New Features For Rock

This week, R&R debuts a page dedicated to new music for the Active Rock and Rock formats. Among the features: a weekly Specialty Show chart based on shows at both formats and an artist profile series called Active Insight, kicked off with Universal's Grinspoon. See Page 105.

Welcome To TRS '99!

What better time to hold a meeting of Talk radio execs in Washington, DC than right now? Attendees of this week's R&R Talk Radio Seminar will hear from the White House's Joe Lockhart, ABC's Sam Donaldson, Premiere's Rush Limbaugh and Dr. James Dobson, among others.

And Rising

98°

Features the platinum hit "Because Of You" & the new smash single "The Hardest Thing"

AIRPLAY NOW!

"Instant phones! Top 10 after 6 spins....A surefire HIT from one of our Biggest Artists....ADD!"
— Mark Adams, PD, Z95/San Francisco

"A straight ahead pop sound that makes 98 Degrees destined for multi-platinum status."
— Ron Ross, APD, WWZZ/Washington DC

"We love the record! This record is a home run!"
— JF Ammons, APD, Star 94/Atlanta

"Look out! Another Top 5 SMASH!"
— Albie Dee, PD, WXYV/Baltimore

"Top 5 phones after 3 spins...SMASH...ADD!"
— Kelly Nash, PD, WKCI/New Haven

98° heat it up

MARCH
17 Ottawa, ON
18 Montreal, PQ
19 Toronto, ON
20 Toronto, ON
21 Hamilton, ON
22 Thunder Bay, ON
23 Winnipeg, MB
25 Saskatoon, SK
27 Calgary, AB
28 Edmonton, AB
30 Vancouver, BC

APRIL
2 Sacramento, CA
3 Berkeley, CA
5 Phoenix, AZ
6 Las Vegas, NV
7 San Jose, CA
8 Los Angeles, CA
9 Los Angeles, CA
10 Houston, TX
11 Salt Lake City, UT
13 Chicago, IL
14 Dayton, OH
16 Cleveland, OH
17 Detroit, MI
18 East Lansing, MI
19 Grand Rapids, MI
21 New York, NY
22 Philadelphia, PA
23 Westbury, NY
24 Hartford, CT
25 Pittsburgh, PA
27 Wilkes Barre, PA
28 Washington, DC
29 Baltimore, MD
30 Columbus, OH

MAY
1 Nashville, TN
2 Atlanta, GA
4 Charlotte, NC
6 Louisville, KY
7 Indianapolis, IN
8 Kansas City, MO

Management: Paris D'Jon for Top 40 Entertainment

www.americanradiohistory.com
Couldn't wait...

KNDD
(#1 Phones since it hit the air)
Q101
Y100
KEDJ
89X
KTEG
(Top 10 Phones)
KXTE
WNVE
And more...

WRIF
DC101
WZTA
KISW
KUPD
WXTB
KUFO
KRXQ
WLZR
WNOR

IMPACTING NOW!

“ANTHEM FOR THE YEAR 2000”
FROM THE NEW ALBUM “NEON BALLROOM”

PRODUCED AND RECORDED BY NICK LAUNAY
MIXED BY KEVIN “CAVE MAN” SHIRLEY
MANAGEMENT: JOHN WATSON FOR JOHN WATSON MANAGEMENT
WWW.SILVERCHAIRNET.COM

“EPIC” AND “MURMUR” ARE TRADEMARKS OF SONY MUSIC ENTERTAINMENT INC.
1999 SONY MUSIC ENTERTAINMENT INC.
Let The Clear Channel-Jacor Station Divestitures Begin!

**By Jeffrey Yorks**

The industry's newspaper

**ADULT ALTERNATIVE ROCK**

**NEWS/TALK**

**THE NEXT 10 YEARS**

**ANNUAL N/T SPECIAL**

In conjunction with R&R's Talk Radio Seminar, happening now in Washington, News/Talk Editor Al Peterson serves up our annual spotlight on America's No. 1 (and still growing) format. Among the highlights: an exclusive one-on-one conversation with radio's dean of deans, Paul Harvey. Also this week, Erica Farber shines the spotlight on KGO's Spud Mackoff.

**NEWSSTAND PRICE $6.50**

BERRY NOW KGO/ SF PD: Tantum To ND

In what President/GM Mickey Luckoff called "a major move to heighten its dominance" of the Talk format in the Bay Area, KGO AM/FM San Francisco has elevated News Director Ken Berry from PD to the top spot. "I'm looking forward to the opportunity to learn from Mickey Luckoff," says Berry. "I believe KGO is absolutely one of America's finest news directors."
"This is the kind of around-the-clock 'pure Pop' sound we look for here at Z100."
-Tommy Austin, Z100/Portland

"Sounds like a smash Pop record for 1999!"
-Rob Morris, KOWB/Minneapolis

"Bright light! Bright light! Definitely a hit!"
-Albie Dee, WXYV/Baltimore

"Sounded great when I heard it in my office; sounded even greater when we got it on the air."
-Sonia Jackson, KZZO/Sacramento

"A brand new talent...with a blockbuster hit."
-Travis Dylan, WRVQ/Richmond

"Not only do we see the sun...we hear it!! It's a smash!"
-Duncan & Kozman, Decisionmakers, KMXB/Las Vegas

Added This Week
KZZO  WSPK
KMXB  WRFY
KLLY  WKPK
WKCI  WMBX
WJBQ  WTX

Also Spinning At:
WHYI  KKRZ
KHMX  WNKS
WSSR  WNOK
WKSP  WABB
WRHT  WWCK
WDJX

"I See The Sun"

The first single from his self-titled debut album
Also available on the Blast From The Past Soundtrack

Featured in the New Line Cinema motion picture Blast From The Past starring Alicia Silverstone & Brendan Fraser
Kanov Now SVP/GM At Jefferson-Pilot's 'QXI & 'STR/Atlanta
Mark Kanov has been elevated from VP/GM to Sr. VP/GM at Jefferson-Pilot Communications Sports/Talk and CHR/Pop combo WQX-JM & WSTR-FM/Atlanta. The promotion comes as Kanov celebrates his 30th anniversary with Jefferson-Pilot. "I really believe that I have the best radio job in America, and I mean that sincerely," Kanov told R&R. "To be in a market like Atlanta and work for a company like Jefferson-Pilot that believes in its people — a company where they know my family and, in some cases, my families — makes all the difference in the world. My goal now is to finish out the next 10 or 12 years of my career right here in Atlanta." Kanov, Jefferson-Pilot President/Radio

Bridgman Becomes PD At Q102/Philadelphia
Brian Bridgman has been appointed PD at Chancellor's CHR-Pop WIQO (Q102)/Philadelphia. He was previously PD at WNK5/Charlotte. "It was a long search, and I spoke with several brilliant programmers," said Q102 VP/GM Gerry De Francesco. "But in the end, Brian was the right fit and brought the right skill set, talent, passion and enthusiasm for the job. He will be an excellent addition to an already powerful programming lineup of OM Glenn Kalina and MD Jay Towers, who was just promoted to APD. I've known Brian since he was 14, and we've worked together twice at KJHS/Los Angeles." Bridgman said, "I've maintained a great relationship witherry De Francesco from our days together at KIIS, and I felt that once he got involved with WIOQ, it could really soar. The goal is to get the right music mix and stick with it. If there is anything the station needs, it is consistency, and that's something we want to accomplish." Prior to his five-year stint at WNK5, Bridgman was PD at WDCG/Raleigh and KHTK/St. Louis. He was MD on two separate occasions at KJHS and Asst. PD/M at WAVA/Washington. He began his career as MD at KBEQ/Kansas City.

Chancellor: Earnings Up, Stock Down
Morgan Stanley, others join deal team

Chancellor Media President/CEO Jeff Marcus' grievances about Wall Street understanding the company's stock seemed justified last week, as it reported record annual and quarterly earnings, and saw its equity slide 17%. On paper the numbers look phenomenal: Fourth-quarter pro forma net revenues for the radio division were up 18% to $304.5 million. Pro forma broadcast cash flow rose 24% to $153.5 million. For the calendar year 1998, the radio division saw pro forma net revenues gain 18% to $1.1 billion and pro forma BCF increase 25% to $546.3 million. Meanwhile, Chancellor's equity began a downward trajectory last week. On Monday, Feb 8, the stock lost 88 cents to close at $57. On Tuesday, the issue lost another $3.25 to $53.75. Wednesday, a $4.38 loss to $49.38. The stock recovered slightly on Thursday, gaining $1.38 to $50.75, only to lose it again on Friday, dropping $2 to close the week at $48.75. What happened? Part of the problem was the broader market indices. Stocks fell, analysts said, amid concerns that a Federal Reserve Board interest-rate increase would forestall a market rebound from this month's decline. The Dow had a topsy-turvy week, though ultimately it lost 30 points from the week before. Although Internet mania caused the Nasdaq to experience record trading on Thursday, the exchange finally fell 50 points from the previous week.

Marcus Proposes Minority Fund To FCC
Cross-ownership ban reepeal also championed
Chancellor Media President/CEO Jeff Marcus told FCC commissioners last week that only one obstacle is preventing his company from contributing to Wall Street fund that would back minority broadcasting ventures: "the instability of the regulatory scheme." "We are proposing, against a backdrop of enlightened legislation, to create a venture capital fund" for minority broadcasters, Marcus told the FCC in a Feb. 12 public hearing that tackled the issues of radio TV cross-ownership and TV duopolies and LMAs. In exchange for starting up the fund, Marcus told reporters after the meeting, the FCC should do away with restricting common ownership of radio and TV stations in the same markets and kets and rules that limit TV duopolies and LMAs. He said the fund would start out with a minimum of $100 million to $200 million and would be run by professional investment fund managers. A number of other broadcasters have expressed interest in the fund, Marcus said, but he declined to specify how many or which ones. He was also short on specifics about how contributions to the fund would be determined and how minority groups would draw from the fund. Facing him on the ad hoc panel were singer and KJLH-FM/ LA owner Stevie Wonder — who said minority owners "are now MIDNIGHT/See Page 20

Savadove Takes Root In CEO Position
Dan Savadove has been appointed CEO of Root Communications. Most recently WIOQ-FM (Q102)/Philadelphia's VP/GM, Sava- dove has served as VP Eastern Division for Patterson Broadcasting and VP/GM of Patterson's WNNK/Harrisburg. He’s also worked in sales and general management for Philadelphia stations WEXG, WYSP and WIFI. We are very pleased to have a CEO with Dan’s skills and experience,” said Rory Smith, a member of Root’s board of directors. “He will be a great asset to our company as we continue to grow internally as well as through acquisitions.”

Savadove added, “I am extremely excited about the opportunity to lead the fast-growing Root Communications, backed by the highly reputable people at Fleet Equity Partners and the Root family.” At press time, Root owned 29 stations, mostly in the Southeast. “We’re excited about our acquisitions and have an aggressive acquisition stance,” Savadove told R&R. “We have a lot of money behind us. As long as an acquisition makes sense from a financial standpoint, we’re not going to limit ourselves to any geographic location. We expect to double the size of the company in the near future.”

Savadove/See Page 21

Savadove Grabs WB VP/Urban Promo Post
Warner Bros. Records has tapped A.J. Savage as VP/Urban Music Promotion. Based in New York, he reports to Sr. VP/Urban Music Promotion Dwight Bibbs. “A.J. is one of the most in- volved, energetic and hands-on promotion executives it has ever been my pleasure to work with,” Bibbs commented. "He will be a tremendous addition to our new team provides an enormous ad- vantage as we work to create a new and aggressive urban music profile for Warner Bros. and I join with the rest of the company in welcoming him about." Savage joins Warner Bros. from Virgin Records, where he served as National Direction- tion for promotion for the past two and a half years. He be- gan his promotion career at A&M/Perspective Records, and has spent four years in a variety of posts and eventually rising to Head/Promotion.

Stem Segues To KXPK/Denver's PD Post
Mike Stem has been named PD of Chancellor's Alternative KXPK (The Peak)/Denver, effective Feb. 25. Stem joins the Peak from a similar post at WKRX/Detroit, where he launched the station's original hardrock-rocker profile. Stem succeeds previous PD Gary Schonewetter, who was named PD at KLZD/San Jose last November (NRM 11/27/98). SBR consultant Scott Strong and, more recently, Bill Weston had been programming the Peak on an interim basis. The Peak will mark Stem’s third programming position using syndicated talent Howard Stern in the mornings and a harder alternative rock fo- cus during the day. In addition to signing on WKRX, Stem was the arch-itect of flagship "extreme" station KXTE/Las Vegas.

HOW TO REACH US
RADIO & RECORDS INC. 1100 SANTA MONICA BLVD., 5TH FLOOR, LOS ANGELES, CA 90057
WEBSITE: www.ronline.com

CIRCULATION: 310-788-1628 310-203-9727 moreinfo@ronline.com
NEWS DESK: 310-788-1669 310-203-9763 newsroom@ronline.com
R&R ONLINE SERVICES: 310-788-1765 310-553-4006 jill@ronline.com
ADVERTISING/SALES: 310-553-4330 310-203-8450 hmowry@ronline.com

OPPORTUNITIES/MARKETPLACE: 310-788-1621 310-203-9727 kmumaw@ronline.com
EDITORIAL, OTHER DEPARTMENTS: 310-553-4330 310-203-9763 mailroom@ronline.com
WASHINGTON, DC BUREAU: 202-463-0500 202-463-0432 mrdc@ronline.com
NASHVILLE BUREAU: 615-244-8822 615-248-6655 hehton@ronline.com

FEBRUARY 19, 1999
NEWS & FEATURES

Radio Business 4
Business Briefs 4
Transactions 5
MMS 10
Show Prep 22
Zine Scene 22
National Video Charts 23
Street Talk 40

Sound Decisions 46
Nashville 74
Publisher's Profile 128

Talk Showcase 39
Opportunities 122
Marketplace 124

The Back Pages 126
Billy Tauzin Says FCC Is ‘Out Of Control’

By JAMES OXLEY
iguaia BUREAU CHIEF

Rep. Billy Tauzin pulled no punches when he discussed the FCC before a roomful of NAB group heads in Washington, DC. He firmly believes that it’s time to “restructure the FCC. What we have is an FCC that is simply out of date, out of step with reality and out of control.”

The Chairman of the House Subcommittee on Telecommunications set the stage for a husbamic, often entertaining oratory by reminding the audience that he is “the original ‘RINO’ Cynic” and that Clinton administration spin doctor and strategist James Carville had his first campaign victory when he ran Tauzin’s inaugural campaign as a Democrat in 1980. And the rapping began immediately afterward.

“Living In A Different World”

As for the FCC, Tauzin remarked, “We are living in a different world than the 1980s.” When the FCC was established and that the “mission of the agency” must be redefined. “It should no longer be a regulatory agency, but an enforcement agency,” declared the 10-term Louisiana representative, who switched from the Democratic party to the GOP in 1995. Tauzin is irked that FCC Chairman William Kennard wants to issue low power licenses — this on the heels of trying to dictate free airtime policy.

The anodyne of the FCC making decisions and setting free airtime policy? Thinking it could solve problems that even Congress has wrestled with and not been able to solve. I’ve never been soconditioned by an agency of the federal government, with the possible exception of the IRS!” Tauzin warned.

EARNINGS Record Growth Seen At Three Radio Companies

The numbers for Chancellor Media Corp. (NASDAQ: AMFM) were most-
ly stellar: fourth-quarter pro forma net revenues for the radio division rose 18% to $304.5 million, while pro forma broadcast cash flow increased 24% to $153.5 million. For 1996, radio saw pro forma net revenues gain 18% to $1.1 billion, while pro forma BCF increased 25% to $546.3 million. Expenses related to Chancellor’s recent acquisitions did contribute, however, to a wider-than-expected fourth-quarter loss (for all of the company’s divisions combined) of 23 cents a share, or $26.6 million. That’s compared to an anticipated loss of 20 cents per share.

Clear Channel Communications Inc. (NYSE: CCU) claimed the “best quarter in (company) history,” as after-tax cash flow for Q4 increased 78% to $138.8 million (or 51 cents per share). That’s compared to $76.3 million (or 32 cents per share) for the same quarter last year. Gross revenue for the quarter hit $497.1 million, up 43% from Q4 ’95. Net income dropped 56% during the period to $9 million, down from $22.3 million, due to expenses associated with acquisitions, Clear Channel said. For the year, after-tax cash flow hit $414.7 million, up 79% from 1995. Gross revenues in 1996 reached $1.52 billion, up 93% from the prior year, and net income was at $54 million, down 15% from 1997.

Continued on Page 8

Bloomberg

Radio One Buys Into Digital, Outdoor

Radio One Inc. has purchased a stake in USA Digital Radio for $100,000, plus an unspecified interest in the Baltimore-based and privately held billboard company PNE Media. Radio One joins 11 other major broadcasters who invested millions of dollars in IBOC DAB system 2006 last month. President/CEO Alfred Liggins also took a board seat at USAEB. CFO Scott Royster told R&R that PNE has display faces in all the markets in which Radio One operates.

FCC Investigates Cumulus Toledo Deal

Though Cumulus Media will only add about 2% of revenue share in Toledo with the acquisition of WBLUZ-FM from Toledo Radio — according to BIA Research — the commission is nevertheless asking for comment from the public on the impact of the deal on competition and diversity in the market. The FCC, which may be concerned that Jenor and Cumulus together control 94% of market share in Toledo, could not be reached for comment. Cumulus President/CEO Richard Weidner told R&R he doesn’t think the commission inquiry will hold up the deal.

NAB Urges FCC To Drop FM Translator Proposal

The NAB says the FCC should not initiate the legal process that would set rules allowing independent AM stations to simulcast on the FM band, as proposed by the American Community AM Broadcasters Association. “The commission could not rationally take any action on the ACAMBA petition without considering the effects on either proposals for low-power radio or IBOC digital radio,” the NAB told the FCC last week.

AFTRA Members Told Of Dues Hike

A merican Federation of Television and Radio Artists National President Shirley Scott and Exec. Director Bruce York said in a letter to members earlier this month that their dues will increase as a result of the failure of the union’s merger with the Screen Actors Guild. Members will be allowed to vote on the proposed hike in an upcoming referendum. Meanwhile, Shadow Broadcast Services Chicago has agreed to recognize AFTRA as the representative of its radio and TV editors. Shadow provides sports, traffic and news reports to 29 radio stations in the market.

Sinclair Nears Station Sales As Stock Drops

Sinclair Broadcast Group is “close” to divesting some of its “nonstrategic” radio and TV stations. CFO David Amy told Bloomberg last week. Last October, Sinclair said it would sell $500 million in assets in order to

R&R/Bloomberg Radio Stock Index

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

<table>
<thead>
<tr>
<th>Change</th>
<th>One Year Ago</th>
<th>One Year Ago</th>
<th>One Year Ago</th>
<th>One Year Ago</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio Index</td>
<td>215.44</td>
<td>253.01</td>
<td>278.01</td>
<td>47.44</td>
</tr>
<tr>
<td>Dow Industrials</td>
<td>8413.94</td>
<td>9274.89</td>
<td>9364.24</td>
<td>108.23</td>
</tr>
<tr>
<td>S&amp;P 500</td>
<td>1034.21</td>
<td>1230.13</td>
<td>1239.40</td>
<td>18.94</td>
</tr>
</tbody>
</table>

Call 972/406-6800 or e-mail: tmci@tmcenury.com or visit: www.tmcinity.com

The promo library of choice for the world’s most successful radio stations

IMAGI cash or barter

WPJ-FM New York
FM 802 Osaka
KVIL-FM, KESS-FM Dallas
WTIC-FM Hartford
Radio Art, Radio Sport,
Radi Station 106.3 Moscow
WKYS-FM Washington
WKCD-FM/KBCD-FM, KLHJ-FM,
KLVE-FM Los Angeles
WPHL-FM Philadelphia
Jovem Pan II, Multiplay Sao Paulo

TM CENTURY
Money Matters.

Everyone's watching their stocks. Everyone cares about money. And nobody covers the markets and business like Bloomberg. Live from the New York Stock Exchange floor—Bloomberg delivers all the excitement of the markets. Plus business news coverage with the depth your listeners are looking for.

**BLOOMBERG® Market Minute 60-second report**
24-hour market coverage from New York, London, and Tokyo, including live reports from the floor of the New York Stock Exchange.

**BLOOMBERG® Morning News 60-minute news magazine**
Daily power breakfast with Jim Kingsland and Tom Moore, in a lively, personality-driven, 60-minute news magazine.

**BLOOMBERG® Urban Report 60-second report**
Covers a wide variety of financial and business topics ranging from personal investing strategies to the Bloomberg Amalgamated Index, the only index that tracks African-American companies.

**NEGOCIOS BLOOMBERG® 60-second report**
The first national Spanish-language business report. Financial, business, and lifestyle Hispanic focus, plus national and worldwide market coverage.

Backed by the strength of a global news team of 700 reporters in 78 bureaus, Bloomberg delivers live, on-air interviews on breaking events. For more information call Bloomberg Media Distribution at 212-318-2201.
## DEAL OF THE WEEK

**Clear Channel-Jacor Divestitures $340 million**

- **Price:** $340 million
- **Terms:** $265 million in cash, Additionally, Cox Radio Inc. will swap WHEN-AM, WSBY-AM, WCCS-FM, WHTW-FM & WYYJ-FM/Syracuse to Clear Channel/Jacor
- **Brokers:** Media Venture Partners represented Cox, ABC and Radio One
- **Comment:** The companies did not announce how much each buyer paid, except for Infinity Broadcasting, which paid $122.5 million, and Blue Chip Broadcasting, which paid $40 million. Clear Channel’s WZNN-AM & WBGB-FM/Jacksonville are being put in FCC trust.

