tr>
<tr>
<td>18</td>
<td>17</td>
<td>17</td>
<td>2</td>
<td>GRANT GEISSMAN In With The Out... (Higher Octave)</td>
<td>505</td>
<td>+70</td>
<td>&quot;Save?&quot; (565)</td>
</tr>
<tr>
<td>3</td>
<td>11</td>
<td>11</td>
<td>2</td>
<td>LUTHER VANDROSS I Know (LV/Virgin)</td>
<td>498</td>
<td>-42</td>
<td>&quot;Know&quot; (476) &quot;Human&quot; (22)</td>
</tr>
<tr>
<td>10</td>
<td>13</td>
<td>13</td>
<td>2</td>
<td>JIM BRICKMAN Visions Of Love (Windham Hill)</td>
<td>496</td>
<td>-36</td>
<td>&quot;Partners&quot; (406) &quot;Heart&quot; (60)</td>
</tr>
<tr>
<td>8</td>
<td>2</td>
<td>10</td>
<td>2</td>
<td>SOUL BALLET Trip The Night Fantastic (Countdown/Unity)</td>
<td>451</td>
<td>+37</td>
<td>&quot;Blu&quot; (443) &quot;Romantique&quot; (15)</td>
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<tr>
<td>19</td>
<td>19</td>
<td>19</td>
<td>2</td>
<td>PATTI AUSTIN In And Out Of Love (Concord Vista)</td>
<td>432</td>
<td>-64</td>
<td>&quot;Don't&quot; (432)</td>
</tr>
<tr>
<td>17</td>
<td>27</td>
<td>27</td>
<td>2</td>
<td>VARIOUS ARTISTS Blue Note Salutes Motown (Blue Note)</td>
<td>394</td>
<td>+30</td>
<td>&quot;There&quot; (394)</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>29</td>
<td>2</td>
<td>NATIVE MORNING Tenderness (Verve Forecast)</td>
<td>373</td>
<td>+103</td>
<td>&quot;Room&quot; (373)</td>
</tr>
<tr>
<td>26</td>
<td>22</td>
<td>22</td>
<td>2</td>
<td>RICHARD ELLIOT Jumpin' Off (Metro Blue/Blue Note)</td>
<td>372</td>
<td>+87</td>
<td>&quot;Stone&quot; (279) &quot;Groove&quot; (49)</td>
</tr>
<tr>
<td>13</td>
<td>17</td>
<td>17</td>
<td>2</td>
<td>JOE MBIRIDE Double Take (Heads Up)</td>
<td>364</td>
<td>-18</td>
<td>&quot;Madrid&quot; (337) &quot;Greenview&quot; (27)</td>
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<tr>
<td>28</td>
<td>28</td>
<td>28</td>
<td>2</td>
<td>W  What's The Word (Verve)</td>
<td>339</td>
<td>+21</td>
<td>&quot;Hook&quot; (339)</td>
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<tr>
<td>25</td>
<td>26</td>
<td>26</td>
<td>2</td>
<td>GREGG KARUKAS Blue Touch (I.E./Verse)</td>
<td>324</td>
<td>+38</td>
<td>&quot;Cruisin'&quot; (287) &quot;Blue&quot; (27)</td>
</tr>
<tr>
<td>24</td>
<td>23</td>
<td>23</td>
<td>2</td>
<td>C CHAUCHE &amp; R FREMMIN From... (Peak/Windham Hill Jazz)</td>
<td>318</td>
<td>-31</td>
<td>&quot;Riders&quot; (311) &quot;Samba&quot; (7)</td>
</tr>
<tr>
<td>30</td>
<td>25</td>
<td>25</td>
<td>2</td>
<td>RANDY LEWIS Dance Of The Soul (GRP)</td>
<td>317</td>
<td>+8</td>
<td>&quot;Serenade&quot; (286) &quot;Fragile&quot; (19)</td>
</tr>
<tr>
<td>10</td>
<td>13</td>
<td>13</td>
<td>2</td>
<td>MARC ANTOINE Madrid (GRP)</td>
<td>315</td>
<td>-134</td>
<td>&quot;Sunland&quot; (242) &quot;Concave&quot; (60)</td>
</tr>
<tr>
<td>18</td>
<td>14</td>
<td>14</td>
<td>2</td>
<td>BRIAN MCKNIGHT Anytime (Motown)</td>
<td>300</td>
<td>-47</td>
<td>&quot;Anytime&quot; (300)</td>
</tr>
<tr>
<td>29</td>
<td>26</td>
<td>26</td>
<td>2</td>
<td>BRIAN CULBERTSON Secrets (Bluenoon/Atlantic)</td>
<td>294</td>
<td>+9</td>
<td>&quot;Straight&quot; (201) &quot;Mind&quot; (77)</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>27</td>
<td>2</td>
<td>JANET The Velvet Rope (Virgin)</td>
<td>292</td>
<td>+24</td>
<td>&quot;Every&quot; (292)</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>25</td>
<td>2</td>
<td>BOBBY C. ALL TIME The Anthology (Sin-Drome)</td>
<td>289</td>
<td>+15</td>
<td>&quot;Good&quot; (289)</td>
</tr>
</tbody>
</table>

**NAC NOTES** By Carol Archer

Format ratings giants have embraced one of the freshest offerings around, Lee Ritenour's "This Is Love (I.E.,Verse)," making it our top Most Added this week with 13 reporters jumping out of the box. One listen reveals again why Ritenour is nicknamed "Captain Fingers." The man's got wicked chops! WNUA/Chicago is among the early champions and KTWH/The Wave/V, Los Angeles adds it with 14 plays. KOAI/Dallas PD Mike Fischer's has loved this track since the album's release, so it's no surprise that he's added it too, as did KMGQ/Santa Barbara, among many others. Its the perfect follow-up to the smash "Ooh Yeah."

Kim Waters had an auspicious week with "Easy Going" (Shanachie), which earned second Most Added status with 10 stations — including ratings powerhouses WJZ/Philadelphia, KJEM/San Diego, and WJZT/Tallahassee, FL — coming aboard. It's noteworthy that the track has not, as yet, been recommended by Broadcast Architecture, but has achieved acceptance nonetheless based on programmers' confidence in its commercial value.

What can be said about vocals that hasn't already been said? Plenty, and you may be sure we'll continue to keep close editorial tabs on this critical issue. But for the moment, Phil Collins' "True Colors" (Atlantic) is comfortably ensconced in our top 10 at 9°. It's unlikely this track will get the power rotation needed to propel it to the very top — vocals never do — but it sounds great on the air and I'll wager I'm not the only aging Genesis fan who thinks so.

It's wonderful that Patti Austin's "Don't Go Away" (Concord Vista) claims #6/Breaker this week, especially when there is so much discussion about how increasingly mainstreamed NAC radio is discarding the very artists who made it great in the first place. It's also wonderful that Austin got a blessing from Broadcast Architecture.

---

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www.americanradiohistory.com
"dc Talk's song 'my friend (so long)' is a very active song for DC101. All the early requests and research signs are showing that this is going to be a big record for DC101!"

- Bob Neumann/PD, Buddy Rizer/APD/MD DC101

New: KHTQ  KQXR  WCPR

On: Y100 (Cage Match Winner 15 Nights In A Row!)
DC101 (34x - 14x, Moves To Heavy Rotation!)
WMMR  WCKW  WPLA  WFYV  WRLT  WRUF
WTKX  WCPR  KKEG  and more!

"dc Talk's song 'my friend (so long)' is a very active song for DC101. All the early requests and research signs are showing that this is going to be a big record for DC101!"