### Florida
- **WFJO-FM/St. Petersburg, WHPT-FM/Sarasota & WTBX-FM/New Port Richey (Tampa-St. Petersburg):**
  - **Buyer:** Cox Radio Inc., headed by President Robert Neil. It owns 57 other stations. Phone: (404) 843-5000
  - **Seller:** Clear Channel Communications for WHPT and WHPT, Jacor Communications for WTBX
  - **Frequency:** 101.5 MHz; 102.5 MHz; 105 MHz
  - **Power:** 100kw at 1,301 feet; 100kw at 1,492 feet
  - **Format:** Country, NAC/Smooth Jazz

- **WRQF-FM/Tampa & WSJIT-FM/Lakeland (Tampa-St. Petersburg):**
  - **Buyer:** Infinity Broadcasting Inc., headed by Mel Karmazin. It owns over 160 stations. Phone: (212) 314-9200
  - **Seller:** Clear Channel Communications
  - **Frequency:** 104.7 MHz; 94.1 MHz
  - **Power:** 100kw at 555 feet; 100kw at 1,492 feet
  - **Format:** Country, NAC/Smooth Jazz

### Indiana
- **WSFR-FM/Corydon (Louisville, KY):**
  - **Buyer:** Cox Radio Inc., headed by President Robert Neil. It owns 57 other stations. Phone: (404) 843-5000
  - **Seller:** Clear Channel Communications
  - **Frequency:** 107.7 MHz
  - **Power:** 8.2kw at 567 feet
  - **Format:** Classic Hits

### Kentucky
- **WFIA-AM, WDJX-FM & WLRS-FM/Louisville:**
  - **Buyer:** Blue Chip Broadcasting, headed by President Ross Love. It owns seven other stations. Phone: (513) 679-6000
  - **Frequency:** 96.5 MHz
  - **Power:** 16kw at 960 feet
  - **Format:** Classic Rock

### Ohio
- **WCLY-FM/Coventry (Akron):**
  - **Buyer:** Add Radio Group Inc., headed by Peter Arpin. It owns two other stations. Phone: (860) 929-1000
  - **Seller:** WNTY Associates, headed by George Stevens. Phone: (800) 638-0311
  - **Frequency:** 990 kHz
  - **Power:** 25kw day/80 watts night
  - **Format:** AC
  - **Broker:** New England Media & Kozack Media Services

### Illinois
- **WBBM-AM/Downtown Chicago:**
  - **Buyer:** Radio One Inc., headed by DickOperation. It owns 17 stations. Phone: (202) 866-9300
  - **Seller:** Clear Channel Communications
  - **Frequency:** 1,300 kHz; 107.9 MHz
  - **Power:** 50kw, 15.8kw at 892 feet
  - **Format:** News/Talk, Alternative

### Connecticutt
- **WNTY-AM/Southampton:**
  - **Buyer:** Ross Media Inc., headed by Tom Ross. It owns two other stations. Phone: (800) 361-0311
  - **Seller:** WNTY Associates, headed by George Stevens. Phone: (800) 638-0311
  - **Frequency:** 990 kHz
  - **Power:** 25kw day/80 watts night
  - **Format:** AC
  - **Broker:** New England Media & Kozack Media Services

## TRANSACTIONS AT A GLANCE

- **WNTY-AM/Southampton, CT $850,000**
  - **Seller:** Clear Channel Communications
  - **Frequency:** 1,410 kHz; 92.9 MHz; 102.9 MHz
  - **Power:** 50kw, 39.8kw at 551 feet; 50kw at 492 feet
  - **Format:** News/Talk, CHR/Pop, Classic Hits

## TRANSACTIONS

**Clear Channel/Jacor Divestitures Commence**

- **Twenty stations sold in $340 million, multirecipient deals**

### DEALS OF THE WEEK

**1999 DEALS TO DATE**

<table>
<thead>
<tr>
<th>Dollars To Date:</th>
<th>$609,529,353 (Last Year: $449,692,346)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dollars This Week:</td>
<td>$362,293,000 (Last Year: $23,547,500)</td>
</tr>
</tbody>
</table>

### Stations Traded This Year:

- **181 (Last Year: 187)**
- **33 (Last Year: 24)**

---

**Available Live Saturdays 10 AM - 12 noon ET SATCOM C-5 Transponder 23, Sedat Channel 56.**

---

**"You won't look back at the end of your life wishing you'd spent more time at work."**

You'll reach the demos you want with host Jan Wilson. She talks to your target's top-of-mind interests: Their kids and their jobs. Fast paced. Produced for the busy families you want.

Start building your weekend ratings this week. Lock up your market now. Call Nancy Abramson at 914-244-0655

---

**"Finally!"**

- Kevin Straley, PD, WRKO Boston

---

**“Sharp and fast-paced.”**

- Bill Van Rydam, OM, KTRH Houston

---

©1999 Don Jones & Company Inc. All rights reserved. The Wall Street Journal is a registered trademark of Don Jones & Company Inc.
We tell it like it is.

WESTWOOD ONE
AMERICA'S #1 RADIO NETWORK

Affiliate Relations Call 800.225.3270
RADIO BUSINESS

TRANSACTIONS
Continued from Page 6
SELLER: Central Illinois Broadcasting Co., headed by President Nancy Foster. She owns two other stations. Phone: (309) 833-2121
FREQUENCY: 105.7 MHz
POWER: 33.4 kw at 990 feet
FORMAT: Rock
 BROKER: Kempf Communications Co.

WERK-AM/Muncie
PRICE: No cash consideration
TERMS: Donation
BUYER: Electronic Applications Radio Service Inc., headed by Martin Henley. Phone: (317) 252-7985
SELLER: DreamWeaver Broadcasting Inc., headed by President Wade Weaver. (317) 552-4275

FREQUENCY: 990 kHz
POWER: 250 watts day/1 watt night
FORMAT: Oldies

WRSW-AM & FM/Warsaw
PRICE: $1.8 million
TERMS: Asset sale for cash
BUYER: GBC Media LLC, headed by President James Bustraan. It also owns WLZQ-FM/South Whitley, Indiana. Phone: (219) 267-7159
SELLER: WRSW Broadcasting Inc., headed by President Martha Hartle. Phone: (219) 267-3111
FREQUENCY: 1,480 kHz; 107.3 MHz
POWER: 1 kw/day/500 watts night; 50kw at 293 feet
FORMAT: Soft AC; AC
 BROKER: Roehling Broadcast Services

WOMA-AM/Marks
PRICE: $50,000
TERMS: Asset sale for cash
BUYER: Jason Konarz. Phone: (314) 631-0315
SELLER: Delta Radio Inc., headed by President Larry Fuess. It owns six other stations. Phone: (601) 846-0929
FREQUENCY: 1,520 kHz
POWER: 250 watts
FORMAT: Blues

KOKO-AM/Warrensburg
PRICE: $310,000
TERMS: Asset sale for cash
BUYER: Dick Broadcasting Co., headed by President James James. It owns six other stations, including KI-IMO-AM/Hannibal, Missouri. Phone: (314) 212-3450
SELLER: Johnson County Broadcasters, headed by President Avile Tucker. It owns two other stations. Phone: (816) 747-5191
FREQUENCY: 1,450 kHz
POWER: 1 kw
FORMAT: Full Service
 BROKER: Bill Lytle of Media Services Group

WCLY-AM & WRDT-AM/Raleigh-Durham
PRICE: $1 million
TERMS: Asset sale for cash
BUYER: Curtis Media Group, headed by President Don Curtis. It owns 13 stations, including WPTF-AM, WBBB-FM & WGDR-FM/Raleigh. Phone: (919) 676-6441
SELLER: Mortenson Broadcasting Co., headed by President Jack Mortenson. It owns 16 stations. Phone: (606) 245-1000
FREQUENCY: 1,500 kHz; 570 kHz
POWER: 1 kw/day/night; 500 watts day/52 watts night
FORMAT: Gospel; Religious
 BROKER: John Pierce of Force Communications and Consultants

WBUZ-FM/Delta (Toledo)
PRICE: $4.925 million
TERMS: Asset sale for cash
plus a $750,000 noncompetition agreement
BUYER: Cumulus Media Inc., headed by Richard Weening. It owns 214 other stations, including WZJZ-FM/Toledo. Phone: (414) 615-2800
SELLER: Toledo Radio Inc., headed by Daniel Dudley. Phone: (414) 863-1065
FREQUENCY: 106.5 MHz
POWER: 3.3 kw at 308 feet
FORMAT: Rock
 BROKER: Charles Siddens of Media Venture Partners

KZKZ-FM/Dayton (Walla Walla)
PRICE: $425,000
TERMS: Asset sale for cash
BUYER: Buhler Broadcasting Corp., headed by President Joe Buhler. It owns four other stations. Phone: (509) 857-1004
SELLER: Dayton Broadcasting Co., headed by Steve Hoffman. Phone: (509) 527-100
FREQUENCY: 102.3 MHz
POWER: 570 watts at 1,056 feet
FORMAT: Country
 BROKER: Miller & Associates

Continued from Page 4
pay down debt, due in part to its lackluster stock performance. On Feb. 10, the issue lost nearly 20% of its value, falling $3.25 to $13.50 — one day after CEO "Designate" Barry Baker announced his resignation.

Weather Service Disputes EAS Patent

The National Weather Service says it has received calls from numerous broadcasters claiming that Quad Dimension Inc. (QDI) is collecting licensing fees from stations in exchange for use of its emergency alert system (EAS) technology. If stations — which are required to utilize EAS systems incorporating the QDI technology — don't pay this fee ($240 for the first year, then $180 annually for the life of the patent) — the NWS says it could block "disrupting the flow of critical weather and flood information to the public:"

QDI VP Derek Laughlin told R&R that the allegation is "absolutely crazy." He added that when EAS was adopted two years ago, stations "had to pay $2,500 to EAS manufacturers, and the government didn't inter- vene in that." The NWS also says it has unearthed evidence that sug- gests the "WRSAME" encoding technology used in EAS systems was actually developed by the U.S. government before QDI. As a result, the NWS has asked the U.S. Patent and Trademark Office to "re-examine the validity" of QDI's patent.

Audicy’s networking capabilities for your next level solutions.

Orban’s Audicy, sold exclusively by Harris, broadcasters’ first choice in digital audio workstations, has always stood apart from the rest as the fastest, most versatile, and most user-friendly editor for broadcast audio production. Once entirely a stand-alone workstation, Audicy with Version 2.01 upgrade incorporates powerful networking resources for linking a single Audicy to external PCs, or linking multiple Audicy’s to single or multiple servers.

Bloomberg

Continued from Page 4
IT STILL COMES DOWN TO A GREAT PLAN

Coleman Research Plan Developers Chris Ackerman, Jon Coleman and Warren Kurtzman

The more things change...

Deregulation and consolidation have changed almost everything. Now everyone is "building market clusters" and competition is more intense than ever. Yesterday's also ran station is now in your format and in your face.

...the more it comes down to a great plan.

More than ever a station's strategy is key. Great stations succeed because they design great strategic plans and then excel in execution. That's where Coleman Research comes in. Coleman Research is known as one of the top two radio research companies because we develop winning strategies for our clients. When it's your success that matters, look to Coleman Research, the company with "The Plan."

A strategic plan, not useless data

Don't be tricked into believing that all research is the same. Even the highest quality data is worthless if it doesn't lead to a successful strategic plan. Research companies should be evaluated on their ability to help you interpret and act upon the data. Coleman Research's strength in this area allows us to develop winning strategic plans. That's what sets Coleman Research apart from "data vendors."

An integrated approach

Coleman Research begins the research process with our Plan Developer perceptual studies, which produce the most actionable strategic research for our clients. We then integrate Focus Group studies and FACT® music tests, which result in a comprehensive strategic focus. The Plan Developer identifies the winning position, the Focus Groups unearth "hidden" issues that may affect your station's performance and FACT® - through advanced measures such as Fit and Compatibility - allows you to build the most focused music library possible. All three of these tools work in concert with one another to keep "The Plan" for your station on track.

"The Plan" gets results

This integrated approach to strategic planning has delivered impressive results. Just ask your colleagues at:

- Hot 97/New York
- KBOQ/Los Angeles
- Power 106/Los Angeles
- KSHE/St. Louis
- WIBC/Indianapolis
- KYGO/Denver
- KSTP/Minneapolis
- Kiss FM/New York
- WBGN/Boston
- The Zone/Sacramento
- MIX 106.5/Baltimore
- WKHL/Milwaukee
- Power 98/Charlotte
- KS107.5/Denver

Let's build your "Plan" for success today

"The Plan" from Coleman Research can help take your station to the top and keep it there. Contact us today and put the power of "The Plan" to work for you.

"I'm sorry I didn't start with Coleman Research sooner!"

"After two years, we have great confidence and trust in The Plan. The tables are easy, but most importantly, Coleman's interpretation is key. Their experience and overview really bring the research to life! If you ask me, I would say, Call Coleman."

Let's build your "Plan" for success today

"The Plan" from Coleman Research can help take your station to the top and keep it there. Contact us today and put the power of "The Plan" to work for you.

John Gehron, CBS

(919)571-0000  www.colemanresearch.com

Hamburg • Research Triangle Park • Los Angeles

www.americanradiohistory.com
THE CHALLENGES OF MARKETING NEWS/TALK

From phantom come to Phantom tickets, the format takes a different approach

By Jeff Axelrod

MMS Editor

The route Pam Baker took on her way to becoming Marketing Director at all-news KFWB/Los Angeles last year was about as circuitous as you'll find, and she now admits, "I didn't know if I'd like this format." After all, she'd worked in AC at KOST/L.A., Rock at KLOS/L.A. and coordinated countless radio promotions while Division Marketing Rep at DisneyLand. It didn't take long, however, for her to change her mind about News/Talk. "This is truly exciting! You know that what you can help and affect people's lives. That alone makes going to work every day exciting, different, unique, challenging and fun — all of the things you want in a job.

"This is the format. A lot of people think, 'Oh, that would be boring! What do you do? You do so many things, but they're different from the things the cookie-cutter marketing director does. It's a different way of marketing. You work so much more closely with sales and programming. It's an integral part of the radio station."

When Pam Baker enjoys working in the format, it's clear that she finds one aspect of it extremely frustrating. In a ratings world where recall is everything, she explains, News stations aren't given due respect.

"When you talk to people, everybody knows KFWB — I'm amazed at how many people say, 'Oh, I listen all the time. I tune in for traffic and this and that and the other.' But when you ask people what radio stations they listen to, they tend to mention music stations or stations with personalities.

"It's the nature of the question," she continues. "When you ask people which TV show is their favorite, the answer's usually a sitcom or a drama. They're not going to tell you 'the Channel 2 news at 10pm,' even though they might watch it. It's part of your life, but it's so much a part of your everyday life it becomes a utility — like when you turn on a light, you don't think of Edison. It's always there, it's always reliable, it always gives you what you want. For stations like ours, or any other news station, you are always going to have that battle. There's huge phantom come out there. There's tobe. So we try to educate our listeners to the fact that we are a radio station and, yes, you are listening to us when people ask you.

To accomplish that, KFWB recently began airing a series of promos designed to remind listeners how much they actually listen to the station (see "Trying To Unmask The Phantom Come," Page 12). The station's also striving to become more top-of-mind with its personalities and features, which includes adding TV veteran Kathleen Sullivan to its morning anchor lineup and the creation of an hour-long business news block at noon. "With the addition of Kathleen Sullivan, we're starting to bring a little more personal- ity into our news," Baker says. "I think KFWB is going to be refreshed. It's going to be the same radio station, only better! I changed the station logo and brought a look to it that's fresh and contemporary. It shows what we do around the clock. We're not just your grandfather's radio station, we are your radio station."

"You know there's this phenomenon that maybe you're not getting credit for, and it is very frustrating. You are at the mercy of Arbitron. We're glad we're part of their everyday routine, but we'd be even happier if we would get credit for it. At least then we could make our budgets."

Since she works so closely with sales, Baker's acutely aware of those budgets and the need for her department to contribute to the station's profitability. "We've had to develop programs that can create nonprofit-revenue-generating events, because that's how we are going to make our budgets. There are only 'x' number of spots we can sell, so you have to create events that are noncommercial. A lot of times you have to do a lot of them, because you have to make up the balance of what sales can bring in for the regular spot inventory. This job is critical. I have to work closely with and support sales, making sure we explore every sponsorship and partner- ship that will bring in nonprofit money."

Designing promotions for a News/ Talk station requires a lot of creativity. You can't rely on the overly hyped, tried-and-true music radio contests and jock remotes. How does Baker tailor promotions to KFWB's audience? "We do things that are an extension of our product: news radio. We build a loyalty base with our 'Business Breakfast Series,' a series of meetings that examine topics that are very important to the business community. We do free seminars with key speakers. People learn something! They get educated and look at us not only as news and information on the radio, but also as an extension, helping them with their business. We have a very strong alliance with the Los Angeles Times. We're a sponsor for all of their small-business and investment-strategy conferences. They, in turn, get involved with our business breakfasts. That's one way we can really extend the benefit of what our news brings to people."

When KFWB does do remote broadcasts from its "RV 98," they've got a completely different character than music stations' remotes. "We broadcast live each afternoon from the L.A. Times building. People were absolutely fascinated! We had an entire working newsroom. It was almost like we had a DJ out there, but there was so much more activity. It's a way to make people look at us as more of a friend and more human. We had KFWB employees out there giving background about what was going on. The audience would rather watch, anyway. 'Oh, that's what the person looks like!' Wow! Look at all those computers — how are they doing that?'"

And to foster further goodwill, nobody walked away from RV 98 without having great prizes," Baker says. "We were giving away tickets to the Titanic musical. Instead of handing out key chains and bumper stickers, we hand out our brochures about driving and child safety tips or our freeway maps. Those are our key chains. Everyone loves the freeway maps. They're useful — people keep them."

Continued on Page 12

THE PROBLEMS OF PROcrastination

Part two: How to take action on your goals in 1999

By Chris Witting

To live the life you have dreamed of, you have to get moving! Get into action, and you can achieve your ultimate goals. Procrastinate, and nothing significant will happen.

Why don't people do what could make their lives better? Maybe it's fear of criticism, fear of failure, fear of success or simply fear of the unknown. It seems easier to do nothing than to confront the fear. Sometimes people procrastinate because they are disorganized. Others lack the motivation and dynamic energy to get into action.

Some people even don't make these excuses because they will not admit that they are not making efforts at fooling themselves. They tell themselves that their plans are going to happen because there's plenty of time to take action tomorrow. "I'll settle this problem in my relationship next weekend when I have time. "I'll start looking for that new job after my vacation." "I'll open my own business next year." "I'll start saving some money after my next paycheck." "I'll get into shape after the holidays."

They may complain about how bad things are, but they never take action to change things. They may deceive themselves for years and believe they are still on track. In reality, they have made the unconscious decision to change nothing at all. Does this pattern sound familiar?

Procrastination limits your progress. To take control of your life and get what you want, you must consistently take action. A lot of people have excuses for their lack of progress. The winners in life don't have time for excuses. They're too busy taking action and getting things done. Here are five ways to boost your achievement over procrastination.

First: Start your engine by choosing a short-term goal. Set a 10-minute goal for yourself, and do something in the next 10 minutes to get you closer to your goal. Simply do it, and the immediate results of your action will create momentum. If a 10-minute goal is too high a hurdle to get you moving, then set a five-minute goal, or a one-minute goal. Or set only one move- ment goal! For example, jock up a pen. Next, pull out some paper. Then, start writing. Any level of decisiveness creates momentum, and once you're making decisions and taking action, momentum will keep you moving forward.

When you feel like procrastinating, start working on something — anything. That all takes you to give up that momentum. Once you're moving, it's possible to get a lot accomplished. There is a law in the world of physics known as Newton's First Law of Motion, which states that objects in motion tend to remain in motion. This rule can also be applied to people. When people take action, they find it easier to stay in action.

Second: Develop a limited-time state of mind. Marketers impose deadlines on their promotions to spur consumers into immediate action. Do the same thing with yourself by creating an artificial, ultimate deadline for yourself. Think about what you want to accomplish, then imagine you have just one year to live. Imagine this deadline is real, and use it to get yourself moving. If that fails, then imagine you have just six months to live, or just one month.

None of us knows for certain when our lives will end. This uncertainty leads us to assume we have unlimited time. But life is finite. Put yourself in a limited-time state of mind and seize the day, seize the moment.

How many times have you heard these familiar commercial refrains: "Don't leave your money in the drawer. Take advantage of our limited offers," and the always popular, "Hurry, sale ends tomorrow!" Limited availability naturally increases demand. Experts in motivation realize how effective deadlines can be in making people take action. You can motivate yourself by imagining an immediate deadline, then pushing yourself to meet that deadline.

Third: Assign yourself a fixed action period. Each day or each week, set aside time to devote to nothing but achieving the...
For more than a decade, my firm has delivered The Most Powerful, Advanced Research in Radio. Multi-Variate analysis tools that provide a clearer picture of your station, competitors, listeners.

But statistics alone (no matter how advanced) never helped any station. Success requires the application of research into easy-to-understand, actionable strategies.

At Mark Kassof & Co., we give your station much more than statistics...

- We deliver our findings in a clear, graphic, easy-to-understand way.
- We work with you to turn research into a decisive "plan of action," customized to your station and focused on your market situation.
- We are "on your team" exclusively in your market for a full year...to answer questions, evaluate airchecks, and provide additional input based on the research.

Most importantly, this combination of powerful research and personal service works for our clients' success! In fact, Mark Kassof & Co. has worked in partnership with some of the biggest successes in North American radio.

Let us show you how Mark Kassof & Co.'s powerful research and personal service can dramatically increase your success. Call me at 734-662-5700.
THE CHALLENGES OF MARKETING NEWS/TALK

Continued from Page 10

everywhere we go. Sure, everybody still wants T-shirts, but the days of handing out free T-shirts to everyone are long over. People just don't have the budgets. You now have to find more cost-effective items to hand out.

Even though KFWB doesn't play any music, a lot of concert promoters contact the station about giveaways. "They do promotions with us through our website," Baker says. "They'll want us to do giveaways for Billy Joel. Every major concert, they're calling me, and I have to turn down a lot of them because I'm booked! We promote it on the air, but we don't do promotions where you call and be the 20th caller. Our website gets 3.8 million hits per month, and people use our site the same way they use our radio station. They check their stocks, traffic, sports scores — our website is an extension of our radio station. We do a lot of our contesting there as well. It doesn't clutter up the airwaves. We'll give away Phantom of the Opera tickets and dinner with our morning team, and we'll get over 2,500 entries."

"A lot of people are much more intelligent than we give them credit for. They know their chances of winning by calling a radio station are pretty slim. People just don't have the time to put in the energy to be the 20th caller. I've never had a job where I've had the freedom to be able to call in and win, and even if I did, I wouldn't waste my time. On the website, people can participate in our contests at their leisure. When we do seminars or breakfasts, 95% of the people register on our website."

That said, KFWB does one call-in giveaway each day, but not in the traditional sense. During the 7am hour, the station does a news quiz, asking listeners to call in with the answer to a question about the day's news. "It's done in a fun way, and, really, the prize is secondary. The clients get what they want — on-air mentions directing people to the prize. And for us it's nice, because it's awarded to someone who calls in to play the news quiz, and the prize is something an adult would want to win. We try to do things that interest our audience. You're never going to hear us giving away Marilyn Manson tickets, but we'll give away Billy Joel, the Hollywood Bowl, all the major plays — and it works great! But we don't present it in a 'hyped' or crazy way. We don't do anything that's really controversial for obvious reasons. It's just not worth it! We will never turn this radio station into a contesting station."

Now that she's had a chance to experience marketing and promotions in both the music and News/Talk formats, Baker concludes, "I don't think I could ever go back to a music station. I don't think it would be as challenging. There are so many more creative ways of working with the station marketing-wise than with a music station. It's much more exciting; there's much more gratification. You get a good feeling for the work you do, and when you are out there with the public, there's a level of respect they give you."

TRYING TO UNMASK THE PHANTOM CURE

People tend not to listen to all-News radio stations, they tend to use them. And that can be a problem when people are asked to list the stations they listen to for an Arbitron diary. Adequately aware of this problem, KFWB/LA regularly runs the following 30 promo that helps station users remember they're also station listeners.

What radio stations do you listen to? (Various people respond, "KFRM, "KLQ," "Star," etc.) And that's the completes list? (They respond, "Yeah, pretty much ... etc.)

So where do you turn for the latest traffic, late-breaking news or weather? (They answer, "KFWB") Then why didn't you include KFWB when I asked you what radio stations you listened to? ("I don't know," "I was thinking about music," etc.) KFWB, the station more people listen to ... even when they don't remember.

When you hear the latest traffic and weather and late-breaking news, you're hearing KFWB, Southern California's Nonstop Headline News.

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 gamen! Call 1-800-334-5800 to put your station on the lineup for the Wheatsies Sports Report.

THE PROBLEM IS procrastination

Continued from Page 10

results you want in life. Choose a fixed length of time — perhaps an hour — and let nothing and no one stand in the way of getting things done during this period. You will find that this fixed action period can keep you on track.

An executive was having problems finding the time to monitor his investments consistently. He decided to set aside 30 minutes, 3-3:30 each afternoon, for nothing but that purpose. Within just a few months, his portfolio had increased significantly in value. He says his investment of 30 minutes a day turned out to be the best investment he has ever made. Whatever your goal, setting aside a fixed action period can help you achieve it.

Fourth: Ask someone you trust for help in moving forward on your goals. Get help clearing a hurdle, and once you have momentum, keep moving forward. Or enlist someone to help you on an ongoing basis. For example, you could ask a close friend to request a weekly progress report from you on your plans, or you could ask a family member to give you reminders when you start sticking off. But avoid extensive discussions with uninvolved people about your goals. Talking too much about goals instead of actively pursuing them weakens your resolve and slows your progress.

Fifth: If the first four steps don't get you into action, access the power of motivational words. Read motivating books or listen to tapes that inspire you to take action. Words contain energy, because they are the means by which we turn every mental idea into physical expression. When you speak, choose your words carefully — what you say contains energy. Avoid expressing doubt and fear. Speak with confidence and enthusiasm about what you want to happen in your life.

One of the most popular forms of entertainment today is success-watching. There are magazines, TV shows and radio shows (such as mine) devoted exclusively to this pastime. Millions of people love hearing about other people's achievements. They take vicarious pleasure in other people's success. They find the stories inspiring, but because they don't follow through on the inspiration, nothing changes in their lives. Sadly, relatively few people in the world ever climb out of the audience of success spectators and actually get to taste success for themselves.

What are the barriers that divide the huge audience of success spectators from the relatively few actual participants in success? Actually, there are no barriers. Anyone is free to get out of his or her seat, walk onto the field and join in the game. In other words, the key factor separating successful people from all others is nothing more than action. And the same is true for you. If you consistently go for it, nothing will be able to stop you from achieving success.

Adapted from 31-Day Countdown to Success by Chris J. Witting (Career Press, 1998)
Million dollar TV promotions are super hot and headed your way.

Now IQTV is offering a new turn-key million dollar contest. The package includes one thirty second spot plus insurance for the big prize. IQ has designed a new concept for today's highly contested marketplace. Before you spend huge license fees to buy another million dollar contest, call IQ and find out how little a one million dollar campaign can cost.

See an example of The Million Dollar Contest and over 70 spots right now on IQ's website—or call Tim Andrews at 404-255-3550 and ask for a demo.
One of the biggest "me too" industries is the airline industry. As Harvey Mackay says, "They compete on the basis of non-service. Each tries to find ways to stuff more people into their 'tubes' while searching for new ways to cut down on what passes for amenities."

But there is a remarkable exception: Southwest Airlines, headed by Herb Kelleher. He's established a warm and creative corporate culture through humor. Whether dressing in public as the Easter Bunny, a leprechaun or Elvis, or occasionally working as a flight attendant and joking with the passengers and crew, he sets the tone. With his encouragement, flight attendants sometimes make comical announcements and passengers win prizes for such things as having the biggest hole in their socks.

Southwest even finds humor from competition. When America West ran a TV ad saying customers were embarrassed to fly Southwest, Southwest responded with a commercial showing Herb wearing a sack over his head. When American Airlines began its similar "value pricing" strategy, Southwest answered with, "To match their new low fares, we would have to raise ours."

The strategy is simple: Southwest differentiates itself from the competition by being "The Low Fare Airline," by offering superior customer service and by having a sense of humor. How does this affect the bottom line? Since 1973, Southwest has been consistently very profitable in an industry that frequently hemorrhages money. It's widely admired as one of the best-run companies in the world.

Albert Einstein said, "Great spirits have always encountered violent opposition from mediocre minds." If you have the confidence to be innovative and to laugh, you'll have some fun and could become extraordinarily successful.

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

You do it every day. How can you do it better?

NAB99 is your one-stop shop for ideas, innovations and solutions. If you've never been to the NAB in Las Vegas, ask anyone who has and you'll learn just how much there is for Radio! Regardless of your market size or your role in your station, there's something for you.

Explore the convergence markets and uncover new opportunities.

Celebrate creativity. Spark innovation. Discover real business solutions. And decide what technology, products and services to buy, and from whom — all in one place, all at one time.

This is the power and spirit of NAB99!

Start planning today!
www.nab.org/conventions/
Or call 1.800.342.2460
or 1.202.429.4194

NAB99 the CONVERGENCE marketplace

April 18-22, 1999
Exhibits/April 19-22
Las Vegas
Nevada/USA
MARK YOUR CALENDARS

Important dates and events in the coming months

- **February 24** — 41st Annual Grammy Awards. Shrine Auditorium, Los Angeles; (310) 392-3777.
- **February 26-27** — Dan O’Day’s PD Grad School. Summit Hotel, Bel Air, CA; (310) 478-8111.
- **March 8-11** — 41st Annual NARM Convention. Las Vegas Hilton, (609) 590-2271.
- **March 10-13** — 39th Country Radio Seminar. Renaissance Hotel Convention Center, Nashville; (615) 327-4487.
- **March 10-13** — Arbitron “Beyond The Basics” PD Seminar. Newport Airport Marriott, New York; (973) 385-5357.
- **March 17-21** — Summer Arbitron.
- **March 19** — “Beyond The Basics” PD Seminar. Renaissance Hotel Convention Center, Nashville; (615) 327-4487.
- **March 24** — Big Picture ‘99. Plaza Hotel, New York; (212) 492-6082.
- **March 26** — Arbitron Hispanic PD Seminar. Westwood Marquis, Los Angeles; (972) 385-5357.
- **March 31** — Winter Arbitron ends.
- **April 1-June 23** — Spring Arbitron.
- **April 12** — AWRT’s Grace Allen Awards. Hudson Theater, New York; (703) 506-3290.
- **April 19-22** — NAB Show. Las Vegas Convention Center and the Sands Expo Center, (202) 492-5420.
- **May 17-20** — 39th Annual Broadcast Cable Financial Mgmt. Convention. MGM Grand, Las Vegas; (847) 394-0200.
- **June 9-12** — PRONEX Convention. Moscone Center, San Francisco; (310) 788-7668.
- **June 10-12** — R&R CONVENTION ’96. CENTURY PLAZA HOTEL, LOS ANGELES; (310) 553-4330.
- **June 14-18** — International Country Music Fan Fair. Tennessee State Fairgrounds, Nashville; (615) 244-2840.
- **June 17** — Arbitron “Beyond The Basics” PD Seminar. Newark Airport Marriott, New York; (973) 385-5357.
- **July 1-September 22** — Summer Arbitron.
- **July 13** — 70th Annual Major League All-Star Game. Fenway Park, Boston.
- **July 19** — McVay Media Radio School. Marriott City Center, Minneapolis; (612) 492-5420.
- **August 5** — Arbitron “Beyond The Basics” PD Seminar. Denver International Airport Marriott; (972) 385-5357.
- **August 6-7** — Dick Orkin & Dan O’Day’s International Radio Creative Production Summit. Summit Hotel, Los Angeles; (310) 476-8111.
- **August 12-14** — Talentmasters Morning Show Bootcamp ’99. Westin Canal Place, Washington, DC; (847) 581-3277.
- **August 19** — Arbitron “Beyond The Basics” PD Seminar. Conference Hotel & Convention Center, Columbus, OH; (972) 385-5357.
- **August 31-September 3** — NAB Radio Show ’99. Orange County Convention Center, Orlando; (202) 459-5300.
- **September 16-18** — AWRT 49th Annual Convention. Westin City Center, Washington, DC; (703) 506-3290.
- **September 22-23** — Arbitron 101 PD Seminar. Arbitron Headquarters, Columbia, MD; (972) 385-5357.

TV SPOTlight

DC101’S MARTIAL ARTISTRY

“Rarely do you get calls about a TV commercial, but we’ve had a number of them,” says WWDC-FM/Washington Marketing Director Mark Lapidos, who sent us the campaign he describes as “edgy, funny and memorable.” After screening the spots, we agree.

The Robert Mitchell-produced 30 spots are fast-moving hodgepodge of scenes from an old kung fu movie. Dialogue about the station is dubbed in — of course, with the usual over-the-top martial arts movie gusto — to match the actors’ mouths.

Because their authentic retro cinematography looks unlike any other commercials on TV, they’re sure to stand out in clusters. And for DC101, an Active Rock station, the spots certainly convey plenty of attitude.

If you’d like to see your station’s ad in the TV SPOTlight, send at least three screen shots and a description or a videotape copy of the spot to MMS Editor Jeff Axelrod at R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067.

FOCUS TV

This TV SPOTlight brought to you by

(800) 581-3277

FOUR WEEKS FORWARD

Sales & Promotion Planning Calendar

March 14-20

March 14-20: Children & Hospitals Week, National Wildlife Week, American Chocolate Week, National Poison Prevention Week, National Manufacturing Week

14 National Potato Chip Day
15 Ides of March = Everything You Think Is Wrong Day = Open-Minded Husband’s Day = Rude Awakenings Day = Gambling Day = True Confessions Day
17 St. Patrick’s Day = Violet Day = National Green Beer Day = Greens Ribbon Day = Camp Fire Boys & Girls Founders Day
18 Supreme Sacrifice Day = Casey Jones Day = National Lacy Oatmeal Cookie Day
19 National Agriculture Day = Swallows Day = Poultry Day = National Chocolate Caramel Day = Alka Seltzer first for sale
20 Earth Day = Festival of Extra-terrestrial Abductions = Palm Beach Festival = National Ravioli Day = Great American Meatout

"Can I move the Ratings needle with a Video Mailer?"

Sure, with SMARTVideo®. Especially when it’s combined with Broadcast Direct Marketing’s SMARTtargets™ Audience Profiling System.

Call Broadcast Direct Marketing today for a proven method to make your next book better...and watch the needle move.

Broadcast Direct Marketing: The SMARTSolutions’ People

305-858-9524

Broadcast Direct Marketing

2041 SW 3rd Ave • Miami, Florida 33129 • A Unit Of The Morris Media Group
"...the reigning meet-and-greet of the rock business...
South by Southwest attracted some 6,000 people for four days of deal making, drinking, panel watching, cell phone brandishing and concert hopping."
—The New York Times

SXSW Headquarters:
P.O. Box 4999
Austin, TX 78765
Tel: 512 / 467-7979
Fax: 512 / 451-0754
E-mail: sxsw@sxsw.com

To register online or for more information, visit us at:
www.sxsw.com

www.americanradiohistory.com
Teller Bows Atomic Pop Internet Label

Veteran record industry executive Al Teller has resurfaced as head of the Internet-based record company and e-commerce firm Atomic Pop (atomicpop.com). The firm, which debuted Feb. 17 and is based in Santa Monica, CA, also announced its senior management team: Managing Director/Online Operations Serina Mayer, Exec. Creative Director Jim Evans, Chief Technical Officer Lewis Rothman and Director/Commerce & Promotion Kristin Lieb.

Atomic Pop plans to partner with established and developing artists - domestic and international - to promote, market and distribute their music. In order to lure artists, Teller plans to offer artists higher royalty rates and shorter-term contracts. "We created Atomic Pop as a response to how we see technology changing the music industry," Teller said. "We are leveraging the digital medium to create an entirely new model - one that will ultimately put artists back in control of their music and bring them closer to their audiences. In addition to partnering with artists on a proprietary basis, we will also open our doors to traditional record labels to enable them to leverage our powerful marketing and promotional platform."

Blonde is the first act to team up with Atomic Pop. Teller's new company will cybercast the online world premiere of Blonde Live, which will feature performances of new music and classic Blonde hits. Additionally, L7 is the first established band to sign to the Atomic Pop label. Its debut release for the label will be "Freedom," a single that will be made available for download over the web. Other Atomic Pop artists include Los Angeles hip-hop act Blood Of Abraham, all-country duo Dukes & Gunnison and New York rock act Mother.

EXECUTIVE ACTION

Los Angeles' Wave Lifts Denton To GSM

Benton (KTLV (The Wave) Los Angeles, 94.3 KTLV-FM & 105.9 WPGC-FM) announced in September, Denton spent 19 years at Christal Radio in L.A., 13 of them as Sales Manager. VP/GM Tim Pohlan noted, "Bill's knowledge and leadership will be a tremendous addition not only to the department head team, but to the entire Wave staff."

Denton added, "It's been my desire for some time to become GSM for a successful radio station like The Wave. It's gratifying to have my decision so strongly validated by the high esteem in which The Wave organization is held by the advertising community."

Murray Moves To WKYS-FM/Washington As GSM

Jack Murray has been named GSM at WKYS-FM/Washington. He joins the Radio One Urban station from Infinity's crossover WRWV-FM, where he spent three years as GSM. Prior to that, he worked in DC in AE capacities at WHFS-FM and WPGC-FM.

"We are extremely happy to add Jack back to the Radio One team," Radio One President/CEO Alfred Liggins said. "He comes to us as one of the most highly regarded sales professionals in the DC market."

Powers Returns As VP/Programming

MCG/Curb West Coast regional promoter Craig Powers has been named VP/Programming for Astor Broadcasting, which includes Country KIK-FM/Anaheim, CA, as well as Talk KCEO-AM and Classical combo KSRM-AM & KFSO-FM in Oceanside/San Diego, Powers, who also do afternoons drive, officially starts on Feb. 22. Then, on Feb. 25, KIK-FM will relaunch as "The All New 94.3 KIK-FM, Country for a New Generation."

Powers told R&R, "I'm really excited to have the opportunity to bring back fun, exciting, aggressive Country radio - something Southern California has missed for a long time. It will feature personality radio and lots of new music." He said KIK-FM will be 90% country, and the gold will be from the last 10 years.

The appointment marks a reunion for Powers and Art Astor. Powers programmed KIK-FM for five years in the early '90s before moving to the record business. Exiting is KIK-FM PD, afternoon driver Rick Shaw.

Dorn Drafted As ND At WWDB In Philly

After 10 years at all-news KYW/Philadelphia, Kirk Dorn has crossed the street to become News Director at Beasley Broadcasting's News/Talk WWDB-AM & FM.

"It's pretty exciting," Dorn told R&R. "It's an information-based station, and we're here to upgrade the product — news, traffic, weather, the whole package."

Dorn downplayed the competition against his former employer: "I don't look at it as programming against KYW. My job here is to upgrade the product and do what we do in a great way. They're great at what they do, they'll continue to be great at what they do. We'll be great at what we do, and we'll see what happens."

Before joining KYW, where he was a news editor, Dorn was News Director at the Georgia Network and the Pennsylvania Network for nine years and two years, respectively.

'Verve Music Group' Gets Sr. Mgt. Team

The Universal Music Group has rechristened its jazz and adult music division as the Verve Music Group. The division, which remains based in New York and is overseen by Chairman Tommy LiPuma and President Ron Goldstein, named the following executives to its senior management team: Sr. VP/GM Michael Lang, Sr. VP/A&R Richard Seidel, Sr. VP/Promotion Suzanne Berg, VP/Marketing Nate Herr, VP/Strategic Marketing Mike Charleson, and VP/Publicity Chris Wheat.

As part of the restructuring, Verve Records will focus on mainstream and traditional jazz,GRP Recordings will specialize in NAC/Smooth Jazz, Jazzland! will concentrate on catalog and new releases and Blue Thumb Records will be home to a wide variety of genres and projects, including world music, blues, soundtracks and special events.

"We have done our best to merge these two great companies into what can be considered the finest jazz/adult music label in the world," LiPuma and Goldstein said in a joint statement. "Both the artist roster and staff are without comparison. The merged roster represents some of the greatest names in jazz. The new staff is a well-balanced collection of talented individuals that represents the best of both companies."
The best is back! Join us June 10-12 for R&R Convention '99 at the Century Plaza Hotel in Los Angeles. Get in touch with the technological future of the radio and record industries. Learn how to better manage yourself through these challenging times. Meet the leaders of today and tomorrow. Registration details are coming soon. The Convention '99 hotline opens February 23:

(310) 788-1696.
Berkowitz Becomes Arista Sr. Dir./Promo

Arista Records has elevated Andrew Berkowitz to Sr. Director Promotion Based in New York, he reports to VP/Videop Promotion

Marc Zimet, Berkowitz will continue his role in the video arena and expand his duties to include the coordination of promotional tours in conjunction with CHR/Pop and CHR/Rhythmic radio.

Berkowitz most recently was Director/Video Promotion with Arista, a post he had held since 1996. He was the label’s Assoc. Director/Video Promotion between 1994-96.

Austin: From KIIS APD/MD To Kiss’ PD

KIIS/LOS Angeles Asst. PD/MD Tracy Austin has been appointed PD at Atlantic Star’s CHR/Pop WKKS (Kiss 95.7)/Hartford, effective March 1. She replaces Jay Beaumont, who resigned to become PD at Chancellor’s new Rhythmic Oldies WUBT/Chicago (R&R 1/29/98).

Austin has been a very successful radio station here with a very senior team.” Atlantic Star/Hartford VP/MD Rob Williams told R&R. “I was looking for someone who could understand the great parts of that and, simultaneously, the challenges it brings. What impressed me about Tracy was her track record, her success and skills — is she has a great presence and maturity about her that is a perfect match for this team.”

Austin began her career at KHRF/Austin and had two different stints at the CHR, leaving for MD duties at KIIS in 1994. “I cannot tell you how difficult it is to leave all of the great people at KIIS, but this is going to be a new chapter in my life,” she said. “The people at Atlantic Star really made me feel wanted, and I got such a great vibe and feelings in the hallways. My goal is to get in there and help them move an already well-established, successful radio station forward.”

Sony Music Inks Deal With Jenkins

Sony Music Entertainment has signed a worldwide marketing and promotion deal with noted songwriter/producer Rodney Jerkins and his new record label, Darkchild. As part of the arrangement, Jerkins also serves as a creative advisor to SME.

“Rodney is one of the most gifted and sought-after young producers today,” SME Chairman/CEO Thomas Motola said. “His songs, productions and musicianship have graced multimillion-selling recordings, and his work has been recognized with numerous awards and Grammy nominations. This is just the beginning for Rodney — his creative horizons are unlimited. It will be a real advantage to have him work with our artists to showcase their talents, as well as discover and develop artists for our labels worldwide.”

The 21-year-old Jerkins started his music industry career at the age of 15 by writing and producing his own gospel album, On the Move. He moved to the forefront in 1997 by writing and producing five cuts on Mary J. Blige’s 4-million-selling album, Share My World. Jerkins also co-wrote, arranged and produced the Brandys-Monica hit, “The Boy Is Mine.”

Kenov Continued from Page 3

Division Clarke Brown added, “Mark has grown with the company as an invaluable resource for the last 30 years and as a general manager for the past five years. This recognition is well-deserved based upon his performance as VP/GM of WQXI & WSTR and his contributions to our management committee.”

Kanov began his radio career with Jefferson-Pilot in 1968, where he was hired as an AE at WQXI-AM & FM. He was promoted to LSM in 1980 and to GSM five years later. In 1990, WQXI-FM became WSTR (Star 94®). Kanov was elevated to Station Manager one year later. In 1993, he was promoted to VP/GM.

Pastor Adds WW1 Talk Affil. Relations Duties

Westwood One has promoted Shawn Pastor from Director/Alliance Relations, Sports Programs to Director/Alliance Relations, Talk & Sports. In his new capacity, Pastor will manage the clearance efforts of WW1’s daily and syndicated talk shows in addition to play-play packages.

Pastor reports to VP/Alliance Relations Nick Kieneman, who told R&R, “This promotion recognizes his great efforts in securing sports play-by-play clearances, and that a lot of the Sports stations we deal with also the stations we deal with on talk programming. He did a great job in clearances for our NFL package, and this makes it more efficient in dealing with us.”


Morgan Rejoins Premiere Net As VP/Creative

Premiere Radio Networks has tapped Larry Morgan as VP/Creative. With the additional title of “Comedy Czar,” Morgan will manage the production and distribution of the company’s 13 daily show prop services.

Morgan most recently hosted middays on KYSR (Star 98.7)/Los Angeles and has worked at KIIS/L.A. and KHXM/Houston. The appointment marks a return to Premiere for Morgan, who was the company’s Creative Director in 1994.

“When you produce the quantity of high-caliber comedy that Premiere a capable of,” President/COO Craig Kitchin said, “appointing a Comedy Czar like Larry Morgan is only natural.”

“Kraig Kitchin,” Morgan responded, “has really nice shoes.”

Minority

Continued from Page 3

endangered species pursued by large corporate hunters” — and an assortment of TV broadcasters, Wall Street financiers and academ- ics. “How can small owners compete when a single owner can control 900 stations?” Wonder asked the FCC, referring to the possibility that Clear Channel Communications may buy Chancellor.

Marcus pointed out that, as a result of consolidation, many minority broadcasters have sold their stations for astronomical profits and are now “living the American dream.” Wonder himself had the opportunity to sell his station for $40 million to $50 million a couple of years ago, but it was more important to him that KJLH — the only African-American-owned station in the market — remain a voice for his community. This is not the first time radio has pledged to support minority ownership. Last July, seven major group heads — including CBS chief Mel Karmazin and Jacor Communications CEO Randy Michaels — met with Kennard and other FCC officials and discussed the problem of wanting minority-owner numbers. Among the solutions banded about at the meeting were the creation of a seed fund, minority incubator pro- grams and the return of the minority tax certificate. No timetable has been set for commission action on a proceeding weighing the one-to-market waiver rules. — Matt Spangler

Cigars in the Oval Office? Even the President smokes them.

(sort of!) ENTERTAINING AND PROFITABLE WEEKEND PROGRAMMING

For market availability call Victoria Raymer (813) 832-1971

SMOKE-THINGS

Hosted By:

CIGAR DAVE

The General

Saturdays 12 noon-2pm (ET)
Satcom C-5, Transponder 23, SEDAT Channel 49

Newsbreakers

20 • R&R February 19, 1999

UPDATE

Pastor Adds WW1 Talk Affil. Relations Duties

Westwood One has promoted Shawn Pastor from Director/Alliance Relations, Sports Programs to Director/Alliance Relations, Talk & Sports. In his new capacity, Pastor will manage the clearance efforts of WW1's daily and weekend talk shows in addition to play-play packages.