New: KHTQ  KQXR  WCPR

On: Y100 (Cage Match Winner 15 Nights In A Row!)
DC101 (34x - 14x, Moves To Heavy Rotation!)
WMMR  WCKW  WPLA  WFYV  WRLT  WRUF
WTKX  WCPR  KKEG  and more!
Rock Singles

Owner City/Market  Market Rank '97 Revenue (in 000's)

222 Corp. WCKW/New Orleans 41 19000
Amaturo Group Ltd. KFXF/Santa Rosa, CA 113 180
American General Media KZQZ/San Luis Obisp, CA 167 950
Anchel KCLA/Riverside-San Bernardino 29 350
Beasley WBW/Atlanta, GA 110 400
Bent WMZ/Memphis 46 650
Bloomberg WKLI/Grand Rapids, MI 66 1700
Bowers, Gary WCLI/Morgantown, WV 187 800
Cape Fear WFMN/Fayetteville, NC 125 1150
Carlton KATI/Okahoma City 54 3850
Community Service Radio WZFN/Champaign, IL 204 350
Contemporary Media WZGG/Terre Haute, IN 190 700
Comell Radio Guild WVBB/THca, NY 256 200
Covenant Comm. WRFX/Ft. Mill, SC (Formerly WWGZ) 116 350
Cromwell Group WLOJ/Peoria, IL 134 600
Curts Media Group WBB/Philadelphia 48 450
Curts' Spec. KKXG/Duluth, MN 213 700
Dennaire Media KKEG/Fayetteville, AR 156 1000
Dick Broadcasting Co. WQGO/Mauvaise 69 n/a
Dix.Comm. WNN/Atlantic City, NJ 98 800
Ebrohed Broadcasting WKBQ/Smith, AR 170 190
Empire Broadcasting WYXY/Panama City, FL 227 n/a
Emporia's Radio Stations Inc. KFXF/Emporia, KS 300 n/a
Equity Comm. WZLT/Atlantic City, NJ 136 1900
Fair Share Broadcasting WZMM/Bradley, IL 222 1100
Felton Broadcasting WWDC/Pennsylvania, CA 78 1900
Ferri Broadcasting KLAD/Paso 70 2800
First National Broadcasting KABQ/Albuquerque 35 300
Gemini Broadcasting Group WXML/Hagerstown, MD 161 500
Gramican WPCK/Cape Cod, MA 184 1250
Great Scott Broadcasting WZIB/Salisbury, MD 152 1300
Gulf Coast Radio Group KRMJ/Orange City, FL 137 850
Hango Broadcasting KSQY/Rapid City, SD 251 800
Heart Broadcasting Group WTH/Baltimore 20 6000
Hicks Broadcasting WWM/Beaumont, TX 159 1300
Hinterland Broadcasting WYAB/Sioux Falls, SD 172 500
Holiday Broadcasting WSMTI/ Walton Beach, FL 203 1000
Ingrid, James KWM/Paducah, KY 211 700
Ingstad, Tom KATI/Yakima, WA 192 900
Iowa City Broadcasting KJUR/Gran Forks, ND-MN 257 750
KHTX Inc. KXU/Shreveport, LA 30 n/a
LBJ-5 Broadcasting KLBJ/Austin 49 5300
Major of Michigan Inc. WBB/Grand Rapids, MI 166 400
Marlin Broadcasting WGCC/Harford 45 3000
Mediacom WZRR/Parkersburg, WV 221 900
Midcontinent Media KRDR/Salisbury, MD 210 1100
Monoshore Broadcasting WKRK/Hersfelder 84 1200
Moon Song Broadcasting KQF/Grand Forks, GA-ND 113 600
Murray Comm. WZUK/Johnson City 94 n/a
North American Broadcasting Co. WBZ/Columbia, OH 33 6000
Northwestern Broadcasting WWK/Wallace, WA 156 1550
Ocean Broadcasting WRRS/NC 177 850
Orion Broadcasting WZLS/Asheville, NC 179 550
Oregon Broadcasting WQJ/Charlottesville 37 850
Paradise Broadcasting KQAP/Chicago 192 180
Phoenix Broadcasting KRGB/Chico, CA 192 330
Pilot Comm. WZFX/Syracuse 73 2900
Pinnacle Broadcasting WYV/Myrtle Beach, SC 173 1200
Quaker State Broadcasting WFTF/Huntington, VA 76 2600
Radio Hyannis WPZF/Cape Cod, MA 184 1450
Rimbalo Comm. WKRT/Erie, PA 155 1200
Roberts Broadcasting WWMK/Whiteakers-Peins Point, WI 156 400
Robby City Radio W罘/Racine, WI 68 3700
State Stations KMM/Topeka, KS 180 n/a
Shackley Comm. KBBU/Duluth, MN 213 600
Simmons Family Inc. KZMT/Myerku 71 100
Sinclair Comm. KFAC/Grand Forks, ND 30 4000
Southern Broadcasting WPUL/Athens, GA n/a n/a
Stay Tuned Broadcasting WYKY/Lafayette, IN 243 750
SunComm Broadcasting WBF/Billings, MT 100 850
Taylor Broadcasting WGBZ/Macon, GA 147 1250
Toledo Radio Inc. WRV/Toledo (Simulcasts on WJZL/Toledo) 78 550
Trumper Comm. KZBF/Albuquerque 71 2500
University of Florida WUFT/Gainesville 98 1500
Varilest KGFX/Fargo, ND 211 n/a
WEHCO Media KJTL/Shreveport, LA 129 650
Western Broadcasting WMM/Spokane, WA 67 500
Who Will Be the Owners? (will be owned by AGM-media beginning November 2019)
Woodward Comm. WAP/Little Rock, AR 135 2400

KRNW/Cedar Rapids, IA 201 0

Three’s Company
Calo/Market Market % Revenue (in 000's)
KEDZ/OMaha 72 3600

KKNW/Alexandria, LA 202 650
WRTR/Tacoma, WA 214 300
WGOW/Whitney, WV 220 650
KCKO/Austin, TX 251 750

Chancellor Media
WGWC/Williamsburg, VA 10 1200
WAPN/Louisville, KY 18 5000
WEPN/New York 21 12000

Cielal
KBER/Lake City, MN 35 2000
WMT/Wilkes Barre, PA 64 14000
KWIN/Wapakoneta, OH 29 21000
KYOU/Johnstown, PA (Simulcast of WSGS/State College, PA) 124 8600

CitiAd
KZTV/Atlanta, GA 207 650
WGW/Williamsport, PA 237 790

Clear Channel
WBAI/New York 11 9000
WJARD/El Dorado, AR 39 3800
WAKZ/New Brunswick, NJ 42 21500

Cumulus
WGGI/Allentown, PA 38 18000
KJYX/Sacramento 28 4800
KYYS/Kansas City 30 7000

Jacor
KZSF/San Francisco 4 1000
KSSN/San Antonio 4 35000

Kaji
KFXO/Phoenix 6 6700
KSSX/Salt Lake City 14 7600

Kendall Comm.
WWVI/Richmond, VA 134 2250

Koons
WMMJ/Monroe 5 13800
WRFR/Detroit 6 17300

KOMM
KUTY/Algona, IA 124 14400

KQX
KKM/Seattle 16 6100

KRW
KXAD/Lancaster 22 2350
KIP/Spencer 23 1400

KSL
KZS/Seattle 27 8100

KTOU
KXLY/Spokane 79 1000

KUBE
KSD/Towndale, WI 90 2600
KCAR/Bioe, ID 126 950
KZEL/Meckord, OR 206 400

KTIK/Grand Forks, ND 150 4500

KTRX/KC Radio 147 650

KWJZ/Amarillo, TX 118 8600
KXU/Lubbock, TX 135 1150

KXKS/Portland, OR 118 1100

KXDF/Grand Forks, ND 80 400

KXQ/Spokane, WA 211 n/a

KXKN/Blaine, WA 185 6500

KXNP/Hilliard, OH 188 6500

KXNN/Las Vegas, NV 118 500

KXOL/Kansas City, MO 147 6500

KXRA/Cedar Rapids, IA 198 2600

(For research purposes only)

(For research purposes only)
# Rock Top 50

**November 13, 1998**

<table>
<thead>
<tr>
<th>ARTIST TITLE/LABEL</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS/ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>KORN (Got The Life)</strong></td>
<td>30</td>
<td>10</td>
</tr>
<tr>
<td><strong>EMPLOYER (Lacrimosa)</strong></td>
<td>25</td>
<td>5</td>
</tr>
<tr>
<td><strong>KORN (Got The Life)</strong></td>
<td>20</td>
<td>5</td>
</tr>
<tr>
<td><strong>EMPLOYER (Lacrimosa)</strong></td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td><strong>KORN (Got The Life)</strong></td>
<td>10</td>
<td>5</td>
</tr>
</tbody>
</table>

**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>ARTIST TITLE/LABEL</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS/ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EVERLAST</strong></td>
<td>15</td>
<td>3</td>
</tr>
<tr>
<td><strong>AMBASSADOR</strong></td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td><strong>BETTER THAN EZRA</strong></td>
<td>5</td>
<td>1</td>
</tr>
</tbody>
</table>