Pastor reports to VP/Alliance Relations Nick Kieneman, who told R&R, "This promotion recognizes his great efforts in securing sports play-by-play clearances, and that a lot of the Sports stations we deal with also the stations we deal with on talk programming. He did a great job in clearances for our NFL package, and this makes it more efficient in dealing with us." Based in Washington, Pastor served as Director/Sports Marketing for the Fairfax, VA-based Sports Information Network before joining WW1 in 1995.

Morgan Rejoins Premiere Net As VP/Creative

Premiere Radio Networks has tapped Larry Morgan as VP/Creative. With the additional title of "Comedy Czar," Morgan will manage the production and distribution of the company's 13 daily show prop services. Morgan most recently hosted middays on KYSR (Star 98.7)/Los Angeles and has worked at KIIS/L.A. and KHXM/Houston. The appointment marks a return to Premiere for Morgan, who was the company's Creative Director in 1994.

"When you produce the quantity of high-caliber comedy that Premiere is capable of," President/COO Craig Kitchin said, "appointing a Comedy Czar like Larry Morgan is only natural." "Kraig Kitchin," Morgan responded, "has really nice shoes."
Records

- Risk Records announces these changes: YIGAL DAKAR, former Div./Radio Artist Development at Interscope, is appointed GM at Risk Records; STEVEN COHEN, previously Dir./Media Relations at Moonshine Music, is brought on as Dir./Media Relations; and XAVIER RAMOS leaves Interscope, where he was Associate Dir./Radio Artist Development, and joins Risk as Dir./A&R.

National Radio

- WESTWOOD ONE will premiere George Strait’s new album, Always Never the Same, between Feb. 27–March 1. Strait will present tracks from the album and discuss their inspiration. (213) 660-4000

- in other Westwood One news, WW1/CBS Radio Sports, through an agreement with the Augusta National Golf Club, has extended its exclusive rights to The Masters golf tournament. Coverage begins April 8.

- UNITED STATIONS RADIO NETWORK presents its Country Giants show. The show features sales hits from country music’s biggest stars available on CD on a market-exclusive basis. Upcoming programs include: The Randy Travis Story, March 13–14; The Tim McGraw Story, Apr. 10–11; The Faith Hill Story, May 8–9; The Clint Black Story, July 3–4.

Changes

Alternative: At WEXQ/Albany, Jeff Wade takes on the specialty show Downlaid; Donna Frank joins for mornings with Pete O’Callaghan and an afternoon with middays ... Night-timer Zollar exits WKRO/Daytona Beach, and part-timer Mac accepts full-time duties.

News/Talk: KGO-AM/San Francisco adds a new consumer affairs show Sundays from 10am-1pm, hosted by Michael Finney.

Oldies: Promotion Coordinator/air talent Tim Brown exits KOLA/Riverside-San Bernardino to assume afternoon drive duties at KMXV/Grand Junction, CO.

Curb

Continued from Page 1

"As John and I have been with Curb for a number of years, and both promotions are well-deserved," Curb Group VP/Comm. Damon Hannon commented. "With as many promotion people as we'll have under our new structure, we needed to strengthen the way we motivate people and get information into the field. John now has to manage more people, and we want to involve him in more strategic and long-range planning of promotion. EVA will live in the field with the regionals and key radio stations throughout the U.S."

National Radio

Pros on the Loose

Celeste Perry — Mid-days KYCV/San Francisco (415) 381-6369

The Tisha Yarwood Story, Aug. 7–8; The Garth Brooks Story, Sept. 4–5; (212) 869-1111.

FISHER ENTERTAINMENT makes Jammin’ Party, a "Rhythmic Oldies" show hosted by Al Bandiero, available for syndication. The two-hour weekend show will include music from the late ’60s and ’70s Motown period: (831) 420-1400.

Industry

LAUREN ZALAZNIK is promoted to Sr. VP/Original Programming & Development at VH1. She has been working in programming and production at VH1 since 1996.

National Radio

Marriages

VV12/Washington PD Date of Birth Name

BIRTHS

WPLA/Jacksonville PD Rick Schmidt, wife Robin, daughter Riley Anne, Feb. 12

WHTY/Mamaroneck ter. Ken Walker, wife Dorie, son Gar- nett, Feb. 17

WABC/New York PD Joe Daws, wife Laura, daughter Ly- dia, Feb. 5

Industry

COMMUNICATIONS

Rock: WRQC/Minneapolis night-slammer Duff leaves for KMGN/Flagstaff. AZ, and Zuch takes over for part-time airwork.


Chancellor

Continued from Page 3

"Simply put, Chancellor is underval- ued in relationship to other companies. I said during a conference call with analysts last Thursday, when he announced the company’s earnings, “We have great as- sets, we have the best management, we have results that are at the top of the class, yet we don’t have a stock price that is reflective of the quality that re- sides in this company.”

First Union Capital Markets analyst Bishop Coen feels the market is in talking at Marcus’ desire to align his company’s stock overview alongside traditional favorites such as Clear Channel, Cox and Infinity. "I think the mess- age is, you have to earn your way to higher value," Coen told R&R. “You just can’t get it because you’ve assem- bled this great platform.” In fact, TheStreet.com said last week that Chan- cellor is trading at one-third discount compared to Clear Channel and Infini- ty.

Investors were likely responding to anticipated losses for Chancellor, as well. The company reported a wider-than-expected fourth-quarter loss of $11.1 million, or $.26 per share, compared to an anticipated loss of 20 cents. (Last year, Chancellor lost $2.5 mil- lion, or 27 cents.)

Prudential Securities analyst James Marcus pointed out that some analysts use after-tax cash flow in estimating earnings, while others utilize free cash flow, and any disparity between these numbers may have created “confusion” for some investors. He advised inves- tors to take advantage of that confusion and start buying up Chancellor stock.

These losses have been attributed, in part at least, to declining free cash flow resulting from increased acquisition costs. Chancellor shareholders have also been netted by charges levied by primary investor and leverage buyer Tim Hicks, More, Tate & Parish as- sociated with Chancellor’s merger with sis- ter company Capitol Broadcasting, and there’s reportedly been in-house bick- ering over control of Capitol’s major market, and a new jet and office expenses.

Cheen doesn’t think the market is necessarily disenchanted with the man-

National Radio

Savadove

Continued from Page 3

Thomas DiBacco had been Root’s acting CEO for the past few months after James Devis left. DiBacco resigned on Feb. 10 to rejoins Stripe Broadcasts and has left the company for professional reasons. He will work in the media business in the San Francisco, Chicago, Minneapolis and

Laughing

Continued from Page 1

Wood joined Curb in 1991 for Southeast Regional Promotion and was elevated to Director/National Pro- motion in 1997. She worked for A&M in Pop promotion between 1981-88. Before that, she worked for BMI and United Artists in Charlotte, working both Pop and Country.

The newly defined regional promo- tion staff includes Frit Kuhlmann, who will also serve as National Coordina- tor, in the Midwest; Karen McCoire and Rick Cardarella in the North Cen- tral and Northeast; Yolanda Hamm and Johnny Mitchell in the Southeast; Keith Greer in the Southwest; and John Curd and Dick Watson in the West. MCG/Curb’s Gaylen Adams, Bob Bender and Jeff Tiefert remain with the label, MCG/Curb’s Southwest regional Nancy Richmond and Mid- west regional Susan Parrish have exited, MCG/Curb/West Coast region- al Craig Powers has returned to Astor Broadcasting as VP/Programming (see story, Page 18).

"We hope to be better able to serv- ice the needs of radio and to our artists under this new structure,” Han- son stated. "The marketplace is chang- ing, and we must be flexible and adapt to those changes.”

Hare

Continued from Page 1

responsibility for ABC’s stations in Detroit.

Hare’s promotion leaves Mark Steinmetz as the remaining Group President, with responsibility for all outlets in San Francisco, Chicago, Minneapolis and

Laughing

Continued from Page 1

- Twenty-nine percent of the respondents in Buffalo is the only reason they tune to the station he’s on. Three years ago, 27% of that way.

The Paragon study also pulled up a few points of concern among Laughing listeners:
- More than half (53%) of his

listeners say the show has “become predictable over the past few months.” That compares to 37% who said they’re feeling last time.
- Some 22% say they listen more now than six months ago. That figure- was 35% in the 1995 survey.
- About 38% say they listen less than five months ago, com- pared to 24% who said they listened less than the last time the survey was fielded.
Mark McGrath Gets Real!

Details puts Sugar Ray singer Mark McGrath through its S.A.T. (Serious Altitude Test). Among the true/false statements McGrath had to answer was "true." "My bandmates all secretly resent me!" "I really am Vanilla Ice."

"All lead singers are hopeless egomaniacs." For the analogies part of the test, McGrath compares himself to singing as Tonya Harding is to figure skating.

Finally, in the tell-all fill-in-the-blank portion, McGrath completes the statement: "The first thing you need to know about Sugar Ray is... "We're doing." His response to "The opposite of sex is..." is "nothing good."

Internet Killed The Radio Star!

Time runs a three-page story on the growing controversy of music being pirated off the Internet. Says Public Enemy rapper Chuck D. "The execs, lawyers and accountants... are now running scared from the technology that even out the creative field and makes it harder to pimp their acts."

In a side article on artists who are releasing CDs online without the guidance of a label, Atlantic, former MCA Music Group CEO and now head of Atomic Pop, a new company that will sell downloadable music on the web, says simply, "What the web offers is an opportunity for the artist to go directly to the consumer."

In A Word...Yuk!

Michael Jackson is interviewing sculptors for life-size bronze statues of himself and his two children romping together — a nods (National Enquirer).

PR Savvy?

Rod Stewart is photographed with a homeless vet after giving the man $100 (which is shown in a close-up) (National Enquirer, Globe).

The Starruns an article claiming that the Dixie Chicks are about to split due to leading. The 'zine says that Chick Natalie Means is dreaming of going solo. An author who wins the National Book Award can claim literary prestige, but an author who wins the Imus American Book Award can claim a pot of cash, along with the syndicated host's endorsement. Don Imus recently announced the winners of his award, with each person receiving $100,000 (Time).

MUSIC & MOVIES

CURRENT

• MESSAGE IN A BOTTLE (14/Atlantic)
  Single: Only Lonely/Hoochie & The Blowfish
  Featured Artists: Faith Hill, Sheryl Crow, Edwin McCain

• SHE'S ALL THAT
  Single: Kiss Me/Skip 3 None The Richer (Spartan/Columbia)

• BLIND PIG/ART (Capitol)
  Single: I See The Sun/Tommy Henrysen
  Other Featured Artists: Everclear, R.E.M., Dishwalla

• PATCH ADAMS (Universal)
  Single: Faith Of The Heart/Rod Stewart
  Other Featured Artists: Hooters, The Nascals, Eric Clapton, the Band

• VARIOUS BLPLES (Hollywood)
  Single: Run/Collective Soul (Hollywood/Atlantic)
  Other Featured Artists: Foo Fighters, Janis Stark, Van Halen

• SIMPLY IRRESISTIBLE (Rolling Stone)
  Single: Falling/Donna Lewis
  Other Featured Artists: Katalina, Marcy Playground, Jennifer Paige

• THE PRINCE OF EGYPT (DreamWorks)
  Single: Nothing There/Boyz II Man

• PLAYING BY HEART (Capitol)
  Single: Love's With Bonnie Raitt
  Other Featured Artists: Cracker, Moby, Gomez

• THE FACULTY (Columbia)
  Single: Humming/Mr.Blinding Street

CHERRYING A KISS? — Kiss lead singer Gene Simmons got cozy with former live-in girlfriend Cher during the recent Super Bowl festivities. Apparently Simmons' current live-in girlfriend, Playboy centerfold Shannon Tweed, was happy with "Cher and Gene have just always clicked, no matter how many years go by. And it infuriates Shannon," said a source. Incidentally, wonder what Ms. Tweed thinks of Simmons' (and other KISS members') layout in Playboy magazine with a bevy of nude girls for the 'zine's annual sex and music vi

Sombre Note

Boz Scaggs appears in Newsweek's column, "My turn," where he writes about the untimely death of his 21-year-old son from a heroin overdose.

Back To Nature

KZU/Spokeo Promotions & Marketing Director Mike Ellis is highlighted in Runner's World magazine for doing his part for charity. Winner response for a station charity drive in 1996 was embarrassingly small, Ellis promised to run nude around the station's building to encourage donations. It worked. Since then, he says, "People recognize me on the street as Naked Man, and they associate me with charity." Of course, now he wears more than a smile when he runs.

Crowd Pleaser

"Hey, make me an offer I can't refuse... it'll be there" — Metallic clay drummer Lars Ulrich on whether the band would play Lil-Hot Fair (Entertainment Weekly).

"I want everybody to think I'm having the time of my life, but I'm single and miserable. I'm lonely. People are having a problem that I'm not fitting my image, and they're obviously not listening to the lyrics" — Limp Biskat lead singer Fred Durst just wants to be loved (Rolling Stone).

MUSIC DATABOOK

1989/Madonna's "Like a Player" debuts in a Pepsi commercial during TV's The Cosby Show. Following much controversy, Pepsi will eventually terminate the ad.

1990/Lee Reed "The Art of Lynch" wins Best Song honors.

1974/Steve Winwood wins five Grammy awards, including Best Album for Fillmore East: Further Adventures.

1969/The Doors Jim Morrison arrested following a Miami concert and charged with lewd and lascivious behavior, indecent exposure, profanity and public drunkenness.

1988/Patti Smith releases former MCA member Fred "Sonic" Smith in Detroit.

1999/In Miami, Janet Jackson launches her first solo tour.

1995/During a concert in Switzerland, R.E.M. drummer Bill Berry exits the stage early with migraine symptoms. The singer is later diag-

1997/LOS Anghela Belafonte 1957

1937/Clark Berry's "School Days" 1957

TUESDAY, MARCH 2

1967/new the House of Blues French Quarter, Mins the information superhighway.

1999/Blondie's "Astronomy Club" wins Best Album for rockabilly.

1992/Mark Solovics 1959

THURSDAY,MARCH 4

1960/John Lennon is arrested in Lon-

1997/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.


1974/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1990/Kurt Cobain is found com- matose in his Rome hotel room after ingesting an excessive amount of drugs and alcohol.

1964/Rufus Wainwright wins at 8pm ET/5pm PT Monday (www.sonictnet.com).

1974/Barry Gibb becomes parents to daugh-

1981/Dennis Albini (Blondie) wins 20 years.

1996/Neil Young and Stephen Stills sell Buffalo Springfield.

1957/The Bell Beck Group, featuring Rod Stewart and Ron Wood, perf-


1965/In Chicago, Van Halen launch their

1992/Ryan Hurd 1956

1972/John Lennon's temporary is revoked by the U.S. Department of Immigration. Lennon won't be granted permanent resident sta-

1976/Anchorman's Steve Tyler and wife Teresa become parents to Chel-

1949/Sleater-Kinney 1999

1993/Patti Smith wins at 8pm ET/5pm PT (www.rollingstone.com).

WEDNESDAY, MARCH 3

1927/Cal Calloway records "Minnie the Moocher," which eventually becomes the first jazz album to sell more than 1 million copies.

1965/Neil Young and Stephen Stills sell Buffalo Springfield.

1967/The Bell Beck Group, featuring Rod Stewart and Ron Wood, perf-

1971/In Chicago, Van Halen launch their first U.S. tour.

1976/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1991/Handel (1685)

1972/John Lennon's temporary is revoked by the U.S. Department of Immigration. Lennon won't be granted permanent resident sta-

1981/Dennis Albini (Blondie) wins 20 years.

1996/Neil Young and Stephen Stills sell Buffalo Springfield.

1957/The Bell Beck Group, featuring Rod Stewart and Ron Wood, perf-

1971/In Chicago, Van Halen launch their first U.S. tour.

1976/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1991/Handel (1685)

1972/John Lennon's temporary is revoked by the U.S. Department of Immigration. Lennon won't be granted permanent resident sta-

1981/Dennis Albini (Blondie) wins 20 years.

1996/Neil Young and Stephen Stills sell Buffalo Springfield.

1957/The Bell Beck Group, featuring Rod Stewart and Ron Wood, perf-

1971/In Chicago, Van Halen launch their first U.S. tour.

1976/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1991/Handel (1685)

THURSDAY, MARCH 4

1990/John Lennon is arrested in Lon-

1976/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1974/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1990/John Lennon is arrested in Lon-

1976/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1974/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1990/John Lennon is arrested in Lon-

1976/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1974/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1990/John Lennon is arrested in Lon-

1976/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1974/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1990/John Lennon is arrested in Lon-

1976/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1974/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1990/John Lennon is arrested in Lon-

1976/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.

1974/Steve Winwood wins five Grammy awards including Best Album for Fillmore East: Further Adventures.
**TalkBack Software for talk hosts, screeners, PDs**

- Instant history of all recurring callers
- Colorful icons help host pick best line
- Clocks for time on hold, time on air
- Pie charts & bar graphs analyze calls

**Try TalkBack—Now with Caller ID!**

---

**Free Demo Disk:** Jot your name and call letters (or program name if syndicated) in box below and fax to 914-428-5922.

FAX: 914-428-5922  Tel: 914-428-4600  www.rcsworks.com
The 1990s have been very good to News/Talk radio. In fact, the number of stations programming News, Talk, Sports or Business has exploded over the past decade from just over 300 stations in 1989, to more than 1,800 stations today! News/Talk’s overall share of listeners is larger than ever, with more people tuning to Talk radio every day than to any other format. And the qualitative profile of News/Talk’s primary listeners is the stuff an account executive’s dreams are made of! But the dawn of a new decade brings with it new challenges. As we enter the next millennium, established Talk stations will, for the first time, face direct competition from many new programming sources. Is your station ready to compete in the media world that will evolve in the next 10 years? With that in mind, R&R presents this special expanded issue dedicated to News/Talk radio. Up front, we offer an exclusive conversation with the legendary Paul Harvey. The venerable ABC Radio News commentator’s career has spanned more than five decades and has placed him in a unique position to offer experienced observations and commentary on News/Talk’s past, present and future. Next up, hear why the leaders of the upcoming revolution in radio think they’ll have a major impact on your station’s future. XM’s Hugh Panero and Lee Abrams and CD Radio’s Ira Bahr and Joe Capobianco tell R&R that they have seen the future — and it is DARS! Today, AM radio dominates Talk programming. But is the format’s future on the FM band? Hear why some of the strongest proponents of this new generation of Talk radio believe their FM stations are poised to be the big success stories of the next 10 years. An effective and well-planned Internet strategy is a must for any station hoping to compete effectively in the coming decade. CompuTalk’s Tom King offers Y2K Internet strategies to improve both your station’s web presence and your revenues. Finally, throughout this News/Talk special issue, look for our Prognosticator boxes, which feature some of the format’s leading voices offering their opinions on the issues and challenges we’ll face as we explore News/Talk: The Next 10 Years.
I was one to draw up a list of the true stars of radio broadcasting, absolutely no one would deny that Paul Harvey deserves to be right at the top of that list. For as long as anyone can remember, his daily ABC Radio News broadcasts have dominated network ratings, and they continue to do so to this day. Over the past half century, the veteran news personality and commentator has established an unbreakable daily appointment with more than 24 million listeners across this land, as they faithfully tune in to hear that familiar greeting: "Hello, Americans, this is Paul Harvey. Stand by for news!"

Frankly, there are very few accolades one could write about Harvey that have not been written before. The history and highlights of the storied career of this native of Oklahoma have been repeated often over the years in countless interviews with and articles about the legendary broadcaster. The numerous awards given to Harvey and the many honors bestowed on him by organizations from coast to coast are the tangible evidence of a phenomenally successful career that has now spanned more than five decades.

But just a few minutes of conversation with Harvey will quickly tell you that this is not a man who spends much time dwelling on the past. Looking ahead to the coming turn of the decade and a new millennium, America's most-listened-to radio personality says he's really quite optimistic about our future. In this exclusive R&R conversation, Harvey shares his concerns and hopes for broadcasting's future.

R&R: Can you contrast today's broadcasting business with the one that first drew you behind the microphone 50 years ago?
PH: Broadcasting today, for all of its shortcomings, is still light years advanced over the broadcasting industry I knew of half a century ago on KVOO in Tulsa, Oklahoma. Now, having said that, when I first became associated with ABC — actually, this was even before it was

If there is any irrefutable lesson I've learned from history, it is that excesses ultimately... inevitably... eventually... are their own undoing.

On the broadcast becomes "all collar and no beer." I've wasted this wonderful opportunity to inform. It has to be a balance, and it changes every day. I'm struggling with it myself, and I assume that all good newsmen are consciously struggling with it too.

R&R: After 50 years, many would express boredom with their career, yet you sound more energized than ever. What continues to fuel your passion for the job?
PH: Our generation has had a front-row seat to evolution in high gear. Do you realize that it took 1,000 years from the invention of the wheel until we knew what to do with it? Yet it took just 100 years to go from the horseless carriage to rocket ships? Not at any other time in the history of the world has there been such an acceleration of transition. In my own time, we have gone from the hand-cranked phonograph to the hand-held computer and everything in between. We've developed painful dentistry, noninvasive surgery, video teleconferencing and so much, much more. I just can't wait to see what we're going to do for an encore!

R&R: The decade to come promises more media choices than ever. And radio will, for the first time, face direct competition from digital satellite radio, the Internet and more. How do you think all this new competition will affect the future of local broadcasters?
PH: I can only say what I'd like to see happen. The first years of this next

ABC; it was still the old NBC Blue Network — there were three categories of newsmen on the air.

If you took a story off the wires and read it, you were a newscaster. After you reached a certain indefinable plateau of knowledge and received the network news chief's approval, you were allowed to call yourself a news analyst. With this title, you could now explain the news, but not report it. Ultimately, once you get enough miles on you and developed a reputation for being right more often than wrong, you were allowed to call yourself a commentator and comment on the news. These three categories were very distinctly defined in the ethics of the network newsroom. But today, any well-trained younger from high school can go on a station and give his commentary relating to anything in the world. To me, that's not progress.

R&R: Does not give you cause for concern about the industry's future?
PH: No, I don't worry about it. Because if there is any irrefutable lesson I've learned from history, it is that excesses ultimately... eventually... are their own undoing. So I believe we will mature again. I think we're all doing the best we know how, but maybe we need to have someone draw some parameters for us again.

R&R: When you look toward the decadejust around the corner, what do you predict might be the big stories we'll be talking about?
PH: I have never in my professional experience been so excited as I am these days to get up at 3:30 in the morning and race down to the teletypes and telephone, the fax machines and the Internet, to see what foolish and heroic things millions of people have been doing for me to talk about. Almost every day there is a significant breakthrough in the area of preventive medicine. This could indeed be the most significant evolution of this next decade — maybe even the next millennium — because keeping well people well will solve so many of our problems.

R&R: Many critics of today's media say that the line it draws between what's news and what's entertainment is often pretty blurry. Are you concerned?
PH: In the preparation of my own broadcasts, my judgment is constantly evolving with regard to what the audience needs to know and what it wants to know. If I concern myself only with what the audience needs to know, I might preoccupy my broadcast, for example, with the multiplicity of oil pipelines in the Middle East. And I might even be an authority on that subject, but I'll only have my audience for, let's say, about 10 seconds or so. If, on the other hand, I yield to the temptation just to entertain and not enlighten, then

THE NEXT 10 YEARS

The venerable commentator is optimistic about the coming decade

Paul Harvey

Stand By For ... The Future!

Bill Sommers, President/GM, KABC/Los Angeles

"I think that the top challenge for Talk radio in the future is twofold: First, it's finding, growing and retaining top talent. The second is maintaining a local presence as every host with a minor degree of success seeks to be syndicated."

Prognosticator

www.americanradiohistory.com
It seems to me that all Americans of all ages, seeking ultimate truth, are gravitating toward a philosophical middle ground.

...
Compatible Or Competitor?

CEO Hugh Panero talks about his company's role in the future

Just when you thought you'd survived the last big wave of changes in broadcasting — the Telecommunications Act and consolidation — another one rolls in. It's set to hit the beach before the end of the year 2000, and with it will come the commercial roll-out of DARS technology.

For a small monthly fee, listeners will be able to access 100 digital-sound channels of programming that will include, along with music, plenty of live news, talk and sports options. And just like your radio station, it will be available to them in their home, where they work and in their cars!

At the leading edge of this new revolution in broadcasting technology is XM Satellite Radio President/CEO Hugh Panero. At the helm of XM since June of last year, he has overseen the rapid development of the company, including a name change from American Mobile Radio Corporation (AMRC) to XM Satellite Radio last October. In just over six months, Panero has presided over the signing of a number of program-provider and partnership deals between XM and companies such as Radio One, BET, USA Today, Salem Communications, Bloomberg Business Radio, Helitel, C-Span Radio and many more. He's also surrounded himself with a new management team that includes some high-profile players from the broadcast radio world.

With a career background in the pay-per-view TV and cable television industry, it would appear that Panero is looking to change the face of radio in ways that will have the impact that cable and satellite TV have had on the broadcast TV networks. He'll never miss an opportunity to tell you, "First, there was AM, then there was FM, and now there's XM, the next generation of radio."

Panero feels that XM can be a compatible partner with broadcast radio, depending on how traditional broadcasters react to this new media choice.

R&R: How do you view the impact the launch of XM will have on broadcast radio?

HP: We believe that XM is the next generation of radio. The technological revolution that has hit many other distribution mediums is about to hit radio. We're going to offer consumers the ability to access a lot more choice, quality and convenience than they currently have in traditional terrestrial radio. The difference is that consumers will pay a small subscription fee of about $10 a month, for which we will offer them a premium radio service with different packaging, similar to the way in which such services already exist in television and other media. We believe the consumer will find our service to be valuable.

R&R: What gives you the confidence to undertake this venture knowing that consumers will need to buy into not only the idea of a subscription fee, but also shelling out dollars for new hardware in the way of home and car receivers?

HP: We've done a lot of research. We used Critical Mass Research, and we asked potential consumers how much a month they'd pay for a service of 50 channels. That was before we had expanded to our current capability of 100 channels. From our own research, we estimate that if a receiver costs around $200, our universe of customers today is about 43 million people. At $400, it's around 34 million. Research done by others has put the estimated current audience for this service between 34 million and 44 million people. Even more research was done by the companies that will manufacture the hardware for this service, and their findings were similar. There's been an enormously positive reaction from potential consumers.

R&R: Unlike previous competition from cable radio services, consumers will be able to receive XM in their cars. How long will it be before automakers offer compatible in-car receivers for XM's service, as they eventually did by making car radios with both AM and FM bands standard equipment?

HP: There are two ways to market these new receivers. One is through the aftermarket installation arena, the other is auto manufacturer-installed original equipment. In 1997 there were seven and a half million aftermarket radios sold in

Continued on Page 30

Abrams On Radio's Leading Edge ... Again!

The name Lee Abrams has been connected to a number of radio's groundbreaking trends over the course of his three decades in the business. His early fascination with blending the successful programming and format elements of Top 40 radio with the counterculture music of the fledgling progressive rock format of the late '60s led to the development of what ultimately became known as K-R&L — the first real commercial success on the FM band.

Abrams was there as the designer and architect of San Francisco's rule-breaking Rock station KFOS-FM, and his name is also synonymous with the infamous early days of legendary Chicago Rock station WLUP-FM, where a young Steve Dahl made history by blowing up a pile of records in center field after a White Sox baseball game in one of radio's most famous promotional stunts, Disco Demolition.

Along with partners Kent Burkhart, the late Lee Michaels and Dwight Douglas, Abrams was an integral part of one of the first, largest and most successful radio consulting firms in modern radio history. Over the course of his career Abrams has worked with stations in over 200 cities, including 97 of America's top 100 markets. In 1989 Abrams joined the Dallas-based ABC Radio Networks, where he oversaw the development of the first satellite-delivered superstation, Active Rock-formatted "Z-Rock." He consulted on the Rolling Stone magazine redesign and helped launch the TNT cable network. In short, it's new and on the cutting edge, Abrams says to be there.

So it should come as no surprise that XM's President and CEO, Hugh Panero, sought out Abrams to become the company's Sr. VP/Programming to direct product for "the next generation of radio." These days Abrams sounds as excited about XM's debut as he used to sound when pitching conservative GMs the idea of programming album rock on their unprofitable FM stations 25 years ago. "It's unbelievable how similar this is to the explosion

Continued on Page 30

PROGNOSTICATOR

Holland Cooke, News/Talk Specialist, McVay Media

"At too many multistation clusters, AM is the stepchild. Typically, most efforts go into defending tapped-out FM audience shares, when it's all the FMs can do to hang on, let alone nudge the ratings a half-point higher. Fact: The News/Talk/ Sports AM audience trounces the qualitative profile of the music FM audience. Only Classical comes close. Proof: For each format, the RAB publishes a listing of advertiser categories in which the format's audience outperforms listeners/consumers in general. News/Talk rocks. Fact: The most-listened-to, top-billing stations in America are nonmusic AMs. You can recite call letters off the top of your head."
It's New...It's Here!
AP SoundBank

AP Radio will be at the R&R Talk Seminar in Washington, D.C., February 18-20
Stop by and see us in the Constitution Foyer for a demo!

Associated Press
1825 K Street, N.W.
Washington, D.C. 20006-1253
Telephone: 1-800-527-7234

www.americanradiohistory.com
XM: Compatible Or Competitor?

Continued from Page 28

the United States, and there were about 15 million new radios installed by automobile manufacturers. That means you're looking at 20-plus million new radios installed each year. So our initial distribution for receivers will come from the aftermarket installations, but we're also currently working with a number of automobile manufacturers to get receivers included as a standard feature on new cars.

R&R: Should broadcasters see XM as compatible or as a competitor?

HP: I think we're an adjunct to their service. My comments about the radio business are very similar to comments about any successful business. This is essentially the same kind of thing that happened to broadcast TV networks. Radio group owners have a spectacular business right now. Their stocks trade very high, they have very successful IPOs, and they are, in many ways, darlings of Wall Street. But technology, and what it brings to different industries, is a fact of life. You can't avoid it, and it's going to come to radio. Just as ABC joined with the cable industry early on to develop ESPN, a lot of radio operators recognize that this is just another radio distribution source and have already joined us in developing product for this new service.

R&R: So are you saying that success has gone to radio's head and that perhaps we've gotten a little soft?

HP: Just like with the evolution of any successful media company, once you've achieved a certain status, two things tend to happen. Number one, sometimes certain things are sacrificed to get there, and number two, you sometimes distance yourself too much from the customer base that provided you with the opportunity to succeed in the first place. It's a pretty common life-cycle issue that's happened in a lot of technology and media companies. It's happening to radio. And the natural thing that happens whenever any change takes place is that technology usually changes the playing field.

R&R: Why do you think XM, and DIRECTV in general, will have a more significant impact on radio than past developments in the industry?

HP: Because this is the first real new development in radio in decades. Radio has been amazingly insulated from any real technological change since the introduction of FM. In the world I've grown up in, television has gone from black-and-white, to color, to cable TV, to digital television, satellite television, high-definition television and, soon, Internet television. It's shocking to see how stagnant radio has been from a technological standpoint.

For me, one of the most rewarding things about this job is being able to impact the business by helping to create change. We're not going to displace traditional broadcast radio; we will simply be an adjunct to it. In the same way that people still watch their local television stations but also watch cable, pay TV and pay-per-view, so will people continue to listen to their local radio stations for personalities, local news, weather and some sports. But they will also have the opportunity to access this whole new world of choice, including music, news and information formats that just aren't available on traditional radio.

R&R: Why do you believe XM will succeed and that its debut will actually be a good thing for broadcasting?

HP: I think we will succeed because we will be offering a product that people are waiting for. Although radio may not achieve the revenue success levels of television, it's still a very effective medium that generates 14 or 15 billion dollars a year, and it reaches a captive audience in their cars. But I think radio needs to step up, technologically speaking, and I think we are going to force the industry to do that. In my own experience, the cable television industry became a much better business when the direct broadcast satellite industry showed up. Cable suddenly became more responsive to consumers, provided better customer service and offered customers new products. That's what competition does.

We're here to become a part of the radio business. Broadcasters should not be afraid of this new technology. People said TV would put radio out of business. They said that the video rental business would kill the movie-theater business and that pay-per-view would put the HBOs of the world out of business. None of that has happened. The fact that XM is another entertainment option doesn't mean we're going to significantly hurt radio. I think that, together, we're all going to make radio get better.

Abrams On Radio's Leading Edge ... Again!

Continued from Page 28

of FM in the '70s, Abrams enthuses. "Once again there's the guy who says it will never work. These are the same type of guys who used to tell me that an FM Rock station would never beat CALW in Detroit!"

Is this the career opportunity of the future for those in broadcast radio who have found themselves downsized out of a job as a result of consolidation and clustering by radio owners? "There will be a lot of opportunity," says Abrams. "These channels will be full-service stations with everything it takes to make great radio stations. This is not just an audio service. That means we'll need PDs, air talents and scores of production directors. The key to succeeding in making this transition is to come to this new generation of radio without a lot of the old radio baggage. We are going to actively and aggressively reinvent everything we do. We're not going to simply go old radio cliches. This will be a total rewrite of the playbook."

How do news and talk fit into XM's future programming plans? "We have more than a dozen channels earmarked for news/talk programming," Abrams says. "Already, we have deals for nonmusic programming with Bloomberg, C-SPAN and USA Today. We're in conversations now with other key news and information providers, and we've already made plans with Radio One and BET to develop African-American talk programming for XM. In addition, Salem Communications is working with us on family oriented, Christian talk product. We're developing several Asian-language talk products too. And at some point in the near future we expect to offer Hispanic talk. We also will offer more niche talk programming than listeners can get from traditional broadcast radio — like teen-oriented talk, senior talk, automotive talk, hobby talk, etc."

Will XM's programming include any of today's big Talk radio stars? "Yes, we are pursuing a number of them already," Abrams confirmed. "But more importantly, we are actively looking for the next generation of Talk radio stars. They might be in Omaha or San Luis Obispo right now, and even though we aren't going to launch for another year and a half, we're looking for them right now. This new world of radio will offer a lot of opportunity for talk talent in the future."
### TRN in one word
- TALENT
- STYLE
- QUALITY
- SERVICE
- SUBSTANCE
- PRODUCTION
- ENGINEERING
- DEPENDABLE
- EXPERIENCED

### TRN in two words
- BARRY Farber
- ROGER Fredinburg
- LUCIANNE Goldberg
- BOB Just
- GUY Kemp
- ALAN Keyes
- ROY Masters
- SEAN Morton
- LOWELL Ponte

---

**24 hours a day, 7 days a week.**

#### WEEKDAY SCHEDULE - Guaranteed Barter

<table>
<thead>
<tr>
<th>Pacific</th>
<th>Mountain</th>
<th>Central</th>
<th>Eastern</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>06:09am</td>
<td>07:10am</td>
<td>08:11am</td>
<td>09:12pm</td>
<td>&quot;The Alan Keyes Show&quot;</td>
</tr>
<tr>
<td>09:11am</td>
<td>10:12am</td>
<td>11:13am</td>
<td>12:23pm</td>
<td>&quot;Conquering Negative Emotions&quot; with Roy Masters</td>
</tr>
<tr>
<td>11:01am</td>
<td>12:02pm</td>
<td>01:03pm</td>
<td>02:04pm</td>
<td>&quot;Crusin' America&quot; with Alan &amp; David</td>
</tr>
<tr>
<td>01:04pm</td>
<td>02:05pm</td>
<td>03:06pm</td>
<td>04:07pm</td>
<td>&quot;The Barry Farber Show&quot;</td>
</tr>
<tr>
<td>04:07pm</td>
<td>05:08pm</td>
<td>06:09pm</td>
<td>07:10pm</td>
<td>&quot;The Guy Kemp Show&quot;</td>
</tr>
<tr>
<td>07:10pm</td>
<td>08:11pm</td>
<td>09:12am</td>
<td>10:13am</td>
<td>&quot;The Roger Fredinburg Show&quot;</td>
</tr>
<tr>
<td>10:13pm</td>
<td>11:04pm</td>
<td>12:05pm</td>
<td>01:06am</td>
<td>&quot;TRN Overnite with Sean David Morton&quot;</td>
</tr>
<tr>
<td>02:06am</td>
<td>03:07am</td>
<td>04:08am</td>
<td>05:09am</td>
<td>&quot;TRN Live with Lowell Ponte&quot;</td>
</tr>
</tbody>
</table>

#### SATURDAY SCHEDULE - Guaranteed Barter

<table>
<thead>
<tr>
<th>Pacific</th>
<th>Mountain</th>
<th>Central</th>
<th>Eastern</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>06:09am</td>
<td>07:10am</td>
<td>08:11am</td>
<td>09:12am</td>
<td>&quot;Lowell Ponte Saturday&quot;</td>
</tr>
<tr>
<td>09:10am</td>
<td>10:11am</td>
<td>11:12am</td>
<td>12:13am</td>
<td>&quot;Net Talk Live!&quot;</td>
</tr>
<tr>
<td>10:12am</td>
<td>11:01am</td>
<td>12:02am</td>
<td>01:03am</td>
<td>&quot;The Affection Connection&quot;</td>
</tr>
<tr>
<td>12:03am</td>
<td>01:04am</td>
<td>02:05am</td>
<td>03:06am</td>
<td>REFEED: &quot;Best of Sean David Morton&quot;</td>
</tr>
<tr>
<td>3:05am</td>
<td>04:06am</td>
<td>05:07am</td>
<td>06:08am</td>
<td>REFEED: &quot;Best of Lowell Ponte&quot;</td>
</tr>
<tr>
<td>05:06am</td>
<td>06:07am</td>
<td>07:08am</td>
<td>08:09am</td>
<td>REFEED: &quot;GolfRadio&quot; with Peter Jacobsen</td>
</tr>
</tbody>
</table>

#### SUNDAY SCHEDULE - Guaranteed Barter

<table>
<thead>
<tr>
<th>Pacific</th>
<th>Mountain</th>
<th>Central</th>
<th>Eastern</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>06:08am</td>
<td>07:09am</td>
<td>08:10am</td>
<td>09:11am</td>
<td>&quot;Ray Masters Sunday&quot;</td>
</tr>
<tr>
<td>08:11am</td>
<td>09:12am</td>
<td>10:13am</td>
<td>11:14am</td>
<td>&quot;Bob Just Sunday&quot;</td>
</tr>
<tr>
<td>11:01am</td>
<td>12:02am</td>
<td>01:03am</td>
<td>02:04am</td>
<td>&quot;The Lucianne Goldberg Show&quot;</td>
</tr>
<tr>
<td>01:04am</td>
<td>02:05am</td>
<td>03:06am</td>
<td>04:07am</td>
<td>&quot;Your Personal Health&quot; w/Coral Simontacchi</td>
</tr>
<tr>
<td>04:06am</td>
<td>05:07am</td>
<td>06:08am</td>
<td>07:09am</td>
<td>&quot;Talk Back&quot; with Randy Johnson</td>
</tr>
<tr>
<td>06:09am</td>
<td>07:10am</td>
<td>08:11am</td>
<td>09:12am</td>
<td>Sean Morton's &quot;Strange Universe&quot;</td>
</tr>
<tr>
<td>09:12am</td>
<td>10:13am</td>
<td>11:14am</td>
<td>12:01am</td>
<td>&quot;Roger Fredinburg Sunday&quot;</td>
</tr>
<tr>
<td>12:02am</td>
<td>01:03am</td>
<td>02:04am</td>
<td>03:05am</td>
<td>REFEED: &quot;Bob Just Sunday&quot;</td>
</tr>
<tr>
<td>02:06am</td>
<td>03:07am</td>
<td>04:08am</td>
<td>05:09am</td>
<td>&quot;TRN Live with Lowell Ponte&quot;</td>
</tr>
</tbody>
</table>

---

Talk Radio Network. Where you want to be in the future. 541-664-8827
NOW AVAILABLE NATIONWIDE

BOORTZ
informative, entertaining, and on the edge.

The Neal Boortz Show
M-F 10 A - Noon ET

The Clark Howard Show
AMERICA'S CONSUMER CHAMPION
Keeps your listeners from getting ripped off.
M-F 2-4 P ET

The Motley Fool
Sat Noon-3 ET
The one radio show Wall Street doesn't want you to hear.

The only lawyer you'll ever love.
Handel on the Law
Sat 9A-Noon ET

Amy Bolton @ Media America (202) 546-7940, (212) 302-1100
Paul Douglas @ Cox Radio (404) 962-2078
Beaming With Diversity

Fifty channels of News/Talk, information and entertainment

By Jeffrey Yarke
R&R Washington Bureau Chief

A year from now, the United States will be bombarded. Not by Stinger missiles from a disenchanted group in the Middle East, but by a pair of competing groups licensed by the U.S. government and operating in the stratosphere.

The two groups, CD Radio and XM Satellite Radio, will launch multimillion-dollar multimedia advertising campaigns to trump their new digital audio satellite radio services. Each will tout 100 channels of music, news, talk, information and entertainment in both English and Spanish.

The Commuter Is King

The seamless, CD-quality subscriber services, each priced to sell at about $9.95 per month, will be aimed at America's biggest moving target: the commuter.

"CD Radio focuses on the automotive market," says CD Radio Exec VP/Marketing Ira Bahr. "Radio is king of the car. TV is king of the home. If you take the television out of the home, it's an unimaginable disaster to most people. If you take the radio out, it's not a big deal. If you took the radio out of the car, it would be a disaster. People love radio in the car."

After the automobile, the focus changes to other things that move—boats, buses or portable applications such as boom boxes, news, talk, jockeys, walkers, etc.

"We think these are the most likely places where our service will be most highly desired by customers," Bahr says. He acknowledges that while most of the portable products are not likely to be available when CD Radio launches next spring, "they'll evolve over time."

Starting at about $109 for installation, automobiles can be outfitted with a palm-sized antenna. A satellite, using a series of terrestrial translators to fill in gaps, will feed the channels to the antenna.

"You can drive from New York to California and never lose our signal," Bahr explains. "What we find is, one of the many things people like about our service is that they never lose our signal. As metro areas have grown in the U.S., commute times have gotten longer and longer. Typical broadcasting stations fade out after 30 or 40 miles. People are finding more and more today that their commutes are exceeding these distances. At the ends of their commutes, in one direction or the other, they are actually losing the signal."

Bahr worked for Federal Express from 1989 to 1998 and was responsible for bringing it from obscurity to the forefront of American businesses, so he knows something about service. He says that when people are told in focus groups, "Here's something where you can go any..."

programming is in the works or who he intends to sign, with 50 channels to fill, there are plenty of imaginative possibilities.

Some news/talk decisions are obvious, however, and deals have been struck. So far, CD Radio has announced the programming content on about 15 of its Talk channels. Sports Byline USA and Cadena Hispania De Noticias — the Spanish news, sports and business channel — will fill two of the slots. There are two Bloomberg Business Radio channels, one of which is already heard on commercial radio and another that is being developed solely for CD Radio subscribers. There are also a pair of C-Span channels.

One channel will carry John Douglas' already-syndicated Personal Achievement Radio, or PAR Broadcasting, while live programming for another 24-hour Douglas channel is also being crafted. On Channel 84, listeners will hear SUSALUD, a 24-hour health service featuring Spanish talk and information programming on health, psychology and human relations. The Classic channel will feature round-the-clock vintage radio shows such as The Shadow, The Green Hornet, Dragnet, Gunsmoke, and Burns and Allen.

"This is where it is like cable," Capobianco says. "When somebody likes something, no matter where they are in the country — through the four time zones — and no matter what their usage patterns are, they can get it."

Making The World Smaller

As CNN has made the world smaller by bringing global news and information into viewers' living rooms, so too will this service. Capobianco hopes, as commuters tune in the World Radio Network. On this channel, American listeners will get the often eye-opening experience of hearing how the rest of the world views matters, in English-language programming from foreign broadcasters such as the BBC, the Australian Broadcasting Corp., the Canadian Broadcasting Corp., Deutsche Welle and Radio France International.

"We don't replace local radio, we supplement it," Bahr says. "To the extent that people get an information fix of news, weather and traffic from their local stations, they're still doing that. When it's time to sit back in their car for the balance of their commute, they are going to listen to our service."

"It's ultimately compatible," Capobianco says. "Our company, musically, is delivering its product directly to people. We don't have commercials on our music channels. We have hosts but..."

Continued on Page 38
The Future Of Talk Radio?

W hile the vast majority of Talk stations across the country are on the AM band, there's a growing trend by a number of broadcasters toward the development of nonmusic formats on FM. No one can deny that the 1990s have been a huge success story for AM Talk stations, but will we see FM Talk produce a similar success story in the decade just ahead? And will its success come at the expense of today's AM Talkers, or will FM Talkers grow their own audience?

Seeking answers to these and other questions about this so-called "new generation" of Talk radio, I asked some of those who have already experienced success with the format to offer their thoughts and insights into the current — and future — state of FM Talk radio.

Talk Is Not A Format

Sabo Media President Walter Sabo, an early proponent of Talk radio on FM, says Talk is not a format. "Talk programming can be targeted just like any music format to reach any demographic you want," says Sabo. "Most AM Talk stations are targeted to people over 50. If you took the same approach on FM, you would achieve the same results and reach mostly people over 50."