**BREAKERS**

<table>
<thead>
<tr>
<th>ARTIST TITLE/LABEL</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
<th>CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BLACK CROWES</strong> Kicking My Heart Around (American/Columbia)</td>
<td>125/3</td>
<td>8/6</td>
<td>8/6</td>
</tr>
<tr>
<td><strong>METALLICA</strong> Turn The Page (Elektra/EGG)</td>
<td>61/6</td>
<td>4/3</td>
<td>8/4</td>
</tr>
<tr>
<td><strong>KENNY WAYNE SHEPHERD</strong> Everything Is Broken (Revolution/Reprise)</td>
<td>54/4</td>
<td>4/3</td>
<td>8/4</td>
</tr>
</tbody>
</table>

**MOST ADDED**

<table>
<thead>
<tr>
<th>ARTIST TITLE/LABEL</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS/ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>METALLICA</strong></td>
<td>125</td>
<td>8/6</td>
</tr>
<tr>
<td><strong>PEARL JAM</strong></td>
<td>120</td>
<td>7/6</td>
</tr>
<tr>
<td><strong>ROLLING STONES</strong></td>
<td>110</td>
<td>7/6</td>
</tr>
</tbody>
</table>

**HOTTEST RECURRENTS**

<table>
<thead>
<tr>
<th>ARTIST TITLE/LABEL</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS/ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>KENNY WAYNE SHEPHERD</strong> Black Crowes Slide (Revolution/Reprise)</td>
<td>125</td>
<td>8/6</td>
</tr>
</tbody>
</table>

**Songs ranked by total plays**

**“Got the Life” is a HIT!!**

<table>
<thead>
<tr>
<th>ARTIST TITLE/LABEL</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>KEGL #2 Callout</strong></td>
<td>40</td>
<td>4x</td>
</tr>
<tr>
<td><strong>WXTM #2 Callout</strong></td>
<td>32</td>
<td>2x</td>
</tr>
<tr>
<td><strong>KRXQ #2 Core</strong></td>
<td>34</td>
<td>4x</td>
</tr>
</tbody>
</table>

**R&R Active Rock**

<table>
<thead>
<tr>
<th>ARTIST TITLE/LABEL</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BBT</strong></td>
<td>113</td>
<td>1x</td>
</tr>
</tbody>
</table>

**www.americanradiohistory.com**
<table>
<thead>
<tr>
<th>Station</th>
<th>Playlist</th>
</tr>
</thead>
<tbody>
<tr>
<td>KLOS, Los Angeles</td>
<td>1991-02-02</td>
</tr>
<tr>
<td>KFOG, San Francisco</td>
<td>1991-02-03</td>
</tr>
<tr>
<td>KSCA, Los Angeles</td>
<td>1991-02-04</td>
</tr>
<tr>
<td>KFGB &amp; WAPL, Green Bay</td>
<td>1991-02-05</td>
</tr>
<tr>
<td>KZMP, Salt Lake City</td>
<td>1991-02-06</td>
</tr>
<tr>
<td>KZKL, Oklahoma City</td>
<td>1991-02-07</td>
</tr>
<tr>
<td>WMMR, Philadelphia</td>
<td>1991-02-08</td>
</tr>
<tr>
<td>WOR, New York</td>
<td>1991-02-09</td>
</tr>
<tr>
<td>WNYC, New York</td>
<td>1991-02-10</td>
</tr>
<tr>
<td>WBBM, Chicago</td>
<td>1991-02-11</td>
</tr>
<tr>
<td>WMSE, Milwaukee</td>
<td>1991-02-12</td>
</tr>
<tr>
<td>WFLY, Raleigh</td>
<td>1991-02-13</td>
</tr>
<tr>
<td>WUSL, Columbus</td>
<td>1991-02-14</td>
</tr>
<tr>
<td>WQRT, West Palm Beach</td>
<td>1991-02-15</td>
</tr>
<tr>
<td>WRIF, Detroit</td>
<td>1991-02-16</td>
</tr>
<tr>
<td>WMCQ, Memphis</td>
<td>1991-02-17</td>
</tr>
<tr>
<td>WMEL, Philadelphia</td>
<td>1991-02-18</td>
</tr>
<tr>
<td>WRRY, Harrisburg</td>
<td>1991-02-19</td>
</tr>
<tr>
<td>WJNO, Jacksonville</td>
<td>1991-02-20</td>
</tr>
<tr>
<td>WQCB, Charleston</td>
<td>1991-02-21</td>
</tr>
<tr>
<td>WQUB, Pittsburgh</td>
<td>1991-02-22</td>
</tr>
<tr>
<td>WRTY, Allentown</td>
<td>1991-02-23</td>
</tr>
<tr>
<td>WORC, Worcester</td>
<td>1991-02-24</td>
</tr>
<tr>
<td>WJLA, Washington, DC</td>
<td>1991-02-25</td>
</tr>
<tr>
<td>WRAL, Raleigh</td>
<td>1991-02-26</td>
</tr>
<tr>
<td>WBCN, Boston</td>
<td>1991-02-27</td>
</tr>
<tr>
<td>KSHE, St. Louis</td>
<td>1991-02-28</td>
</tr>
</tbody>
</table>
**ACTIVE ROCK TOP 50**

NOVEMBER 13, 1998

**NEW & ACTIVE**

- **ARMS** (Immortal/Epic)
  - Total Plays: 157, Total Stations: 11, Artist: 3
- **BETTER THAN EZRA** (Elektra/Epic)
  - Total Plays: 86, Total Stations: 0, Artist: 0
- **BLEEDING STUMP** (V2)
  - Total Plays: 127, Total Stations: 0, Artist: 0
- **BRITNY FOX** (Warner Bros.)
  - Total Plays: 125, Total Stations: 0, Artist: 0
- **BUNNY** (BMG/RCA)
  - Total Plays: 89, Total Stations: 0, Artist: 0

**HOTTEST RECURRENTS**

- **AD&D**
  - Total Plays: 224, Total Stations: 118, Artist: 0
- **AJITSTRA**
  - Total Plays: 118, Total Stations: 0, Artist: 0
- **ALABAMA**
  - Total Plays: 110, Total Stations: 0, Artist: 0
- **AMERICAN HUSTLE**
  - Total Plays: 107, Total Stations: 0, Artist: 0
- **ANGUS YOUNG'S THUNDERSTORM**
  - Total Plays: 106, Total Stations: 0, Artist: 0

**BREAKERS**

- **BLACK CROWES**
  - Current Week: 21, Artist: 0
- **BLACK CROWES**
  - Current Week: 21, Artist: 0
- **BETTER THAN EZRA**
  - Current Week: 21, Artist: 0
- **BETTER THAN EZRA**
  - Current Week: 21, Artist: 0
- **BETTER THAN EZRA**
  - Current Week: 21, Artist: 0

**MOST ADDED**

- **METALLICA**
  - Current Week: 0, Artist: 0
- **METALLICA**
  - Current Week: 0, Artist: 0
- **METALLICA**
  - Current Week: 0, Artist: 0
- **METALLICA**
  - Current Week: 0, Artist: 0
- **METALLICA**
  - Current Week: 0, Artist: 0

**MOST INCREASED PLAYS**

- **CREED**
  - Current Week: 0, Artist: 0
- **CREED**
  - Current Week: 0, Artist: 0
- **CREED**
  - Current Week: 0, Artist: 0
- **CREED**
  - Current Week: 0, Artist: 0
- **CREED**
  - Current Week: 0, Artist: 0

**ACTIVE ROCK 36**

On tour with R&T thru Christmas

Economical Crush "Surefire" (ne'er enough)
<table>
<thead>
<tr>
<th>Station</th>
<th>Playlist 1</th>
<th>Playlist 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>WYSP</td>
<td></td>
<td></td>
</tr>
<tr>
<td>97.1 FM</td>
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<tr>
<td>106.7 FM</td>
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<tr>
<td>101.9 FM</td>
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</tr>
<tr>
<td>102.9 FM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>103.3 FM</td>
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<tr>
<td>104.1 FM</td>
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<tr>
<td>105.5 FM</td>
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<tr>
<td>107.5 FM</td>
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<td>108.1 FM</td>
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<td>121.9 FM</td>
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<td>124.1 FM</td>
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<tr>
<td>125.5 FM</td>
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<tr>
<td>127.5 FM</td>
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<tr>
<td>129.3 FM</td>
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<tr>
<td>131.5 FM</td>
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<td>133.5 FM</td>
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</tbody>
</table>

**Active Rock Playlists**

**94WYSP**
- Stabbing Westward/Sometimes Vast
- Touched Talk/My Friend (So Long)
- COMING/Soft
- The Downtown Strauss/Heckman