Sabo points out some good examples to substantiate his theory. "Talk stations appealing to a variety of demos have been successful for a long, long time," he says. "Dolly Banks started WWDB-FM in Philadelphia 30 years ago, using a traditional 50+ approach, and that station continues to succeed today. WNIR-FM in Akron is always top five in its market, and it also appeals to an upper-demo audience.

On the other hand, remember that WLUP-AM was an AM Talk station that had dominant 18-34 demos in this decade."

Success Coming From New Stations

Clear Channel/Orlando's Director of Programming, Chris Kampmeier, programs one of FM Talk's success stories, WTKS-FM (RealRadio 104.1). He thinks there is only one real reason for all the interest in FM Talk. "It's not about AM vs. FM," he says. "It's about demographic performance. The demographic performance of most traditional Talkers is way too old, and the operators of those stations are unable, or unwilling, to take the turnaround hit that would be caused by retooling for a younger demo. The biggest success stories in younger-demo Talk stations are coming from new stations with no heritage to deal with and from Sports/Talk stations."

Sabo concurs, saying, "The real news is the dawn of talk programming on both AM and FM that appeals to 18-34 and 25-49-year-olds. That's news. It actually started on WYNY-FM in New York in 1979 with Dr. Ruth's double-digit shares of 18-34-year-olds. The current example is the fact that the most successful 18-34 program in radio history is a talk show, and it's on FM — The Howard Stern Show."

Stern Jump-Start A Must?

There's no question that a number of FM Talk's success stories began their day with Howard Stern and build from there. And what do those stations have in common? Sabo thinks it's consistency. "They target their full-time talk programming to appeal to Stern's audience, and obviously it works. From a business standpoint, when a station makes an investment in Stern, it just makes sense to maximize that curve. By programming to hold his

FM: New Opportunity For Talk Talents?

A s the audio highway has been interred with talents displaced by consolidation over the past few years, the question undoubtedly on the minds of many hosts is, "Can I make the transition from traditional AM issue-oriented Talk to this brave new world of FM Talk?"

One talent who has successfully made that change is Westwood One syndicated talker Tom Leykis. I asked Leykis what prompted him to alter his career track toward younger-targeted talk and to share what he thinks talents should know about the traits they'll need to make the transition successfully.

"This is something I always wanted to do," says Leykis. "Becoming a talk host who targeted 18-44 demos was very much a conscious decision on my part. I've always believed there was an audience for talk programming targeted to listeners under 45 years old if the content of the show was correct. But until recently there was really no place to do it. I have also always believed that the main reason people tune in to a station and become loyal to that station is personality. Most FMs are just jukeboxes with no personality after 10am, but if your FM station has real personalities, then you've got something special that those few other FMs around you that are playing the same Celine Dion CD over and over again don't have."

What of the criticism that "having the right content" for younger demos to often seems to be defined as simply all sex and growl talk? "Certainly it's true that we do that kind of content, but we talk about a lot of other stuff, too," says Leykis. "We talk about racism, gay rights and even impeachment. But the difference is that I'm not going to sit around for six months in advance of anything in the news and speculate about what might happen. People in this demo care about things like impeachment and Iraq, but the day to talk about it with them is when that issue is right up front and slapping them in the face and probably not for more than a day or two before or after that point."

What traits does Leykis feel a talk talent needs to succeed in the new world of younger-targeted talk? First of all, you need a real interest in what this demo is interested in," he says. "If you don't know what South Park is, if you haven't tuned into MTV in awhile, if you don't

Continued on Page 35
FM: New Opportunity For Talk Talents?
Continued from Page 34

read Spin magazine, if you don't pay attention to what the hot new bands are — if you don't know or care about that kind of stuff, you're dead. Just getting your 22-year-old board to get you some hip bumper music and then doing the same old content you were doing on AM radio won't make it. You need to have a genuine interest in reinventing yourself.

And what's the best way to get started on that reinvention? "Take your vacation in another market and try to find in at a station that's already doing younger-targeted talk," Lelyks advises. "Shortly before I left KFI-AM in 1992, Jack Silver used to bring me into Chicago to fill in at WJLK, a station with a lineup including guys like Steve Dahl and Jonathan Brandmeier. While I was there, I had a revelation, and I saw my future. I saw a new talk world where you didn't need to watch C-Span or CNN to find out what people were actually talking about. Rather, you could just listen up and down the hall at the office to find out what people were really talking about."

So can FM Talk succeed anywhere? "Absolutely," says Lelyks. "It's similar to why Ted Koppel can beat Letterman and Leno. He does it by targeting a different audience. Likewise, FM Talk can succeed in most any market because you usually have two or more AM stations beating each other over the head to see which can be more conservative and which can bash Clinton more, while the FM Talker wins by targeting a whole different listener."

The biggest success stories in younger-demo Talk stations are coming from new stations with no heritage to deal with and from Sports/Talk stations. — Chris Kampmeier

Ingredients For Success
Collectively, although our subject group may differ in opinion on some minor issues, they all seem to agree on several key ingredients needed to succeed in this new talk arena: "There are four key ingredients to successful talk programming on FM or AM," says Sabo. "Talent, talent and direction. Sir Laurence Olivier was a great actor, but no one would show up just to hear him ramble every night. He needed a script, stage, scenery and coaching."

Continued on Page 38

DayBreak USA

is America's fastest-growing Morning Drive magazine for men & women just like your target listeners!

Breaking news...fast-paced live interviews...tips on how listeners can stretch their dollars and raise their kids...sports updates and surprise guests, live via Satcom C-5 every Monday - Friday 5A-10A (Eastern). 100% barter. Friendly local breaks. Full Custom Liners & ID's.

Already clearing in over 200 markets, DayBreak USA guarantees no "blue" or "shock" humor...just solid, upbeat fun for your audience each weekday morning!

Put DayBreak USA™ to work for your station TODAY!

Call TOM TRADUP at (800) 829-8111
World Class Talk

The WOR Radio Network offers the widest variety of Talk talent in the industry. Our Talk Show Hosts come to us and stay, so you don’t risk constant program changes while you try and build a franchise in your market. Nearly 400 stations rely on us for weekdays and a full schedule of weekend shows.

A simple phone call will make it all work for you. For more information contact Rich Wood or Ron Nahoum at (212) 642-4533 or Skip Joeckel in our Western office at (719) 579-6676.

WOR RADIO NETWORK
Internet Strategies
Getting the most from the new millennium's new media

Historians will no doubt cite the explosive impact of the Internet as the biggest technological development of the '90s. Its phenomenal growth has forever reshaped our everyday lives as more and more of us embrace the 'Net for business and personal communications, as a source of instant information, and as a convenient option for baby boomer shoppers looking to avoid the local mall.

As we move into a new millennium, it's evident that only those stations that have a well-conceived Internet strategy in place will enjoy the full revenue potential of this new media channel. I asked Tom King, CEO of the Houston-based CompuTalk Radio Network and host of the weekly talk show CompuTalk, to share his thoughts and insights on building website traffic and revenues.

Clustering Strategies
King believes strongly that the greatest opportunity for local radio stations, regardless of market size, is a good clustering strategy. "If you are a significant radio station in a market, develop a cluster strategy with the main newspaper, the primary TV station, the main regional magazine and the biggest source for entertainment and fun in your area," says King. "For example, let's say you are in Raleigh. Create a button that says something like 'A Raleigh News and Information Network Member,' then put that button on the bottom of the page at each of those sites with which you have partnered."

Next, King suggests developing a generic domain name for a shared website. "Again, let's use Raleigh as an example," he says. "Develop a generic domain name like 'Raleigh News and Information Network.com.' Use that website to feature each other's branded content and point users toward your individual branded sites. And use the Raleigh News and Information Network Member button that you've placed on each of the branded sites to point people back to the generic site. In the end, listeners and consumers in your area who regularly visit the top TV station's website, radio station site, entertainment site and print media sites will get stuck in a cycle that ultimately creates greater traffic for everyone." King cites his own successful clustering strategy as an example for building up both traffic and potential revenues. "I own a site, boating.com, and I am currently working on a strategic partnership with fishing.com. Now clearly there is an overlap of users and a shared pool of advertisers between us. But, as they say in Texas, 'Pigs get fat, hogs get slaughtered.' The benefit of sharing a cluster strategy is that we can both perhaps double, or even triple, the awareness of our sites. And by embracing a potential competitor, we both benefit from increased traffic, which is needed to generate revenue. What many people forget is that, by developing a good clustering strategy, the cost of extending your brand identity and your content is zero."

Print Content Drives Traffic
The simple truth, according to King, is that it's primarily content that can be printed out that drives users to your website. "Content," says King, "must be printable, portable, easily accessed and relevant timewise."

Content must be printable, portable, easily accessed and relevant timewise.

King points to the recent release of Kenneth Starr's report to Congress as a prime example. "Many, many more people downloaded the Starr report from the Internet than listened to it or watched it on TV. Why? Because they wanted it quickly, and they wanted it portable." So what sort of print content would King suggest you consider putting on your station's website? "Daily columns by your hosts," he advises. "Also, regularly updated stock reports, weather, traffic information, live sports scores and phone numbers for needed city and county contacts. In short, focus on any sort of relevant and printable content."

Where's the Bucks?
Once you've got a great-looking site up and operating, it probably won't be long before your CFO asks, "So, how do we get some return on this investment?" King says the dollars are out there, but surprisingly, they're not primarily coming from selling ad banners. "Ad banners really rank about fourth in generating revenues," he explains. "Affiliate programs are probably the strongest and most compelling source of revenue after paid listings. "As an example of an affiliate program stations can easily enter into," King cites travelocity.com. "They offer sort of a plug and module for your website that allows your users to stay on your station's site while planning business trips, cruises, hotels, car rentals, vacation packages, etc. And your station makes 5% from every transaction. Amazon.com has a similar program. Every 90 days you get an accounting of your transactions and a check. What could be easier?"

King thinks stations should really understand the value of paid listings as a potentially significant revenue source. "For instance," he says, "Let's again use the example of your company's boating.com website. We charge $500 per year for a boating company to be listed in our yellow and white pages. Now that's a relatively low expense for those individuals, but on the other hand, if I sign up 2,000 of those listings, that's a million dollars a year in new revenue! And it's revenue that will keep recycling and expanding. Unless, of course, you believe that the Internet is going to get smaller in the future."

Should those paid listings have direct links from your website? "If a listing doesn't offer a live link to an e-mail address or a website, it's just not worth it," says King. "You absolutely must make it easy for people to leave your site if they want to. You don't ever want to penalize them for leaving you in order to go do business with your customers."

Emerging Revenue Trend
An area of revenue potential that King sees as one of the most underutilized by stations is the selling of sectional sponsorships. "Your website revenues will usually come first from paid listings, followed by sectional sponsorships, then affiliate programs and, finally, ad banners," says King. "Sectional sponsorships are quickly emerging as a new area for revenue potential."

King offers this example. "Let's say your News/Talk station's web page has a sports section. You set up a sponsor page as part of the section. Then Bob's Sporting Goods purchases that entire section and its viewing audience. They can even claim to be 'The official sponsor of XXXX's online sports section.' It's also a great idea to bundle an ad banner with a sectional sponsorship. That way, when one clicks on the ad banner, it takes your radio station's 'viewer' directly to the sponsor's ad, but it's within your site. By doing this, you increase traffic on your station's website, because instead of taking users away from your site the ad banner is actually taking them back to your site — and to the ad that the sponsor wanted them to view in the first place."

Reach Tom King at (888) GEEK FREE or on the web at www.computalk.com.

Ken Kohl, OM/PD, KFBK-KSTE/Sacramento

"The key to the next 10 years is no different than it's been for the past 10: Know your target listener. Anticipate their needs and superserve them. Local will still be the key to market leadership. In the coming years we'll see many more News/Talk PJs come from music radio, Programmers who can teach, coach and proactively collaborate with bright young broadcasters will be essential to the growth of News/Talk into the next decade. Programmers will also need to be experts in positioning, branding, packaging and off-air marketing — maniacal keepers of the flame who protect, build and maintain all aspects of the station's identity and position."
FM: The Future Of Talk Radio?

Continued from Page 35

Kampmeier also believes in paying attention to the casting of talent. "The key personality traits of each performer on a show should be obvious to the listener," he says. "And in a team situation, the conflict created by the opposing points of view of the cast members is what drives the show's entertainment value. It's no accident that Frasier and his dad are total opposites; that Lucy was so American and Ricky was so Latin; that Archie Bunker was old and conservative and 'Meathead' was young and liberal. Look at Laurel and Hardy, Martin and Lewis, Lennon and McCartney. All are classic examples of great casting."

Olinger, speaking from the perspective of someone who currently oversees both a successful traditional AM News/Talk station (KIRO-AM) and a new younger-targeted FM Talker, sees little difference in the key ingredients needed for success on either side of the radio band. "It's the right mix of personalities along with the right attitude," she says. "In the case of an FM or younger-demo-targeted Talk station, the attitude needs to be much more rock 'n' roll and a little more irreverent. Generally, you need to approach things more like you would at a music station in terms of both the attitude and how you promote the station overall."

Acknowledgments

Since it's my picture that tops R&R's News/Talk column, I am the one privileged to hear your many kind comments about our efforts each week. But you should know that nothing you read would be possible without the incredible cast of talents that call R&R home.

Heading up that cast is publisher Erica Farber, who sets a tone of professionalism and creates an atmosphere of creativity like no other person I have known. Editor-in-Chief Ron Rodrigues provides consistent guidance, and News Editor Julie Goldow patiently assists this reporter more times a day than I can count. And our Washington, DC staff, headed by Bureau Chief Jeffrey Yorke, contributes regularly to these pages from their vantage point in our nation's capital.

In addition, my thanks to the other R&R staffers who work hard behind the scenes on my behalf all year long, and who have contributed, especially, to the success of this special, including: Dawn Garrett, Richard Lange, Henry Moyer, Barry O'Brien, Beverly Swan and everyone in production.

Microphone courtesy of the Museum of Television and Radio.

Experience Is A Plus

Silver joined a struggling work-in-progress at KLSX in August of '97 and, in rapid succession, put Tom Leykis in afternoon drive and Jonathan Brandmeier in middays. He is a passionate believer that strong and experienced talent is not only key, it's the real difference between success and failure. "You cannot expect these stations to perform without big-name personalities," he says. "This is the hardest format for any talent to do, period. Talking for three or four hours at a time is very difficult, and only seasoned professionals and cagey radio veterans can do it."

Indeed, in a conversation with Silver and KLSX VP/GM Bob Moore published in R&R just last summer (6/12), Moore, who has been at the helm of the FM Talker since its inception, seemed to echo Silver's sentiment. "With all due respect to all who were in that initial KLSX lineup," said Moore, "while we did gain initial acceptance into the radio community, the station didn't really start to break out until we put the Talk radio professionals in place.

Revenue Machines

A final point agreed on by all is the fact that FM Talk makes good business sense. "As a businessman, would I take my weakest FM and make it Talk?" Sabo quipped. "No, I'd take all of them Talk, each targeted to a different demographic, just like music stations. Because targeted Talk is a much better business than most music formats. Advertisers get better results, client turnover is lower, and once the audience likes a host, they are loyal and not easily moved. Spot loads are easily higher, too."

How much higher can they reasonably be? Kampmeier suggests, "Add two minutes an hour to whatever the music stations in your market are carrying."

CD Radio: Beaming With Diversity

Continued From Page 33

we don't have commercials, and we have a lot of channels. That gives the person who wants it a degree of choice they never had before. That's what we do. On the Talk side, we do have commercials. Its effect on ad dollars remains to be seen, but, fundamentally, it shouldn't change what local broadcasters do."

Capobianco acknowledges that those who subscribe will change their listening habits to include the service that this will take away TSL from free radio, but he points out that this loss will be "dispersed across the whole country. It's not concentrated in any given market. There's not any focused campaign in a market to extort listenership from commercial radio. It's just a consumer choice, like they have with video and anywhere else. With radio, they haven't had that choice. That's all this is.

Paying For What's Free

While it seems a bit cavalier to think that a population raised on free radio would, even for a moment, consider paying for radio, there's evidence to the contrary.

"Why would people pay for water when it's free? Yet, they do," Capobianco responds. "We have a lot of channels. There are 50 commercial-free music channels and 50 Talk-based channels that cover a lot of territory. We deliver it where they do a lot of their listening, and we aren't asking them to do anything different. You get in the car and listen. It's just that we are giving them a lot more choice. For people who want that, now they have it.

Stop: Giving weekends the repeat treatment.

Start: Programming entertaining, informatve, original issue oriented talk!

call Ed Powers @ 212.302.1100
Tune in to
Dateline: Washington
COMMERCIAL RADIO'S LEADING NEWS MAGAZINE
Monday through Friday 6:00 to 7:00 p.m. EST

Join anchor Dave Teeuwen, colleagues and guests for timely, provocative and informative news and commentary.

RADIO AMERICA
www.radioamerica.org
Great Radio. All Day. Every Day.

For satellite information, call:
(800) 884-2546 or (202) 408-0944

---

The Furniture Guys... on radio!

Weekends are Made for Making Money!

And "The Furniture Guys" can help. Seen nationally in millions of homes on PBS and cable, The Furniture Guys will delight your listeners and help lock in "category" sponsorship dollars you can't get with generic talk shows.

Home & Garden Television started three years ago with an idea—that home enthusiasts are a defined target: upscale, sponsorable and profitable. Now one of the fastest growing networks in America, HGTV expands to radio with programming designed to entertain your audience and capture non-traditional revenue for your weekends.

Ed Feldman & Joe L'Erario met in the home construction industry. They've honed their act with years of television. Let your listeners talk to them about remodeling, construction, home projects, design, and yes, even furniture.

Call today for a demo and more info about Ed & Joe, "The Furniture Guys" premiering soon on the Home & Garden Radio Network.

No Gimmicks. Just Results.

OUTSTANDING Fall Numbers!

News Talk Concepts Inc.
Client Congratulations

WOKV News Talk 690 - Jacksonville, Florida
#3 25-54 - M-F 6a-7p
(With Rush!)

KSL Newsradio 1160 - Salt Lake City, Utah
#3 25-54 - M-Su 6a-12a
(Without Rush!)

News Talk Concepts Inc. consultant Dennis Kelly is committed to a limited and exclusive client list.

Building and Rebuilding Winners
(425) 710-0909
Love Is In And On The Air

Why does everyone call Valentine's Day a "Hallmark holiday" when we all know the real reason it exists is for wacky radio folks to create elaborate (and not-so-elaborate) love-related stunts? Here's a small sampling of what went down (so to speak) on VD '99:

• It's normal for grooms and brides to get cold feet at their weddings ... especially if they were at the ceremonies held by WIOQ/Philadelphia and KIIS-FM/L.A. The fiery passions of matrimonial bliss nearly melted the rink as Q102 wed more than 40 couples last Friday (2/12) during its "Valentine's Wedding Spectacular on Ice" live broadcast. Meanwhile, KIIS gave one lucky couple a memorable wedding at center ice during a Los Angeles Kings hockey game at the Great Western Forum. KIIS also gave four couples a chance to experience the ups and downs of marriage by holding their weddings aboard roller coasters at Magic Mountain.

• WNCI/Columbus married a pair of listeners, Matt and Michelle, who had never met each other before the start of the Friday morning ceremony. The couple got a honeymoon trip to Los Angeles for their troubles. (And, oh yeah, they renewed their vows over the weekend at — where else — a hockey game!)

• WKRM/Honolulu consummated morning character "Josh the Butt-Kissing Intern's" first sexual experience by broadcasting it live from a limo.

• Off in the Bizarro Valentine universe, KGCI/Faribault-Albert Lea, MN gave away a free divorce to one lucky/unlucky listener.

• KBKS/Seattle's Matthew Reid held the "Twisted Valentine's Day Freak Show," inviting couples to describe why they should win matching tattoos or body piercings.

• KLSY/Seattle hosted a "Valentine's Day Lip Lock Marathon," awarding a trip to any concert in the U.S. to the couple that could kiss the longest without a break. The winning couple kept the love connection going for 10 hours, 10 minutes. Bet they didn't choose a Kiss concert....

• And then some stations spent the weekend just showing they had big hearts: WYNV/NY and its Y107 sisters collected over $718,000 during its weekend St. Jude's fund-raising drive.

Now Will They Call It Two Rivers Stadium?

Pittsburgh lost a "River" last Friday (2/12), when Pop/Alt WDRV returned to traditional Hot AC as "Mix 96.1." (It had been Hot AC "Variety 96" before becoming The River in December '97.) VP/GM Bob Roof and PD Michael Hayes remain in place.

Yes, Mancow's got the Juice, all right. His winning bid of $3,250 got him a metal sculpture of O.J. Simpson in an auction of Simpson memorabilia. The syndicated morning host says he'll melt the statue down into pieces, then sell them off. Proceeds will benefit the family of Ron Goldman, one of the two victims of the murder Simpson was unsuccessfully charged with.

So Exactly Who Is Dr. Laura's Friend?

You may recall the story of WLNI, the Lynchburg, VA station that got a letter from a group called "Friends of Dr. Laura" last month — a letter threatening to organize a boycott if the station didn't drop Tom...

Continued on Page 42

Rumors

• Is Chancellor about to take WGAY/Washington Rhythmic Oldies? What other tweaks are in store for WWDC? Will former WBIX/NY morning driver Danny Bonaduce also end up in DC?

• Was WLS/Chicago able to come to terms with afternoon co-host Garry Meier, or is he a free agent as of today?

• Is WWHT/Syracuse PD J.J. Rice being courted for a move to WKNX/Charlottesville?

• Is syndicated Q101/Chicago morning man Mancow about to go the TV route with a video version of his radio show?

Could Folic Acids Help stall the progression of schizophrenia? A new study from the National Institute of Mental Health suggests that it can.

Please note: The material presented is not intended to provide a comprehensive understanding of the specific topic. It is for informational purposes only and should not be used as a substitute for professional medical advice.
There’s lots of love for Lenny in Dayton...‘Fly Away’ is an amazing song and it sounds great in the flow of WGTZ.” - Dale Baird PD/WGTZ

“Lenny Kravitz’s ‘Fly Away’ is getting Top 5 Phones... it’s a round-the-clock-smash hit.” - Tony Watkus PD/WHTS

“It’s a great record for us... it adds the perfect flavor to the station... it ‘Flys’ away!” - Rob Dewes PD/WFLY

* There’s lots of love for Lenny in Dayton... ‘Fly Away’ is an amazing song and it sounds great in the flow of WGTZ.

* Lenny Kravitz’s ‘Fly Away’ is getting Top 5 Phones... it’s a round-the-clock-smash hit.

* It’s a great record for us... it adds the perfect flavor to the station... it ‘Flys’ away.