**101.9 WRIF**
- Black Sabbath/Psycho Man
- R.E.M./Daysleeper
- Everlast/What It's Like
- Deftones/Around The Fur

**97.1 Extreme Radio**
- Black Sabbath/Psycho Man
- Kenny Wayne Shepherd/Shepherd
- Sevendust/Black
- Jerry Cantrell/Dickey Betts

**106.7 FM**
- Creed/What's This Life For
- OASIS/Acquiesce
- Candlebox/10.000 Horses
- Foo Fighters/Light My Fire

**107.5 FM**
- Black Sabbath/Psycho Man
- Creed/What's This Life For
- Candlebox/10.000 Horses
- Foo Fighters/Light My Fire

**112.3 FM**
- Black Sabbath/Psycho Man
- Creed/What's This Life For
- Candlebox/10.000 Horses
- Foo Fighters/Light My Fire

**113.5 FM**
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- Foo Fighters/Light My Fire

**114.1 FM**
- Black Sabbath/Psycho Man
- Creed/What's This Life For
- Candlebox/10.000 Horses
- Foo Fighters/Light My Fire

**115.9 FM**
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- Foo Fighters/Light My Fire

**124.1 FM**
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- Foo Fighters/Light My Fire

**125.5 FM**
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Radio And Records Working Together

With the inevitable weekly sparring over songs and artists, the interaction between radio and records has always been a love/hate affair. Add to that all the talk of lack of artist development at both the label and station level, and the radio/record relationship has been particularly strained this year.

That's why it's so special when a radio station finds an artist it believes in enough to want to become actively involved with the label in helping to build that artist's career in the station's market. This has been the case for KROQ, Los Angeles and Columbia act Zebrahead. For KROQ, it is an opportunity to help develop a local band with a great song and compelling live show, while for Columbia, working with KROQ gives them an opportunity to help nurture a young band from L.A. club gigs to national exposure.

Mutual Excitement

Unlike previous bands from Southern California that were discovered through KROQ airplay or brought to KROQ's attention once they were already signed, the interesting thing about Zebrahead is that both Columbia and KROQ found out about the band independently, and it was their mutual interest that brought the two together on the project.

"We first heard about Zebrahead when we noticed local sales on their independent record on Dr. Dream Records," explains KROQ MD Lisa Worden. "We acquired that record and listened to it. We all liked it and soon learned that they had been signed to Columbia Records."

Columbia West Coast VP/Promotion Chris Wolman picks up the story from there: "Jim Devine signed the band off of their Dr. Dream release and put them in the studio. With what was developing down in Orange County, the timing was right to have them in the studio, working on their Columbia debut, while we continued to build their indie credibility with the Dr. Dream release.

"At that point it was already on the radar at KROQ, as Zeke had been fooling around with it on the air. They went out and played some Warped tour dates, building the street buzz in markets outside of Southern California. At the same time, they were in the studio for their Columbia release, which is a combination of new material as well as tracks off the Dr. Dream release."

It was at this point that KROQ's excitement for the band dovetailed with Columbia's excitement over the new material. "We were at KROQ talking about some different things, one of which was Zeke's "albys," relays Wolman. "In the 'We decided to play them some of the new music. It was a little bit premature, but they were excited about it, and so were we.'"

The Wrong Time Line

As Worden describes the situation, "After we heard some of the new tracks, they told us of their plans to release the album. Unfortunately, for KROQ, it was August, and the album release wasn't scheduled until 1999. Since the station didn't like the idea of playing songs its listeners wouldn't be able to buy, it decided to be patient."

I think it's very representative of the support that you can get when we really believe in something.

—Lisa Worden

"They were eager for us to go on the record," Worden says. "and we said, 'We don't want the record coming out in January with us adding it in September.' That's too long of a window to know if the record is working. We encouraged them to move the street date up. That's kind of how it all started."

In the meantime, Columbia was working to help expose the band locally. "We had to think locally," states Wolman. "We had to think on a micro level, with the goal of using the resources of KROQ as a way to launch the project from Los Angeles."

"We went out and saw them at the Troubador, and we were pretty impressed," explains Worden. "We encouraged them to play around locally as much as they could."

While the initial time line seemed to preclude their getting airplay on the next big label, the Columbia team continued to talk to KROQ about the band. As Wolman explains, "We played them a couple tracks off the forthcoming Columbia release, and 'Get Back' jumped out as a track they really loved."

In fact, the enthusiasm at KROQ was so strong that Columbia decided to go out of the way to make sure if there was some way they could move up the release date as well as bridge the gap between this new release date and KROQ's early enthusiasm. "It was one of those situations where they were so excited about it, yet we were left with the fact that we weren't going to put the record out until January. So we began to wonder if there was anything we could do."

Bridging The Gap

Moving the album release up to the fall was only the first step, since the street date would still be a long way off. Also, Columbia didn't just want to release a cassette single. "We wanted to turn all these kids on to the band, not just the song," elaborates Wolman.

Wolman describes what happened next this way: "Neither KROQ nor us were in a hurry, so we decided to start out very slowly. KROQ played it on the weekends, got a good reaction, and built it from there. On our part, we determined that we would be able to get the record out by October. To bridge the gap between the Dr. Dream record and our release, we took the Dr. Dream record and banded it with 2,000 cassette samplers that included 'Get Back,' the track KROQ was playing from the then-upcoming Columbia Release."

"Also, because the Dr. Dream record was out in a limited distribution, we expanded the retail coverage to more markets. All of a sudden, we went from selling 30 records to 190 records over the next several weeks."

The plan worked marvelously for Columbia. "What we did in essence was give them a cassette single of 'Get Back' along with a taste of some of the new tracks," describes Wolman. "We felt it was important to turn potential fans on to the band by having them buy Zebrahead and not just a song. Obviously, it was very successful, since we've moved over 6000 units so far in L.A."

The Zebrahead artist development spark that started in L.A. has spread across the country. "The early phone story from KROQ was a key in building the excitement for this song in several other markets," explains Columbia National Director/Alternative promotion Dave Watson. "Shortly after the airplay at KROQ, WXRR, WBCN, Live 105, KXTE, KTEG, KNRR, WNFZ, and KCCX all came in. The early phone reaction at these stations was very similar to KROQ's. These stories, and others since, have enabled us to build the story beyond Orange County and Los Angeles. We also made sure to put the band on the road immediately in many of the early airplay markets to build an identity for the band and song for the stations' listeners."

For Columbia, the Zebrahead story is artist development done the old-fashioned way: Take genuine label, radio, and consumer excitement, and put together a game plan that works for everyone involved in exposing an artist. "Our whole vision was to take the excitement that we had coming from KROQ and reconcile that with the fact that we didn't have a record on the streets, even though we had music from the band and the band had their first indie release out. We didn't just want to expose a song; we wanted to put music from the band into the hands of their fans."

While the industry continues to lament the lack of artist development in the format, Worden finds the Zebrahead story to be a perfect example of how KROQ strives to be an exception to that criticism. "I think it's very representative of the support that you can get when we really believe in something. It's not often that we find an unknown band and add it with very little going on, but if the circumstances are right, we're not afraid of meeting with a label and saying, 'We will start the record for you.'"
IT'S SO FUNNY HOW LIFE BURNS OUT SO FAST IT'S JUST ANOTHER WASTED DAY A BORING LIFE IN A BORING TOWN WITH THE SAME OLD CROWD AND I USED TO SAY THAT I'D NEVER STAY BUT I'M ROTTING HERE TODAY WITH THAT SAME OLD CROWD THAT'S ALWAYS BEEN AROUND AND I ALWAYS THOUGHT I'D BE THE FIRST TO GO, THAT SAME OLD CROWD THAT BRINGS ME DOWN ANOTHER DAY IN A BORING TOWN.

AND SHE SAYS: IT'S SO FUNNY HOW LIFE BURNS OUT SO FAST IT'S JUST ANOTHER WASTED DAY A BORING LIFE IN A BORING TOWN WITH THE SAME OLD CROWD AND I USED TO SAY THAT I'D NEVER STAY BUT I'M ROTTING HERE TODAY WITH THAT SAME OLD CROWD THAT'S ALWAYS BEEN AROUND AND I ALWAYS THOUGHT I'D BE THE FIRST TO GO, THAT SAME OLD CROWD THAT BRINGS ME DOWN ANOTHER DAY IN A BORING TOWN.

AND SHE SAID HER OLD BOYFRIEND PACKED UP AND HEADED BACK EAST BUT SHE ALWAYS KNEW SOMEDAY HE WOULD GO SO SHE JUST GOT A NEW JOB BUT DOUBTS IT WILL LAST. SO LET'S TAKE A DRINK AND NEVER THINK HERE'S TO THE PAST.