**Added This Week at:**
WHYI, KHFI, WAPE, WJJS, KKMG, WROX, WLAN, WYCR, WAEB, WZNY, WNSL, WMGB, KRCs, KMXD

**TOP 5 CALLOUT AT:** WYOY, WNNK, KLZ, WPNT, WKSZ, WFKS, WHTS, WSTW

**TOP 10 CALLOUT AT:** WSTR, WBZZ, KALG, WPLT, WZPL, WKRQ, KZZO, WPKP

**Taking Off At:**
WKFS 79X WAOA 65X WXSS 63X WABB 60X WQEN 59X WYOY 59X KBKS 54X
WMBX 54X WQSH 53X WSTW 53X WKSI 50X KMXV 50X KZZO 50X WAYV 50X
WTMX 44X KZHT 42X KMXB 42X WKRQ 41X WSSR 41X KLLY 41X WEZB 41X
WXKS 40X KQKQ 40X KSLZ 40X KYSR 40X WDCG 40X WKRQ 40X KHTO 40X

**Soaring On Over 150 Stations Including:**
WHTZ, KKRZ, WKNK, KDWB, KHTS, KFMB, WZPL, WFLZ, WPRO, KCHZ, KLLC, KROQ, KZZP, WXYV, WNCI, WKSE

**Lenny Kravitz Fly Away**

The new song from the album 5
Produced, written, arranged and performed by Lenny Kravitz
Representation: Craig Frun and Howard Kaufman, HK Management

©1998 Virgin Records America, Inc.
www.virginrecords.com
AOL Keyword: Virgin Records
Donna Lewis “falling”

Leykis, a vocal critic of Dr. Laura Schlessinger. Eyebrows were raised when the return address was a post office box in Sherman Oaks, CA, where Schlessinger syndicates Premiere Radio Networks is based. Last week, Premiere Pres./COO Kraig Kitchin told ST he’d learned that one of the FoDL was a Premiere staffer, acting without the knowledge of Premiere execs or Schlessinger. “Because of her promotional activities with our company, she has access to things like P.O. boxes and research pieces,” Kitchin said. “We have identified her, recognized her and complimented her on coming to the defense of one of our company’s personalities.”

Meanwhile, Jacor’s WGST-AM & FM/Atlanta has claimed Schlessinger for its own lineup. In May, the show will move there from Cox News/Talk competitor WSB-AM. Unlike WSB, WGST plans to air the entire show live.

All You Ever Think About Is....

Following a Presidents Day weekend (or was that a Valentine’s Day weekend — so hard to tell the difference these days) of stunting all sex-themed songs and Bill Clinton saying, “I did not have sexual relations with that woman,” KSXY/Santa Rosa, CA hit the air Tuesday (2/16) as CHR/Pop “Sexy 95.9, The Party Station.” Former North Country Communications/Eureka, CA PD Dave “The Ninja” Roble joins as PD/afternooner. Look for personalities to debut on March 1. Among them: former KWNZ/Reno morning driver Wild Bill Cody in mornings.

PROMAX Pres./CEO James Chabin is leaving the organization to take on a new position as President of the Academy of Television Arts & Sciences (yes, the one who give out the Emmy Awards). He’ll exit PROMAX April 3 after more than six years of service.

Radio-Mercury Award Entries Due!

You’ve got exactly a week until the February 26 early deadline arrives. Send in the best of your station-produced spots and your clients’ commercials for a chance at part of the $210,000 in prize money; including a $100,000 grand prize. If you need entry forms, call the awards office at (212) 681-7207, e-mail mercury@rab.com, or access RAB’s RadioLink at www.rab.com.

That rockin’ governor of Minnesota, former KFAN/Minneapolis midday host

Continued from Page 40

Street Talk, Pt. 1

- WLTW/New York boosts part-timer Haneen Hunter (a.k.a. Nina Del Rio) to MD.
- KOIZ/KG, which flipped from Pop/Alt “The Zone” to AC “Star 102,” gets new calls KSRC.
- WYCO-FM/Wausau, WI PD Bryan Cornwell exits for GM duties at crosstown WSPT-AM & FM and WKQH. Matt Bahan retains PD duties at the ‘SPT combo, while Tomm Rivers is named PD at ‘KQH.
- Kyle Guardian becomes PD at WEJE/Ft. Wayne, IN, while J.J. Feblini is promoted to MD. Former PD Weszel segues to crosstown WJFX as APD/MD.
- WZZQ/Terre Haute, IN ups PD Jim Stone to GM; Production Director Jeff Strange is upped to PD.
- Former WKQQ/Lexington, KY APD Dennis Dillon returns to the station as PD, replacing new WMMS/Cleveland PD Tony Tifford. Dillon was most recently PD of WSFR and OM of WRLS/Louisville.
- Former WZAT/Savannah, GA PD Ryan Walker segues to Concord Media’s new CHR/Rhythmic WSSP/Charleston, SC as PD/morning driver.
- Former WYVB/Daytona Beach PD Sam Diamond joins WFBF/Columbus, GA as PD/afternooner.
- KOIZ/Amarillo, TX PD Joe Dawson exits. MD Cisco Kidd is appointed interim PD.
- Ann Duran joins KBIG/LA as afternoon drive; Bill Michaels segue to weekends.
- Former KLSX/LA overnighter The Nastyman joins KHTS/San Diego for mornings, as Chio moves to mornings for co-owned KMOX.
- Look for a new Country outlet to sign on in San Angelo, TX under PD Cody Austin and APD/MD Frank Edwards (just hired from KOU/Louisville, KY).
- Doug Wilson joins Spring Broadcasting/Atlantic City as Dir./Ops & Programming.
- At WRX/Springfield, MA, Chip Miller is the new PD (starting 2/22), and Jenny Fox is the new MD.
- WXTA/Erie, PA PD Bill Shannon exits. Ron Arien, PD of AC sister WXK, will be PD of both stations.
- WXCI/Perkasie, PA drops live local programming except in morning drive, and PD/MD Bob Grayson segues to sales.

Rumbles, Pt. 1

- WLTW/New York boosts part-timer Haneen Hunter (a.k.a. Nina Del Rio) to MD.
- KOIZ/KG, which flipped from Pop/Alt “The Zone” to AC “Star 102,” gets new calls KSRC.
mulberry lane

Harmless

Impacting This Week
At Top 40 Radio

From the upcoming album Run Your Own Race.

Executive producer Don Gehman • Produced by Don Gehman & Doug Fairley • Mixed by Tim Palmer

www.macreCORDS.com
For The Best Auditorium Test Hook Tapes

Bernie Grice
(573)443-4155

Rumbles, Pt. 2

- Former WQHT/New York morning co-host Lisa G segue to WOR-AM, co-hosting mornings with John Gambling. She replaces Lisa Lopez.
- At KFRC/SF, the afternoon team of Ron Parker and Cammy Blackstone moves to mornings, starting today (2/19).
- Don Imus will return to the Milwaukee airwaves on March 1 via nearby WGLB-FM/Port Washington, WI.
- WOIQ/Philadelphia middayer Jay Towers adds MD stripes.
- WHTA/Atlanta PD Sean Taylor joins WQHT/NY as MD.
- KYOW/Seattle PD Becky Brenner replaces Sammye Phelps as morning co-host with Scott Burns.
- Matt Albrighton from KTCS/Ft. Smith, AR is the new MD/afternoon driver at WOGY/Memphis.
- WLNFB/Biloxi, MS MD Bobbou Boudreaux exits for afternoons at Pop/ABV KAMX/Austin.
- WJMH/Greensboro, NC MD Mary K segues to a similar slot at WBHJ/Birmingham.
- WAEV/Savannah, GA MD Suzy Garcia joins WOWZ & WOWB/Utica, NY as MD. Harry Carpenter gives up music duties but remains APD.
- WSSX/Charleston, SC MD/afternoon Jordan Hart exits.
- WABB/Mobile, AL personality Ryan Foster adds MD duties. Former MO Chris Ott is now APD/Promotion Director.
- Former Rush Limbaugh Show manager/copywriter Brett Winterbie is named Dir./Broadcast Services for Premiere’s syndicated The Group Room talk show.

Jesse “The Body” Ventura, will be on hand to keynote this year’s Conclave. Ventura’s address will be Friday, July 23 at the Marriott City Centre, where the Conclave runs July 22-25.

Meanwhile, Sally Jessy Raphael has been tapped to host the Gracie Allen Awards, the AWRT event honoring women in broadcasting, April 12 at the Hudson Theatre in New York.

A memorial service will be held for Greater Media Exec. VP/COO Tom Milewski Feb. 24 at 11am at St. Alan Roman Catholic Church, 2345 Coolidge Hwy., Troy, MI.

* PROMO ITEM OF THE WEEK — Universal heartbeat: The fastest way to a programmer’s ears is through their sweet tooth! Universal Records played that hunch by sending out cards and candy hearts to let everyone know that while Valentine’s Day came in February, the add date for “Valentine” by Shades Apart would be in April.

Eric Hauenstein upped to Pres./GM of Jones Radio Network.
- Jon Grady becomes Sr. VP/Sales, Mkgt. & Promo at Mercury/Nashville.
- Mike Kittberg named VP/Rock Promo at Warner Bros.

Dick Clark and Nick Verbitsky revive United Stations Radio Networks.
- Tony Anderson appointed Sr. VP/Black Music at Columbia Records.
- Bob Hamilton boosted to VP/GM of KSFQ & KYA/SF.
- Michael Hedges hired as KLRL/Houston GM.
- Rick Balis becomes KDFM/St. Louis PD.

Dick Harris elevated to Chairman of Group W Radio.
- Warren Potash selected as President of the RAD.
- Morning man Tony Hart boosted to KFJJ/L.A. PD.
- Houston’s new PDs: Steve Smith at KKHT, Randy Brown at KKBQ-FM.
- Chuck Rhodes rejoins WVL/FM/Dallas as PD.

WMMR/Philadelphia GM Hal Smith transferred to sister WP.
- Phil Redo upped to WLT/WNY PD.
- Beau Raines lands at WWVL (Love 94)/Miami as PD.
- Howie Castle crowned PD of KBP/Denver.
- Jay Clark tapped as WGAR/Cleveland PD.
- “Fast” Jimi Roberts joins WPL/JNY doing weekends.

WBCN/Boston’s staff goes on strike as new owners try to reduce number of employees.
- Al Brady Law takes WBOC/Washington PD post.
- Richard J. Bowen promoted to GSM of WMAL/ Washington.
- David Bernstein joins XL-102/Richmond doing afternoons.

Rick Devlin joins WPL/JNY as Sales Manager.
- Chuck Bussill takes afternoons at KFRC/SF.
- WQIC/Columbia, SC becomes the Carolinas’ first all-Black radio station.

Records
- Virgin taps Metropolitan’s Jason McFadden as its new local in the Big Apple.

If you have Street Talk, call the R&R News Desk at (310) 786-1699 or e-mail jaxonro@rronline.com
YOU'VE NOW ENTERED THE DRU

“THESE ARE THE TIMES”
THE FIRST SINGLE AND VIDEO
BY THE MULTI-GRAMMY® AWARD WINNING
PRODUCER BABYFACE
AND ADDITIONAL PRODUCTION BY DAMON THOMAS

R&R CHR/RHY #2
R&R CHR/POP #8
#6 Crossover Monitor
#6 Rhythm Top 40 Monitor

WWZZ/Washington Add

Multi-Format Smash—Over 600 Spins at Mainstream Pop including:

- WNCI
- B96
- WBLU
- WFLZ
- WJMN
- KHHI
- KMEL
- WLCA
- KYLD
- WKRZ
- B91
- WZJM
- WLLD
- KSLZ
- KUBE
- Z90
- WNVT
- KS107
- WKSS
- 92Q
- WHHH
- WPXY
- WDRQ
- WXY
- WXSS
- WWXX
- WFLY
- WFOX
- KSFN
- WRHT
- KBFM
- KROQ
- KHTS
- KBMB
- KGGI

Over 1.3 Million Sold/Over 50,000 Again This Week

- New York—#24 (4415)
- Philadelphia—#27 (1742)
- Detroit—#22 (1451)
- Dallas—#25 (909)
- Tampa—#20 (631)
- Pittsburgh—#37 (419)
- Baltimore—#4 (1850)
- Indianapolis—#31 (493)
- Nashville—#26 (440)
- New Orleans—#17 (330)
- Norfolk—#12 (478)
- Los Angeles—#38 (1949)
- San Francisco—#28 (1186)
- Washington—#5 (2394)
- Cleveland—#21 (1101)
- Seattle—#31 (699)
- St. Louis—#29 (566)
- Hartford—#29 (503)
- Kansas City—#13 (768)
- Raleigh—#18 (614)
- Raleigh—#12 (478)
- Chicago—#15 (3033)
- Boston—#26 (1451)
- Houston—#23 (995)
- Atlanta—#6 (2209)
- Miami—#23 (793)
- Sacramento—#31 (345)
- Orlando—#37 (405)
- Charlotte—#18 (495)
- Greenville—#9 (569)
- Memphis—#13 (445)

FROM THE PLATINUM + ALBUM
ENTER THE DRU

©1999 Island Records, Inc.

www.americanradiohistory.com
Two weeks ago (2/5) I featured an extensive interview with Harold Vogel, in which the Wall Street entertainment finance guru and I discussed the state of the record industry in the aftermath of the restructuring at Universal Music Group. This week, V2 Records North America President Dan Beck and Trauma Records Founder/President Rob Kahane share their views on the same subject.

Beck began his career in publicity for Sony Music Nashville, and after a number of years at Sony CBS marketing and sales elected to make the move to Richard Branson's new V2 Records. Kahane, a former artist manager who dealt with the majors every day, has built Trauma Records into one of the top independent labels in the country.

**Dan Beck**

**R&R:** One publicly traded multinational sold a subsidiary to another publicly traded multinational. Other than the industry losing a distribution company, has the business really changed?

**DB:** What did we see? The Big Six became the Big Five. And unfortunately, many people lost their jobs. We're also seeing some labels that meant a lot to people, like A&M, being cut back.

To some degree, these things are cyclical. The industry has a tendency to overbuild, whether in retail or in record companies. But all that's going on is about business. None of it has to do with the artists or the music, except that there's a lot more music out there. People still want music, whether they're listening to a jukebox or downloading CDs. That will continue.

**R&R:** The industry is buzzing about a creeping "bean counter" mentality. Do you agree?

**DB:** I have very strong thoughts about that. I was a product manager for years, and it's an area of this business that I love. When I was overseeing that area, I always said, "Don't let finance become the product manager.

Artists and creative marketing people are given a lot of room, but you have to know how many cards you've been dealt and how to protect them. There is a lot of frontloading in this business, and some of it is necessary just to get yourself surfaced. But if you go too far and spend too much too early, you don't have any more cards to play. You can be at 10,000 units or whatever and have already spent a fortune. The key is trying to surface and still have more cards to play, so you can keep the momentum going.

**R&R:** But that's been going on for years. What's changed?

**DB:** The difference is that a lot of new people have entered the business. They've been put in charge of the money and haven't been taught how to protect themselves. There's also been too much money spent on things that don't benefit the artist, like having too many people on the road or too much inventory or needless point of purchase displays.

**R&R:** Other entertainment me-

**DB:** I certainly agree that there is a short-term philosophy to company profits. We're private, but we still have investors who want a return. They just happen to be fewer in number.

It isn't the stockholders and investors so much as it is the pundits who say things like, "They're going down the tubes." It's that kind of overreaction.

—Dave Beck

**Rob Kahane**

**R&R:** You think what happened is, to use your words, "a little bit miscommunicated" than simply a publicly traded multinational selling a division to another publicly traded global conglomerate.

**RR:** I think so. Long-term artist development will be somewhat hindered by these large companies with their quarterly budgets and need to make their numbers. They might not have the same patience. If a record is slow in developing, it might not get the additional resources it needs. Because the bean counters either want to see a return or move on to the next act that promises show.

The beauty of these small labels — an artist, and you'll see them develop — is you're not selling millions of records. You're exploring the possibility of tapping into Wall Street money and still remaining in charge, but not elected to try it. Why?

**R&R:** Because there are a lot of restrictions that come with that money and the cash flow in with Wall Street. They want people on your board of directors, and they want to be involved with how you spend your money. Even though remaining alone is a much bigger risk for us, I think taking Wall Street money would be defeating our purpose because the people we would be dealing with wouldn't be record people. My opinion, Paul is able to invest $150,000 to take them to radio and see what we had and maybe another $100,000 for a video. Those costs, in today's world, are a drop in the bucket, so you try to support and independent promotion have all gone through the roof. My GM was telling me he's never seen it like this. We're competing with major labels that are spending around $500,000 just to get a record on radio.

**RR:** So these costs have come down.

**R&R:** They have to come back to some sort of reality. What is it, something like nine and a half of every 10 releases that fail, on average? But if the one that hits that is expensive, your return on investment is abnormal compared to what it would be — unless you're selling millions of records.

**R&R:** You're exploring the possibility of tapping into Wall Street money and still remaining in charge, but not elected to try it. Why?

**RR:** Because there are a lot of restrictions that come with that money and the cash flow in with Wall Street. They want people on your board of directors, and they want to be involved with how you spend your money. Even though remaining alone is a much bigger risk for us, I think taking Wall Street money would be defeated our purpose because the people we would be dealing with wouldn't be record people. My opinion, Paul is able to invest $150,000 to take them to radio and see what we had and maybe another $100,000 for a video. Those costs, in today's world, are a drop in the bucket, so you try to support and independent promotion have all gone through the roof. My GM was telling me he's never seen it like this. We're competing with major labels that are spending around $500,000 just to get a record on radio.

**RR:** So these costs have come down.

**R&R:** They have to come back to some sort of reality. What is it, something like nine and a half of every 10 releases that fail, on average? But if the one that hits that is expensive, your return on investment is abnormal compared to what it would be — unless you're selling millions of records.

**R&R:** You're exploring the possibility of tapping into Wall Street money and still remaining in charge, but not elected to try it. Why?

**RR:** Because there are a lot of restrictions that come with that money and the cash flow in with Wall Street. They want people on your board of directors, and they want to be involved with how you spend your money. Even though remaining alone is a much bigger risk for us, I think taking Wall Street money would be defeated our purpose because the people we would be dealing with wouldn't be record people. My opinion, Paul is able to invest $150,000 to take them to radio and see what we had and maybe another $100,000 for a video. Those costs, in today's world, are a drop in the bucket, so you try to support and independent promotion have all gone through the roof. My GM was telling me he's never seen it like this. We're competing with major labels that are spending around $500,000 just to get a record on radio.

**RR:** So these costs have come down.

**R&R:** They have to come back to some sort of reality. What is it, something like nine and a half of every 10 releases that fail, on average? But if the one that hits that is expensive, your return on investment is abnormal compared to what it would be — unless you're selling millions of records.
Adult Alternative Knows It's Good Playing 'It's Bad You Know'

Hip-hop meets the blues; old school meets the streets. That neatly sums up the single "It's Bad You Know" from Epitaph/Fat Possum Records bluesman R.L. Burnside. Thanks to the street-smart production of Tom Rothrock (Beck, Foo Fighters), the track is quietly turning into a "secret weapon" at a handful of top Adult Alternative sta-
tions. Key outlets reporting the song include WXRT/Chicago, WAXR/Boston, WNRK/Baltimore, WXPN/Philadelphia, KMTT/Seattle, KINK/Portland and KGSR/Austin.

While Burnside has been playing the blues all his life, it's only been over the last few years that people have been able to hear his music in recorded form. He released his first album, Bad Luck City, to critical acclaim in 1991. A tour with the Jon Spencer Blues Explosion helped to further raise his profile.

Yet it's his new album, Come On In, with Rothrock's production, that started raising the industry's and critics' collective eyebrows. Last year Details magazine gave Come On In an 8 out of 10 rating, and the Los Angeles Times raved about the Burnside-Rothrock pairing.

Despite the critics' enthusiasm, it wasn't until early December of 1998 that commercial radio started paying attention to Burnside, even though Epitaph had been working the album since the fall. Fat Possum hadn't been able to shell out big promo bucks since it was too close to calling it quits.

Comments Epitaph Co-Head/Promotion Christina Whitewash, "This record probably saved Fat Possum from going under. We've had a lot of independent promo and marketing people tell us they would love to work the calls, "I had talked with [KMTT PD] Dennis Constantine. Dennis loved it and ended up being our biggest cheerleader.

"For good reason: Once Constantine added the song, the phones lit up and, later on, the cash registers at music retailers started to ring. Constantine says, "So much music sounds the same, so when something like this comes along and really stands out, it gets a reaction. People will call the station, and Come On In continues to be one of the top 100 selling albums in the market."

The success of "It's Bad You Know," says Constantine, proves that listeners still want to be challenged, albeit only to a degree. "They want to be challenged, but they want that challenge to be within their comfort zone. This song pushes the envelope, but not too far.

"Portland is a town in which people love the blues, and this is a blues record for tomorrow. It has traditional blues sensibilities and a very contemporary sound that works perfectly."

As to why the music hasn't caught on nationally, Constantine theorizes, "If people don't get it or understand it, they won't address it. I've also had people tell me this isn't a song. Trace it doesn't have the traditional structure and characteristics of a song -- verse, chorus, verse, chorus, but this is all about the groove. In that sense it is a song, and I think that's something programmers overlook. There have been a lot of nontraditional songs over the years that weren't incredibly successful.

Burnside is currently on a lengthy tour in Europe and will return to the U.S. in mid-March.

Ready For Takeoff: The Rain Kings, Molly's Yes, Entrain

Programmers stepping out and playing local/regional acts -- it's de rigueur in most formats, but in Country it's not exactly a weekly occurrence. Yet the Kansas City-based Rain Kings have been the odd's, thanks to support from hometown Country station KBEQ, which recently added the group's song "Temporarily Forever Yours" to regular rotation. The result, says PD Mike Kennedy, is a song that's one of the most requested tracks on the air. Fronted by songwriter John Michaels, the Rain Kings have been gigging around K.C. for nearly two years and have opened for some of country's biggest acts. Their self-titled debut EP has sold just under 5,000 copies, and a new EP, also titled The Rain Kings, was released one week ago. Managed by Los Angeles-based Vital Entertainment, the group is fielding calls from a number of Nashville labels, with Lyric Street, DreamWorks and Arista having the inside track.

Elsewhere in the Heartland, the alt-rock quartet Molly's Yes is picking up support at Alternative KMQZ/Tulsa. "Sugar" was the top-requested song at the station during its first week of airplay, says MD Ray Seggern, and Molly's Yes formed about two years ago and is managed by Norman, OK-based Box Talent, which is just now beginning to field label and publishing inquiries.

Thanks to a local ad campaign featuring the band's music, Boston-based Entrain has found a new lease on life. Beantown furniture retailer Jordan's Furniture used the song "Dedication" in the "Dedicated" in its recent advertising campaign, which in turn spurred hometown Adult Alternative WXRT to begin spinning the song from the five-piece funk/soul band's Dolphin Safe Records album Keep It Going. It looks for other Northeast stations to begin picking up "Dedication".