AND REMEMBER WHEN THEY'D LOOK THROUGH YOU AND THEN LOOK PAST ME WE WERE THE ONES THEY SAID WOULD ALWAYS LEAVE WHEN YOU GO THINK OF ME.

HISTORY OF A BORING TOWN

New This Week:
KKND WXDX KPNT KQRX

Leading The Way:
KNDD KROQ KWOD KXTE KTEG
KITS WBCN WENZ KJEE KDRE
KNRK CIMX KROX WPLA KRAD and many more

History Of A Boring Town
the first single from the new album "Hello Rockview"

Produced by HOWARD BENSON and LESS THAN JAKE
Managed by Chris Lord-Price
Management: Kathy Busca for Mustang Management

http://afn.org lessthanjake.com

Hollywood and Vine www.americanradiohistory.com
ALTERNATIVE TOP 50
NOVEMBER 13, 1998

This chart reflects airplay from November 2-8. Songs ranked by total plays. Highlighted songs indicate Breaker.
66 Alternative reporters. 96 current playlists. Songs below No. 26 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

NEW & ACTIVE

CANDY SKINS Feed It (Wven)
Total Plays: 450 Total StATIONS: 16 Add: 1
HARVEY DANGER Private Helicopter (SlaMlondon/Island)
Total Plays: 320 Total Stations: 14 Add: 1
AFGHAN WINGS Something Hot (Columbia)
Total Plays: 320 Total Stations: 14 Add: 1
MARCIE PLAYBOY Sherry (Capitol)
Total Plays: 285 Total Stations: 14 Add: 3
FIONA APPLE Across the Universe (Work)
Total Plays: 270 Total Stations: 14 Add: 3
EVERYTHING Good Thing (BackyardStre)
Total Plays: 250 Total Stations: 15 Add: 5

PUSHHONKEY Handside (A/Star)
Total Plays: 201 Total Stations: 10 Add: 1
BIG BAD VIBOROSO Moth Poster Nurse (Costsove/Interscope)
Total Plays: 258 Total Stations: 14 Add: 2
JANUS STARK Every Little Thing (Turning/Favorite)
Total Plays: 254 Total Stations: 24 Add: 1
MONSTER MAGNET Powerhun (A&M)
Total Plays: 204 Total Stations: 27 Add: 2
MR MY FRIEND STEVE The Schubert (Embrace)
Total Plays: 202 Total Stations: 27 Add: 1

Breakers: Songs ranking 100+ plays or more for the first time. Those 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. Weekly chart appears on R&R ONLINE.

THE ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN
FROM PEARL JAM LIVE ON TWO LEGS IN STORES NOVEMBER 24TH

MOST ADDED AT ALTERNATIVE RADIO!

OVER 50 ADDS INCLUDING:
WXRK KNDD WHFS
98X KEDJ KXTE
Y100 KPNT KNRK WXDX
AND MANY MORE...

Most Added

PEARL JAM

**ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN**
FROM PEARL JAM LIVE ON TWO LEGS IN STORES NOVEMBER 24TH

BIG BAD VIBOROSO

**MOTHERS MILK**
FROM PEARL JAM NO. 1 RECORD

**EVERYTHING I KNOW**
FROM PEARL JAM NO. 1 RECORD

**FAME**
FROM PEARL JAM NO. 1 RECORD

**BLACK HOLE SUN**
FROM PEARL JAM NO. 1 RECORD

**NUCLEAR HOPE**
FROM PEARL JAM NO. 1 RECORD

**GREEN Ben**
FROM PEARL JAM NO. 1 RECORD

**RIVER**
FROM PEARL JAM NO. 1 RECORD

**PURPLE HAZE**
FROM PEARL JAM NO. 1 RECORD

**LUNA**
FROM PEARL JAM NO. 1 RECORD

**HUNTER**
FROM PEARL JAM NO. 1 RECORD

**KINDRED SPIRITS**
FROM PEARL JAM NO. 1 RECORD

**TIME**
FROM PEARL JAM NO. 1 RECORD

**MADE UP YOUR MIND**
FROM PEARL JAM NO. 1 RECORD

**SYMPATHY**
FROM PEARL JAM NO. 1 RECORD

**RED**
FROM PEARL JAM NO. 1 RECORD

**STILL**
FROM PEARL JAM NO. 1 RECORD

**CROSS PURPOSES**
FROM PEARL JAM NO. 1 RECORD
The Mancow\textsuperscript{millennium} Has Begun at Q101

In the last 90 days, Mancow has:

- Continued to manhandle Howard Stern
- Sent Bob and Tom packing
- Shut down a major competitor
- The once mighty Rock 103.5
- Helped us to regain our position as Chicago's No. 1 rock station

What has your morning show done for you lately??

THE COW IS NOW ON Q101

Contact Mancow now through Robert Eatman at 312-458-3728

www.americanradiohistory.com
Sirens: A first listen to Remy Zero's latest single, "Prophecy"—a dark, surging dramatic of power chords and cryptically sparse lyrics—draws comparisons to arena bands such as Document-era R.E.M. Not a bad comparison, actually, considering that RZ, like the famed Sophe and crew, are all from the deep South—Birmingham, to be exact.

Brothers Cinjun and Shelby Tate (both on vocals and guitar) grew up with members Cedric LeMoine (bass), Jeffrey Cain (guitar), and Gregory Slay (drums). It seems the boys gravitated toward each other due to the fact that they felt "different" from the rest of their small-town circle. There wasn't too much to do in Birmingham, so they started playing music together in their teenage years, forming a little "alternative" community of their own.

After some practice, the group of friends began traveling around to play in cooler cities such as Nashville and New Orleans. It wasn't until the guys reached Los Angeles, however, that they found their "groove," albeit a somewhat seedy groove in the middle of Hollywood, but nevertheless an inspiration for a whole new catalogue of songs about broken dreams. A local specialty show took notice of RZ's layered sound and began playing them on-air.

This, in turn, caught the attention of alternasuperstars Radiohead, who personally requested RZ to open for them on tour. It also sparked interest at Geffen Records, which snapped up the band, put out their 1996 self-titled debut, and are now watching proudly as the guys stand behind their sophomore breakthrough album, Villa Elaine (named for a sketchy apartment building in the band's new adopted hometown of Los Angeles).

- Artist POVs: Cinjun on being a renaissance man: "It's like we're making a documentary. Everything we're seeing, listening to, reading, doing at the time—it all goes into the process."

—Rich Michalowski
Asst. Alternative Editor

Melody Lee, PD
KTOZ/Springfield, MO

I am still excited about Placebo. It was one of those records that I immediately put in my CD player the moment I opened the package, and it still sounds great. Also, the more I hear the Hole record, the more I'm excited. I love "Awful" and "Boys On The Radio." One band that is working here that others might be missing is They Might Be Giants. "Dr.Awful" has been top five phones for the past month. I'm also real excited about the Pearl Jam live album. It's not very often that you get to play a record as a current that's already familiar to your audience. Also, Eddie Vedder is such an elusory guy, to hear him introduce a song makes the audience go nuts. It's gotten a lot of calls.

What a wonderful week for illustrating the strength of the format's heritage artists, both on the radio and in the stores. The fact that radio still understands the importance of its past was illustrated with Pearl Jam, who were rightfully given their due as possibly the most important band the format has known by hauling in Most-Added honors this week with "Elderly Woman..." off of the band's forthcoming live album. The story continues with U2, who are a hair's breadth away from the top 10, and the Beastie Boys, who crack 1000 spins. On the retail side, Beck debuts in the top 15 this week, in the face of an intense fourth-quarter release week. Not to be outdone, record company estimates have R.E.M. moving over 110,000 units the week before. As for Alanis Morissette, well, get out your calculators... Early buzz on the first No. 1 for next year has to go to Sugar Ray's forthcoming single, "Early Morning." I've yet to hear anyone say anything less than "smash"... Bands that are quietly making waves as they move up the charts: Reel Big Fish, Dave Matthews Band, and the Eels. RECORD OF THE WEEK: Fatboy Slim "Gangster Tripping."
GOING FOR ADDS NOV 17TH

GANGLY TRIPPING
from the new album You’ve Come a Long Way Baby

OVER 125,000 ALBUMS SHIPPED
SOLD OUT WEST COAST TOUR
APPEARANCES ON LOVELINES AND
MODERN ROCK LIVE

Added early at:
KNDD WBTZ KNSX
WTGZ KESO WEBO

Testing Everywhere

MASSIVE PRESS INCLUDING:
DETAILS
ENTERTAINMENT WEEKLY
LA TIMES
RAYGUN
ROLLING STONE
SPIN
URB COVER
and much more to come

#1 Alternative New Artist Chart
#1 Electronic Album Chart
#2 Heat Seekers

CONTACT: MARC ALGI.1I 212. 686.7519 or SPAC.ELLE 310.263.2454
marca@astralwerks.com www.astralwerks.com
**NEW MUSIC SPECIALTY SHOWS**

R&R's Exclusive Look At The Cutting Edge Of Alternative

Orgy's ‘Blue Monday’ On Top!

By Rich Michalowski
Asst. Alternative Editor

Elementree/Reprise's Orgy jams their way to the top with a cover of the New Order ultraclassic “Blue Monday” from debut album **Candyass**. The band returns to the chart after a successful run with first single "Sieves" several months back. Look forward for this one. The Orghanon phenomenon spreads. Need the record for your show? Feel free to give promo madman Jay Harding a call at Reprise: (818) 953-3596. Following close behind is Beck's latest offering, **Mutations**, which is the follow-up-to-a-follow-up album to **Odelay**, Specialty programmers are leaning toward tracks "Cold Brains," "Tropicalia," and "Bottle Of Blues." Skint/Astralwerk/Caroline's Fatboy Slim continues to move up the chart with one great single after another — it jumps from last week's No. 4 to No. 3. Finally, check out the big debut this week for **Time Bomb** with buzz band **Crumbbox**, which is picking up spins and beginning to build amicable little story in Alternative Specialty la la land. Record To Watch: **Hive**.

### SPECIALTY SHOW REPORTERS

**Shows and their Top 5 songs listed alphabetically by market**

<table>
<thead>
<tr>
<th>Market</th>
<th>Station</th>
<th>Time</th>
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<td>&quot;Better Days&quot;</td>
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<td>&quot;Burnin' Up&quot;</td>
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<td>&quot;Buddy Holly&quot;</td>
<td>&quot;Butterfly Effect&quot;</td>
<td>&quot;Bye Bye Baby&quot;</td>
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</tbody>
</table>

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**RW/Radio & Records**

November 13, 1998

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www.americanradiohistory.com
**NEW & ACTIVE**

**DUNGAN SHEIK** Bite Your Tongue (Atlantic)
Total Plays: 191, Total Stations: 17, Adds: 0

**ELLIOTT SMITH** Woke #2 (XO) (DreamWorks)
Total Plays: 170, Total Stations: 17, Adds: 1

**MATCHBOX 20** Back 2 Good (Lava/Atlantic)
Total Plays: 167, Total Stations: 11, Adds: 0

**ROLLING STONES** Gimme Shelter (Virgin)
Total Plays: 162, Total Stations: 20, Adds: 1

**NEIL FINN** She Will Have Her Way (Work)
Total Plays: 160, Total Stations: 20, Adds: 1

**PATTY GRIFFIN** Change (A&M)
Total Plays: 136, Total Stations: 17, Adds: 1

**BRIAN SETZER ORCHESTRA** This Cat's On A Hot Tin Roof (Interscope)
Total Plays: 153, Total Stations: 18, Adds: 2

**BRUCE SPRINGSTEEN** I Wanna Be With You (Columbia)
Total Plays: 147, Total Stations: 17, Adds: 1

**JOHN LENNON** I'm Losing You (Capitol)
Total Plays: 136, Total Stations: 23, Adds: 5

**BETTER THAN EZRA** At The Stars (Elektra/EEG)
Total Plays: 133, Total Stations: 13, Adds: 1

*Songs ranked by total plays*

**BREAKERS**

**SEAL**
Human Beings (Warner Bros.)
Total Plays: 191, Total Stations: 45

**BECK**
Tropicalia (DGC/Geffen)
Total Plays: 133, Total Stations: 28

**MOST ADDED**

**ARTIST TITLE (LABEL)**

**JOHN LENNON** I'm Losing You (Capitol) +5
**BIG HEAD TOOD & THE MONSTERS** Tangertime (Virgin) +4
**COWBOY JUNKIES** New Dawn Coming (Geffen) +4
**EMMILIOU HARRIS** A Deeper Well (Emmental) +3
**HOOTIE & THE BLOWFISH** Lonely Only Lonely (Atlantic) +3
**PEARL JAM** Elderly Woman Behind (Ric) +3
**RUSTED ROOT** Magnet Radio (Mercury) +3

**DUNGAN SHEIK** Bite Your Tongue (Atlantic) +111
**BARENACKED LADIES** It's All Been Done (Reprise) +101
**SEAL** Human Beings (Warner Bros.) +90
**NEW RADICALS** You Get What You Give (MCA) +68
**R.E.M.** Daysleeper (Virgin) +54
**BRUCE SPRINGSTEEN** I Wanna Be With You (Columbia) +53
**BETTER THAN EZRA** At The Stars (Elektra/EEG) +48
**RUSTED ROOT** Magnet Radio (Mercury) +47
**BRIAN SETZER ORCH** This Cat's On... (Interscope) +46
**EVERLAST** What It's Like (Tommy Boy) +37

*Breakers: Songs registering 50 plays or more for the first time. Bullets awarded to songs picking up more than 10 plays in one week. If two songs are tied in number of plays, the song playing on more stations is placed first. Most increased Plays into the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.*
## REPORTERS

| Stations and their adds by track listed alphabetically by market | RDNO/Atlanta, GA | WBFS/Boston, MA | WHDH-Boston, MA | WPLJ/New York, NY | WNYL/New York, NY | WZZL/New York, NY | WQCB/Chicago, IL | WDKR/Cincinnati, OH | WDFM/Dayton, OH | WSHB/Dayton, OH | WRRO/Washington, DC | WIPX/New York, NY | WNEW/New York, NY | WMMR/Philadelphia, PA | WOLX/Nashville, TN | WMZT/Milwaukee, WI | WYPM/Pittsburgh, PA | KSJO/San Jose, CA | WDOK/Cleveland, OH | WCIU/Chicago, IL | WSB/Atlanta, GA | WABC/New York, NY | WOR/New York, NY | WLIB/New York, NY |
| WORL/Atlanta, NY | PD: Nick Hurley | MD: Mark Young | No Add. | | | | | | | | | | | | | | | | | | | | | |
| KGSR/Austin, TX | PD: Desiree DeCaro | VP/Programming: Dan Jones | No Add. | | | | | | | | | | | | | | | | | | | | | |
| WAMU/Washington, DC | PD: Bruce Tanenbaum | MD: Bayne | No Add. | | | | | | | | | | | | | | | | | | | | | |
| KGSR/Austin, TX | PD: Desiree DeCaro | VP/Programming: Dan Jones | No Add. | | | | | | | | | | | | | | | | | | | | | |
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OPPORTUNITIES

OPENINGS

Game-Gallagher Networks, a new company that will nationally syndicate former WABC-AM drive talker, Michael Gallagher, is looking for a Director of Operations for its Manhattan-based headquarters. Applicants must possess strong organizational skills, good computer and technical knowledge, and the ability to effectively manage talk talent, producers and screeners. News/Talk programming background preferred. Send resume and salary requirements to: DSU, 19047 Toro Drive, Harrisburg, PA 17110. EOE.

Freelance Copywriting

On-Hold production company seeks freelance copywriter(s) who can add creative flair to our Copywriting department. We work with varied businesses, from Medical/Dental to Retail/Service. Must be capable of weekly assignments with quick turn-around and have e-mail address. E-mail example scripts (RTF) & bio/reel info to: ComOnHold@aol.com, Atttn: Allen Laugh, or mail to: Commercials On Hold, Atttn: Allen Laugh, PO Box 1022, Macon, GA 31202.

Want to move south? Jackson, Mississippi's top-rated CHR has an immediate opening for a morning host/team to continue our winning tradition. If you're a team player, like to have fun, and know how to get involved with the community, we're looking for you! Must have at least 3 yrs. experience. Send T&R to: WVOY, Attn: Kevin Vaughan, 265 Highpoint Dr., Ridgeland, MS 39157. EOE.

RARE MARKETING SHOW OPENING!

Dominant mid-Ohio Hot AC looking for partner to work with established morning host. If you are creative, conversational, believe that being involved in the community is key and love bringing in the public eye, then get in touch! Send resumes to: Mike Ray, KISS-FM, 208 S. Park Ave., Mansfield, OH 44902. Send resumes to: KISS-FM, c/o "M. Ed." Lambert, 6235 Douglas, Ste. 300, Dallas, TX 75225.

KISS-FM

Dallas

KHKS, Dallas #1-rated radio station has rare 10pm-2am opening. Must be upbeat, good phones, production, street smart, relatable. Great company and benefits. Minimum 3yrs experience. EOE. No calls please. Send T&R to: KISS-FM, c/o "M. Ed." Lambert, 6235 Douglas, Ste. 300, Dallas, TX 75225.

Station Manager sought for high Arbitron-rated, successful News Talk station... 8th largest radio market... TEMPLE/KILLEN right in the heart of Texas. The successful candidate will have a well-rounded sales and programming track record with references and be willing to hit the streets, be community minded, and expect to earn GOOD MONEY. Send resume and complete background information to: Bell Broadcasting, Attn: Renee Lehman, Office Manager, PO Box 2008, Temple, TX 76501. EOE.

OPPENINGS

OPERATIONS MANAGER

Small market-BIG STATION-top dollar! 5-state giant, 600+ KBI, Jamestown, ND, seeks a motivated pro to make us competitive regionally vs. larger markets. Skill at involved, information & AG radio a must; hands-on engineering skills a big plus. Enjoy a decidedly UNcorporate, fun environment with tons of autonomy. CALLS WELCOME to discuss with GM Rich Pfeffer at 701-252-3570; T&R to: Box 1840, 58402. EOE.

Hot Country in Tulsa, OK. Looking for afternoon drive/promotions director. If you have personality and attention to detail, send T&R to: Brad/Kick99, 4590 E. 29th St., Tulsa, OK 74114. EOE.

Great Country KLJY/Des Moines seeks Morning Newsperson for Hatfield & McCoy show. Great newscasting & enthusiasm a must. T&R to: Beverlee Brandt, KLJY, 516 Maple Dr., Des Moines, IA 50317. EOE.

RARE MARKING SHOW OPENING!

Immediate opening for afternoon driver at heritage Adult Top-40/Hot AC! Must create seamless presentation that jumps right out of the radio. Good production skills and either a positive attitude or no attitude at all. Send T&R to: Programming, 1867 West Market Street, Akron, OH 44313. An equal opportunity employer.

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We are an adult targeted Talk radio station in a very major market. We understand that talent is what wins in this business. Blow us away with your best stuff. Radio & Records, 10100 Santa Monica Blvd., #683, 5th Floor, Los Angeles, CA 90067. EOE]

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WEST

AC-Country, AKUM/POX/KNKX has an opening for a News Director/On-Air Personality. Send SASE to: Greg Eldredge, Box 7700, Harris, MT 55901 EOE (11/13)

Great company seeks pros if you talk, type. I want your tape. T&B: Mike Carter, KXXX/KBVX/MX/KQX, Box 5180, Paso Robles, CA 93440 EOE (11/13)

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**CHR/POP**

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 2</th>
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<tr>
<td><strong>BARENaked Ladies</strong> One Week (Reprise)</td>
<td><strong>130</strong></td>
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<td><strong>ALANIS MORISSETTE</strong> Thank U (Maverick/Reprise)</td>
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<td><strong>THIRD EYE BLIND</strong> Jump (Elektra/EEG)</td>
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<td><strong>ALALAH Are You That Somebody? (Atlantic)</strong></td>
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<td><strong>SHAWN MULLINS</strong> Lullaby (Columbia)</td>
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<td><strong>EAGLE-EYE CHERRY</strong> Save Tonight (Work)</td>
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<td><strong>ALL SAINTS</strong> Never Ever (Long Island)</td>
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<td><strong>SHERYL CROW</strong> My Favorite Mistake (A&amp;M)</td>
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<td><strong>9 GOD GOLDS</strong> In (Winner Sunset/Reprise)</td>
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<td><strong>JENNIFER PAGE</strong> Touch (Edel America/Hollywood)</td>
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<td><strong>JEWEL</strong> Hands (Atlantic)</td>
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<td><strong>BRITNEY SPEARS</strong> Baby One More Time (Jive)</td>
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<td><strong>BACKSTREET BOYS</strong> I Want You Back My Heart (Jive)</td>
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<td><strong>FAITH HILL</strong> This Kiss (Warner Bros.)</td>
<td><strong>14</strong></td>
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<td><strong>96 DEGREES</strong> Because Of You (Motown)</td>
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<td><strong>EVERYTHING</strong> Hush (Blackbird/Sire)</td>
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<td><strong>EVE</strong> Inside Out (RCA)</td>
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<td><strong>AEROSMITH</strong> I Don’t Want To Miss A Thing (Columbia)</td>
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<td><strong>N SYNC</strong> Try Me On My Heart (RCA)</td>
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<td><strong>GOO GODDOS</strong> Slide (Warner Bros.)</td>
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<td><strong>MADONNA</strong> The Power Of Good-Bye (Maverick/Atlantic)</td>
<td><strong>21</strong></td>
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<tr>
<td><strong>EDWARD MCCANN</strong> I’ve Never (Elektra/EEG)</td>
<td><strong>22</strong></td>
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<td><strong>MATCHBOX</strong> 20 Real Love (Columbia/Atlantic)</td>
<td><strong>23</strong></td>
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<tr>
<td><strong>MONICA</strong> The First Night (Atlantic)</td>
<td><strong>24</strong></td>
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<td><strong>SHANIA TWAIN</strong> That’s The Moment On (Mercury)</td>
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<td><strong>MOMFAN</strong> Touch It (Lotus/Universal)</td>
<td><strong>26</strong></td>
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<tr>
<td><strong>R. KELLY &amp; CELINE DION</strong> I’m Your Angel (Jive)</td>
<td><strong>27</strong></td>
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<tr>
<td><strong>BRANDY</strong> Have You Ever? (Atlantic)</td>
<td><strong>28</strong></td>
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<tr>
<td><strong>N SYNC (God...) A Little More Time... (RCA)</strong></td>
<td><strong>29</strong></td>
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<tr>
<td><strong>FASTBALL</strong> Fire Escape (Hollywood)</td>
<td><strong>30</strong></td>
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**CHR begins on Page 60.**

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**CHR/RHYTHMIC**

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 2</th>
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<tbody>
<tr>
<td><strong>LAURYN HILL</strong> Doo Wop... (Ruffhouse/Columbia)</td>
<td><strong>1</strong></td>
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<tr>
<td><strong>DRU HILL</strong> REDMAN How Deep Is... (Def Jam/RAL/Mercury/Island)</td>
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<tr>
<td><strong>DIVINE</strong> Lovely (Pendulum/Red Ant)</td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>MOMFAN</strong> Touch In (Universal/Universal)</td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>BRANDY</strong> Have You Ever? (Atlantic)</td>
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<td><strong>ESCAPE</strong> My Little Secret (So So Del Cerrito)</td>
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<tr>
<td><strong>MIYA USCILL</strong> The Shocker Movie On (University/Interscope)</td>
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<td><strong>MONICA</strong> The First Night (Atlantic)</td>
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<td><strong>JAY-Z &amp; SAMMI</strong> All I Got... (Def Jam/RAL/Mercury)</td>
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<td><strong>TJ Westside (Cool &amp; Epic)</strong></td>
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<td><strong>JAY-Z</strong> Hard Knock Life (Roc-A-Fella/Def Jam/Mercury)</td>
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<td><strong>NEXT</strong> I Still Love You (Atlantic)</td>
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<td><strong>WILL SMITH</strong> Miami (Columbia)</td>
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<td><strong>D.J. DUVRI &amp; MARIMAR CAREY</strong> Sweetheart (So So Del Cerrito)</td>
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<td><strong>OUTKAST</strong> Rosa Parks (LaFace/RCA)</td>
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<td><strong>N SYNC (God...) A Little More Time... (RCA)</strong></td>
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**33 VOICES OF THEORY** Wherever You Go (H.D.L.A./Red Ant) - Houston, TX (Wango/Atlantic) - Houston & Caryl (Anna/Columbia/DreamWorks/Geffen)

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<td><strong>JON B.</strong> Do (Whatcha Say Ya Yum/Sony Music)</td>
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<td><strong>AARON HALL</strong> At The Places (I Will...)</td>
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<td><strong>JAY-Z &amp; REMY</strong> And I Can’t Even... (Def Jam/RAL/Mercury)</td>
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<td><strong>GOD GODDOS</strong> Side (Warner Bros.)</td>
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<td><strong>CREED</strong> What’s This Life For (Windham Hill)</td>
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<td><strong>JOHNNY LANG</strong> Still Rainin’ (A&amp;M)</td>
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<td><strong>KISS</strong> Psycho Circus (Mercury)</td>
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<td><strong>BLACK CROWES</strong> Heart Around (American/Columbia)</td>
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<td><strong>BLACK SABBATH</strong> Psycho Man (Epic)</td>
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<td><strong>JONI MITCHELL</strong> Both Sides Now... (Windham Hill)</td>
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<td><strong>SNOW BRIDGE</strong> Take It (Revolution/Revolution)</td>
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<td><strong>METALLICA</strong> Hymn To The Sledgehammer (Metallica)</td>
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<td><strong>URBAN, THE</strong> One More Time (Warner Bros.)</td>
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<td><strong>JAY-Z</strong> Where You At... (Blackground/Antiic)</td>
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<td><strong>JESSICA ROBLOW</strong> Lean On Me (Gold Mind/Earth/Island)</td>
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<td><strong>50 CENT</strong> It’s The Real... (Def Jam/RAL)</td>
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<td><strong>JESSICA ROBLOW</strong> One More Time... (Elektra/EEG)</td>
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<td><strong>SABRINA THE TOATIA</strong>... (East/West/Island)</td>
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<td><strong>SHANIA TWAIN</strong> I Don’t Want To Miss A Thing (Columbia)</td>
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<td><strong>LION'S SHARE</strong> What’s This Life For? (Atlantic)</td>
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<td><strong>JIMMY HOLE</strong>... (EMI)</td>
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<td><strong>JONI MITCHELL</strong> Both Sides Now... (Elektra/EEG)</td>
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<td><strong>JONI MITCHELL</strong> Hymn To The Sledgehammer (Metallica)</td>
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### COUNTRY

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As we celebrate the 40th anniversary of the CMA this week, we thought it only appropriate to profile the person at the top, E.W. Wendell, known as Bud. After serving for over 20 years on the CMA’s board, he is now its chairman, the organization’s highest elected office. As with most association boards, Wendell’s position is strictly voluntary. He held various positions with Gaylord Entertainment and its predecessor companies, retiring last year as President and CEO. During this time, he played a major role in the unprecedented growth of the country music industry and continues to work to secure its continued success in the future.

Originally from Ohio, Wendell and his wife, Janice, personify Nashvillians at their best. Individually and collectively, they have received numerous awards and much recognition for their outstanding service and community spirit.

Making the move to Nashville: “I started out in Ohio, selling insurance door to door with the National Life and Accident Insurance Company, whose home office was in Nashville. I had what we used to call a debt, where you sold weekly premium insurance for a number of years. The company offered to bring me to Nashville and put me in a training program.

“The company owned WSM, which, at that time, in the early ‘60s, was just a division of the insurance company. In fact, our radio station and corporate offices were next to the division. A gentleman with WSM passed away very suddenly, and somehow they pulled my name out of the hat as a likely candidate to take his place. I transferred from the sales and marketing division of National Life to their broadcasting division. At that time, it didn’t seem like that much of a change, because our departments were side by side. Obviously, that got me into a more permanent position, and we moved to Nashville.”

On becoming a leader in country music: “We had a lot of growth in our company paralleled, obviously, by the growth of country music. At the time I came over, WSM was just a radio station. We had the local NBC television station, and The Grand Ole Opry was just a local Saturday night program. As time moved forward and the music business grew, our company grew. We ultimately saw there was great, great potential to expand into the tourism business, the hospitality business, and, of course, the cable television business. It was an evolution from a somewhat — as I look back now — small company to a Fortune 500 company that took place in less than 15 years. It was a great growth period.”

His vision for Gaylords: “I was very lucky. There were a number of events — one of which was the Johnny Cash television series that ABC did back in the late ’60s-early ’70s — that really gave Nashville, in my judgment, its first significant national exposure. All of a sudden, we were discovered. We were discovered as more than just a local southeastern music center. We were a national and international music center. I just happened to be in the seat where we could determine there were opportunities for us to build a bigger company and to help country music to explode even further.

With the tourists, we saw an opportunity to build a theme park. And if we were going to do that, we needed to build a little motel up on the corner to take care of some of those tourists. Then we decided we had to build a new home for the Grand Ole Opry. Because, frankly, downtown Nashville was decaying, as many urban areas were. That allowed us to build the new Grand Ole Opry House into television production facilities. It was at the time the networks all had prime-time musical variety shows. We felt if we built major production facilities, we could attract some of that to Nashville, and that plan worked. It gave us the experience and the confidence to say, ‘Hey, country music is big enough now that it could have its own network’; so we started the Nashville Network. In 1983, we took that big step. It was a great move for country music. It put pictures with the artists, and, with our acquisition of CMT, helped open the door for some of the growth that country music has had.”

Major changes he’s seen: “I think there have been changes in lifestyles. It seems to me that a great deal of the audience was driven to country music because there was not another form of music that was acceptable to them. We were at the right place at the right time. Maybe that’s the best way to say it. The culture of our country has changed so much in the last 20-30 years. We’ve gone to a much more conservative view, in my judgment, and we’re a conservative kind of music that fits that lifestyle. I’m pretty bullish on the future. Our roots are strong; we’ve got a strong base of support out there.”

Responsibilities as the CMA’s chairman of the board: “Hopefully, to give some amount of leadership to a very diverse group of individuals. The board is somewhat large and comes from all sides of our business. It is where they all come together, and hopefully we have a common vision. I kind of look at my job as keeping us on the straight and narrow and focused on a vision of growth and expanding our business for the future. We have four board meetings a year and are a very committee-oriented board. I would guess that we have probably in the neighborhood of 15 very, very active committees that meet in between board meetings, and that’s really where the work is done.”

Something about the CMA that would surprise our readers: “I was going to say it might surprise people to know that we’re not a fan organization. We don’t accept fans as members. It is strictly a trade organization. I know, at least to the general public, a lot of people believe it is a fan organization.”

Career highlights: “I think you have to say I was very honored, very humbled, about just being elected into the Country Music Hall of Fame. That would certainly stand out as a high mark in my career. I’m very proud of that. It came as quite a surprise. I’ve been very lucky. I led a great company for about 20 years and had some wonderful, wonderful support from fine executives and fine people who were committed to the company and committed to the business. The executives there and myself take great pride in believing that we’ve really helped country music. We’ve helped expand it, we’ve helped it grow. I was very interested in the international thrust and the creation of the Nashville Network and CMT International, who is coming along very well. I think it is going to offer some real direction and broaden and expand greatly the support of country music.”

Career disappointment: “The one disappointment that stands out, as much as anything, was when we started to take CMT around the world. We misjudged the distribution outlets that were available to us in Europe. When we lost that service on the satellite over there, we knew it was going to be a long-term grow. It just didn’t fall together, and it has to do with the delivery system over there. I’m still not sure whether it’s going to end up with dishes or hard wire. I’m not too sure if they did. CMT international is working hard and developing a plan to get back into Europe, and that will come about shortly.”

Radio format preferences: “Now I show my age; I still like News/Weather/Spots on radio. I’m pretty much into Classic Country. WSM AM is my favorite station.”

Favorite television show: “Nashville Now on TNT.”

Favorite song: “I’m a real bluesman, so I would have to say ‘Uncle Ted’ by Bill Monroe. I love that song.”

Favorite movie: “Patton.”

Favorite book: “Right now I’m into Ralph Emory’s new book, The View From Nashville. I think this is a good one.”

Favorite restaurant: “Peter Luger’s in Brooklyn and Pascal’s Manale in New Orleans. They have outrageous barbecued shrimp and the best bread pudding that I know anywhere.”

Beverage of choice: “I like single-malt scotch — does that count?”

Hobbies: “I love to bird hunt and trout fish, fly fish.”

Life after retirement: “I’ve been very busy. I’m still on a consulting basis with Gaylord, particularly in the international arena. I agreed to chair a campaign to raise $15 million to move the Country Music Hall of Fame downtown, and we’ve been out and about in the way finished that project. I’m chairman of the board of the National Boy Scout Museum in Murray, Kentucky, and I’m also on the national executive board of the Boy Scouts of America. I’m trustee at my old college, Wartburg (in Ohio), and a couple of local schools here. Those are all volunteer positions, and I enjoy them. I’m really ready to put up my feet and do nothing. I want to stay active. I’ve been in country music for so many years, and I enjoy the folks and the fact that I think I can help make a difference. I get satisfaction out of that. The Boy Scouts is a wonderful organization, and I enjoy helping them. They are all volunteer jobs, but they certainly keep me busy.”

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