Lastly, as tipped here two weeks ago, Nashville-based alt-rock trio Lackey has inked a deal, signing with Capitol Records.
Telecom

Continued from Page 1

"Before the Telecom bill, the ma-

jority of small-market radio proper-

ties were client-owned," said Ohio

State University lawyer Richard

Wiley, of the Washington Firm

Wiley & Rein, and Fielding, said,

"We always have been large, but we've

got a lot of small companies.

Pre-Telecom, professional media ad-

i

Continued from Page 1

"Mega

Communications get Clear Channel's WZTM-AM/Fampa.

Clear Channel's WZQZ-AM/

WBGB-FM/Jacksonville will be placed in FCC

trust.

"They have never owned more than $9

million of any entity," he said. "It has

been a lot of small companies.

But Patrick Parris, American Radio

Systems and CBS Radio'sFavorites, or

"...they probably made a

correction for the

minds of big city
citizens." Love promises that Blue

Chip will continue to buy, "he said.

"We've got a lot of

in mind," he said. "We've got

some pretty big projects in mind.

"It has been a lot of

small companies.

"...they're

putting money back in the

business." Love said that

there are still some

projects coming.

FILE

Signature: Paul Haffley

Electronic Publications

\(\int_{0}^{\pi} \sin x \, dx\)
**POP/ALTERNATIVE**

**TOP 20**

**FEBRUARY 19, 1999**

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL(S)</th>
<th>TOP STATIONS/ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Goo Goo Dolls</td>
<td>Slide (Warner Bros.)</td>
<td>RCA</td>
<td>80/0</td>
</tr>
<tr>
<td>2</td>
<td>Sarah McLachlan</td>
<td>Angel (Warner Sunset/Reprise)</td>
<td>Warner Bros.</td>
<td>60/0</td>
</tr>
<tr>
<td>3</td>
<td>Matchbox 20</td>
<td>Back 2 Good (Lava/Atlantic)</td>
<td>Atlantic</td>
<td>60/0</td>
</tr>
<tr>
<td>4</td>
<td>Sugar Ray</td>
<td>Every Morning (Lava/Atlantic)</td>
<td>Atlantic</td>
<td>60/0</td>
</tr>
<tr>
<td>5</td>
<td>Shawn Mullins</td>
<td>Lullaby (SMG/Colmbia)</td>
<td>Sony</td>
<td>60/0</td>
</tr>
<tr>
<td>6</td>
<td>Eagle-Eye Cherry</td>
<td>Save Tonight (Work/EPIC)</td>
<td>Sony</td>
<td>60/0</td>
</tr>
<tr>
<td>7</td>
<td>Jewel</td>
<td>Hands (Atlantic)</td>
<td>Atlantic</td>
<td>60/0</td>
</tr>
<tr>
<td>8</td>
<td>U2</td>
<td>Sweetest Thing (Island)</td>
<td>Island</td>
<td>60/0</td>
</tr>
<tr>
<td>9</td>
<td>Sixpence None The Richer</td>
<td>Kiss Me (Squint/Columbia)</td>
<td>Columbia</td>
<td>50/0</td>
</tr>
<tr>
<td>10</td>
<td>New Radicals</td>
<td>You Get What You Give (MCA)</td>
<td>MCA</td>
<td>50/0</td>
</tr>
<tr>
<td>11</td>
<td>Eve 6</td>
<td>Inside Out (RCA)</td>
<td>RCA</td>
<td>40/0</td>
</tr>
<tr>
<td>12</td>
<td>Third Eye Blind</td>
<td>Jumper (Elektra/EGG)</td>
<td>Elektra</td>
<td>40/0</td>
</tr>
<tr>
<td>13</td>
<td>Dave Matthews Band</td>
<td>Crush (RCA)</td>
<td>RCA</td>
<td>40/0</td>
</tr>
<tr>
<td>14</td>
<td>Alanis Morissette</td>
<td>Unsent (Maverick/Reprise)</td>
<td>Reprise</td>
<td>40/0</td>
</tr>
<tr>
<td>15</td>
<td>Lenney Kravitz</td>
<td>Fly Away (Virgin)</td>
<td>Virgin</td>
<td>40/0</td>
</tr>
<tr>
<td>16</td>
<td>Barenaked Ladies</td>
<td>It's All Been Done (Reprise)</td>
<td>Reprise</td>
<td>40/0</td>
</tr>
<tr>
<td>17</td>
<td>Everclear</td>
<td>Father Of Mine (Capitol)</td>
<td>Capitol</td>
<td>40/0</td>
</tr>
<tr>
<td>18</td>
<td>Sheryl Crow</td>
<td>My Favorite Mistake (A&amp;M)</td>
<td>A&amp;M</td>
<td>30/0</td>
</tr>
<tr>
<td>19</td>
<td>Collective Soul</td>
<td>Run (Hollywood/Atlantic)</td>
<td>Atlantic</td>
<td>30/0</td>
</tr>
<tr>
<td>20</td>
<td>Blondie</td>
<td>Maria (Beyond)</td>
<td>Beyond</td>
<td>30/0</td>
</tr>
</tbody>
</table>

This chart reflects airplay from February 8-14. Songs ranked by total plays. Contributing stations combine the Custom Chart function on R&R ONLINE. © 1999, R&R Inc.

---

**New & Active**

- **Better Than Ezra** At The Stars (Elektra/EGG)
  King Pins, 393. Total Stations: 34. Added: 1
- **Everlast** What It's Like (Tommy Boy)
  Total Plays: 393. Total Stations: 25. Added: 4
- **Seminconic** Secret Smile (MCA)
- **Garbage** Special (Almo Sounds/Interscope)
  Total Plays: 595. Total Stations: 38. Added: 3
- **Hole** Malibu (DGG/Geffen)
- **Cher** Believe (Warner Bros.)
  Total Plays: 259. Total Stations: 15. Added: 4
- **Sheryl Crow** Anything But Down (A&M)
  Total Plays: 271. Total Stations: 32. Added: 9
- **Cardigans** My Favourite Game (Stockholm/Mercury)
  Total Plays: 188. Total Stations: 19. Added: 5
- **My Friend Steve** Charmed (Mammath)
  Total Plays: 189. Total Stations: 8. Added: 3
- **Fuel** Shimmer (Moss Music/EPIC)

Songs ranked by total plays.
Double-Digit Demographic Domination

Pennsylvania PD reveals a unique formula for CHR success

In 1989, John O'Dea joined WNNK-FM (Wink 104)/Harrisburg as OM. During his first year at the station, crosstown WXQA-FM changed its format to Dance and launched a direct assault on O'Dea's top-rated CHR's 12-24 demo. According to O'Dea, they did a pretty good job. Today, however, WXQA is an Active Rocker. WNNK is still CHR and commands an 11.5 share.

As we have witnessed in many other radio battles, the attacks can get pretty personal, with some stations going so far as to air promos mocking rival talent. A decade ago, WXQA ran an on-air spot supposedly depicting O'Dea in a music meeting, saying, "This is John O'Dea, and we are going to be playing that new Elton John single over and over and over." It was WXQA's attempt to intimidate WNNK and to take a shot at positioning WNNK as unhip. WXQA promos also poked fun at O'Dea's lack of hair. (I would whisper to send him some, and O'Dea admits he received some in the mail! What he's most proud of, though, is that he did not respond to the taunts.)

"The key was, they wanted us to talk about them, which we refused to do. We concentrated on doing the best radio, and we knew sooner or later they would go away. If you react to them, all you are going to get is to do them. You're not going to help yourself at all," O'Dea was right, and he got the last laugh.

O'Dea got his big break in radio when he met Sinclair VP/Program Director Frank Bell soon after graduating from college. He calls Bell his mentor and a good teacher, and credits Bell with much of the knowledge he has today. "He taught me the basics, and you have to have those in order to be a PD," remarks O'Dea. "I will never forget when I was at a party, and he wanted me to become the PD at the college station. He thought it would be great and said I would learn a lot from doing it. When I rejected the idea, he told me I was making a major mistake. So I listened to him, and I became PD of our college station. I tried to follow up on many of the things he had instituted at the station, and on weekends I worked his commercial station, WSQV. Things just clicked and worked well in college. I got a good feel for radio because of his advice, and that helped me get my first programming job."

In August 1989, O'Dea joined WNNK and has survived and flourished through almost a half-dozen owners since the era of consolidation began. Presently, the station is owned by Capstar. WNNK is best known for its double-digit ratings dominance of listeners aged 12-64. By design, WNNK is an adult, hit-based, veteran-personality-driven station that utilizes news, sports and other programming in between to its advantage, elements most CHRs never touch.

WNNK's broad appeal and market domination are somewhat reminiscent of such former powerhouse stations as WABC/New York, WLS/Chicago and WFIL/Philadelphia. WNNK's unique formula seems to click. Somehow, it works. And we are going to do it again for the station and its listeners, this O'Dea.

Companies must muster the confidence to invest in a personality-based CHR and be willing to throw everything they have into it. A lot of companies don't want to spend the time, never mind risking the money.

R&R: What makes your radio station unique? JO: For us, our unique components are that we have an afternoon talk show, which is basically unheard of. Bruce Bond, the PD who put Wink 104 on the air in 1985, is probably the first person in CHR to have a talk show of this type. He has the highest share in afternoon drive and has been No. 1 in every single book since he's been here at WNNK. It's a four-person show, and they play about three songs an hour. The rest of the show is very listener-interactive with a lot of guest interviews.

We also have a more adult-based morning show with a good dose of news and information. Morning driver Tim Burns has been here since the station signed on, and we added co-host Sue Campbell to the show in 1989. The morning show has been No. 1 12+ in every single book since the station signed on. It is a nice, comfortable, fun and witty show to listen to. We have a strong commitment to news, and many times we outperform the News/Talk stations in town with our news department. We even win AP awards. People come to us for a lot of different reasons.

R&R: With all that going on, how do you maintain the musical image on such a personality-based station? JO: It is difficult to own all the positioning statements. While we excel in the personality attributes, we use things like at-work listening, which we refer to as "Winking at Work," and promos to help us with our music images. We have two CHRs that get into this market (WLAN/Lancaster and WYCS/ York) that are music-intensive. People who don't want to hear our personalities, especially in afternoon drive, may go to another station to listen, but the ratings prove the masses stay with us and enjoy what we do.

R&R: With such ratings, revenue success and history, this had to be a tough PD gig to walk into. JO: I came to WNNK as OM, and Bruce was the PD. When Bruce left for a short stint in New Orleans, I became PD. It was a tough situation because a lot of people rallied behind Bruce, and it was my job to gain their respect. I basically went to each person individually and sat down and discussed everything going on. I told them that Bruce was gone and we'd be fine. I just needed them to do the jobs they'd been doing. I've been lucky enough to be surrounded by people who are professional and can deliver the numbers every book.

R&R: Who believed in you enough to give you this job? JO: Frank Bell. It really is who you know in this business. He believed I had what it would take to help this radio station, and I did.

R&R: If you ever decided to move on after working in this unusual situation driven by strong veteran personalities, would you — and could you — rebuild something like WNNK somewhere else? Can this blueprint be copied, or is it one of a kind? JO: As you know, everything depends on the market and what the goals of the company are. We are No. 1 12+ and just about everything between. I don't know if that would happen anywhere else. We've had four or five different owners over the past six years, and every one of them has committed themselves to spending the money to keep this station where it is. Without that, who knows where we'd be? I believe that taking this radio station and plugging it into another market could work, but it would depend on the market.

R&R: Why do you feel more stations don't use some of the elements WNNK uses — like personalities, news and sports — as a formula for building a successful station? JO: Mike Donovan and Dan Val- lee, who were our consultants, had been approached by people who wanted their radio station to sound like WNNK. Mike and Dan informed them that it takes the money to get the right personalities, and a commitment. I don't know if you can make another station that sounds like us, because we are really different. My opinion is, companies must muster up the confidence to invest in a personality-based CHR and be willing to throw everything they have into it. A lot of companies don't want to spend the time, never mind risking the money.

R&R: What does it take to be a great CHR today? JO: You have to have to have the right music, personalities, market- ing, community commitment and contesting. For Top 40, that is essential. You have to know what your target is and understand how to go after that target. We are broad here because we can be broad musically. We do a lot of music
KATZ Radio,
Thanks for hitting the year to year increases on a month to month basis!

YOUR PARTNERS AT

'98 Top FM Billers
- WXRK...#1 NY
- WLTW/NY
- KIIS FM...#1 LA
**CHR/POP TOP 50**

**FEBRUARY 19, 1999**

<table>
<thead>
<tr>
<th>SONG</th>
<th>ARTIST/TITLE</th>
<th>CHART POSITION</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONAIRS</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRITNEY SPEARS...Baby One More Time (Jive)</td>
<td>5</td>
<td>7679</td>
<td>6948</td>
<td>6438</td>
</tr>
<tr>
<td>GOD GOO GOLDS...Slide (Warner Bros.)</td>
<td>1</td>
<td>7614</td>
<td>7144</td>
<td>6964</td>
</tr>
<tr>
<td>SARAH McLACHLAN...Angel (Warner Sunset/Reprise)</td>
<td>4</td>
<td>6618</td>
<td>6666</td>
<td>6411</td>
</tr>
<tr>
<td>CHER...Believe (Warner Bros.)</td>
<td>10</td>
<td>5348</td>
<td>4930</td>
<td>4074</td>
</tr>
<tr>
<td>BRANDY...Have You Ever? (Atlantic)</td>
<td>2</td>
<td>6452</td>
<td>6941</td>
<td>6961</td>
</tr>
<tr>
<td>'N SYNC...God Must Have Spent A Little More Time...</td>
<td>6</td>
<td>6330</td>
<td>6485</td>
<td>6374</td>
</tr>
<tr>
<td>EAGLE-EYE CHERRY...Save Tonight (Work/ERG)</td>
<td>3</td>
<td>5779</td>
<td>6197</td>
<td>6592</td>
</tr>
<tr>
<td>WILL SMITH...Miami (Columbia)</td>
<td>9</td>
<td>5488</td>
<td>5241</td>
<td>5086</td>
</tr>
<tr>
<td>SUGAR RAY...Every Morning (Lava/Atlantic)</td>
<td>16</td>
<td>5407</td>
<td>4176</td>
<td>3579</td>
</tr>
<tr>
<td>BACKSTREET BOYS...I Have To Give (Jive)</td>
<td>12</td>
<td>5275</td>
<td>4799</td>
<td>4198</td>
</tr>
<tr>
<td>MATCHBOX...Back 2 Good (Lava/Atlantic)</td>
<td>15</td>
<td>4691</td>
<td>4178</td>
<td>3797</td>
</tr>
<tr>
<td>DIVINE...Lately (Pendulum/Red Art)</td>
<td>11</td>
<td>4216</td>
<td>4365</td>
<td>4569</td>
</tr>
<tr>
<td>SHAWN MULLINS...Lullaby (SMG/Columbia)</td>
<td>4</td>
<td>4178</td>
<td>5940</td>
<td>5621</td>
</tr>
<tr>
<td>MONICA...Angel Of Mine (Arista)</td>
<td>22</td>
<td>4029</td>
<td>3127</td>
<td>2581</td>
</tr>
<tr>
<td>THIRD EYE BLIND...Jumper (Electra/EGG)</td>
<td>9</td>
<td>3714</td>
<td>4753</td>
<td>5229</td>
</tr>
<tr>
<td>BARENaked LADIES...It's All Been Done (Reprise)</td>
<td>15</td>
<td>3633</td>
<td>4117</td>
<td>3925</td>
</tr>
<tr>
<td>ALANIS MORRISSETTE...Unsent (Maverick/Reprise)</td>
<td>22</td>
<td>3606</td>
<td>3257</td>
<td>2857</td>
</tr>
<tr>
<td>JEWEL...Hands (Atlantic)</td>
<td>8</td>
<td>3566</td>
<td>5296</td>
<td>5976</td>
</tr>
<tr>
<td>BLACKSTREET &amp; MYA...Take Me There (Interscope)</td>
<td>18</td>
<td>3413</td>
<td>3964</td>
<td>3898</td>
</tr>
<tr>
<td>OFFSPRING...Pretty Fly (For A White Guy) (Columbia)</td>
<td>19</td>
<td>3347</td>
<td>3466</td>
<td>3425</td>
</tr>
<tr>
<td>6...Inside Out (C/91A)</td>
<td>22</td>
<td>2796</td>
<td>3308</td>
<td>3459</td>
</tr>
<tr>
<td>NEW RADICALS...You Get What You Give (MCA)</td>
<td>18</td>
<td>2728</td>
<td>3924</td>
<td>4096</td>
</tr>
<tr>
<td>LENNY KRAVITZ...Fly Away (Virgin)</td>
<td>20</td>
<td>2717</td>
<td>2056</td>
<td>1833</td>
</tr>
<tr>
<td>BETTER THAN EZA...At The Stars (Electra/EGG)</td>
<td>17</td>
<td>2706</td>
<td>2110</td>
<td>1782</td>
</tr>
<tr>
<td>EVERCLEAR...Father Of Mine (Capitol)</td>
<td>23</td>
<td>2505</td>
<td>2634</td>
<td>2490</td>
</tr>
<tr>
<td>JOEY MCINTyre...Stay The Same (C/91Columbia)</td>
<td>34</td>
<td>2439</td>
<td>1628</td>
<td>1014</td>
</tr>
<tr>
<td>MARIAH CAREY...I Still Believe (Columbia)</td>
<td>31</td>
<td>2404</td>
<td>1776</td>
<td>1362</td>
</tr>
<tr>
<td>MONIFAH...Touch It (Uptown/Universal)</td>
<td>24</td>
<td>1871</td>
<td>2542</td>
<td>2760</td>
</tr>
<tr>
<td>SIXPENCE NONE THE RICHER...Kiss Me (Quaint/Columbia)</td>
<td>6</td>
<td>1712</td>
<td>844</td>
<td>691</td>
</tr>
<tr>
<td>DEBORAH COX...Nobody's Supposed To Be Here (Arista)</td>
<td>45</td>
<td>1769</td>
<td>1175</td>
<td>958</td>
</tr>
<tr>
<td>COLLECTIVE SOUL...Run (Hollywood/Atlantic)</td>
<td>35</td>
<td>1676</td>
<td>1428</td>
<td>977</td>
</tr>
<tr>
<td>B...&quot;WITCHED&quot;...C'est La Vie (Epic)</td>
<td>46</td>
<td>1651</td>
<td>1117</td>
<td>815</td>
</tr>
<tr>
<td>EVERLAST...It's Like (Tommy Boy)</td>
<td>44</td>
<td>1587</td>
<td>1105</td>
<td>942</td>
</tr>
<tr>
<td>SAVAGE GARDEN...The Animal Song (Hollywood/Columbia)</td>
<td>37</td>
<td>1565</td>
<td>207</td>
<td></td>
</tr>
<tr>
<td>SHAGGY...Jajant...Luu Me, Lu Me (Flyte Tyme/MCA)</td>
<td>32</td>
<td>1543</td>
<td>1622</td>
<td>1788</td>
</tr>
<tr>
<td>HOLE...Malibu (DGC/Geffen)</td>
<td>39</td>
<td>1539</td>
<td>1407</td>
<td>1228</td>
</tr>
<tr>
<td>SHERYL CROW...My Favorite Mistake (A&amp;M)</td>
<td>26</td>
<td>1519</td>
<td>1773</td>
<td>2585</td>
</tr>
<tr>
<td>GARBAGE...Special (Amm Sounds/Interscope)</td>
<td>30</td>
<td>1353</td>
<td>1141</td>
<td>958</td>
</tr>
<tr>
<td>R...KELLY &amp; CELINE DION...I'm Your Angel (Jive)</td>
<td>21</td>
<td>1338</td>
<td>1788</td>
<td>2449</td>
</tr>
<tr>
<td>90 DEGREES...Because Of You (Universal)</td>
<td>20</td>
<td>1283</td>
<td>1843</td>
<td>2075</td>
</tr>
<tr>
<td>WHITNEY HOUSTON...Heartbreak Hotel (Arista)</td>
<td>46</td>
<td>1286</td>
<td>690</td>
<td>147</td>
</tr>
<tr>
<td>SEMINISC...Secret Smile (MCA)</td>
<td>45</td>
<td>1239</td>
<td>966</td>
<td>662</td>
</tr>
<tr>
<td>LAURYN HILL...Doo Wop (That Thing) (Ruffhouse/Columbia)</td>
<td>33</td>
<td>1217</td>
<td>1658</td>
<td>1815</td>
</tr>
<tr>
<td>2PAC...Changes (Amuro/Death Row/Interscope)</td>
<td>40</td>
<td>1209</td>
<td>1155</td>
<td>1060</td>
</tr>
<tr>
<td>SHANIA TWAIN...From This Moment On (Mercury)</td>
<td>28</td>
<td>1099</td>
<td>1594</td>
<td>1957</td>
</tr>
<tr>
<td>Aaliyah...Are You That Somebody? (Atlantic)</td>
<td>32</td>
<td>1059</td>
<td>1238</td>
<td>1437</td>
</tr>
<tr>
<td>MADONNA...Nothing Really Matters (Warner Bros.)</td>
<td>46</td>
<td>1058</td>
<td>372</td>
<td>68</td>
</tr>
<tr>
<td>DRE...These Are The Times (University/Island)</td>
<td>48</td>
<td>991</td>
<td>869</td>
<td>659</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND...Crush (RCA)</td>
<td>40</td>
<td>980</td>
<td>1111</td>
<td>1140</td>
</tr>
<tr>
<td>TLC...No Scrubs (Laface/Arista)</td>
<td>50</td>
<td>974</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Radio 95**

**GET RHYTHM! CALL 800.572.4624 EXT. 772**

**HOTTEST RECURRENTS**

**ARTIST/TITLE**

| GODOO GOLDS...In (Warner Sunset/Reprise) | 158 |
| EDWIN MCCAIN...This Is My Life (Lava/Atlantic) | 156 |
| BARENaked LADIES...The Week (Reprise) | 155 |
| "NEXT...CLOSE...AT..." | 123 |
| MATCHBOX...20 Real World... (Warner/Atlantic) | 130 |
| JENNIFER PAIGE...Crush (Eulal/America/L Hollywood) | 149 |
| NATALE IMBRIULIA...Turn (RCA) | 151 |
| "AEROSMITH...I Don't Want To Miss A Thing (Columbia) | 152 |

**WORLD ATOMIC RHYTHM PARTIES:**

4 HOURS OF THE MOST POSITIVE, UPLIFTING AND LIFE-AFFIRMING MUSIC EVER TO BE HEARD ON THE RADIO. THE SOUND OF THE WORLD IN A GOOD MOOD!

**CHR/POP REPORTERS:**

146 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1999, R&R Inc.
This Thing Called Love

UK Smash Hits Award
"Best New Artist"

Australian Grammy Award
"Best New International Act"

Royal Prince's Trust AIDS Benefit Show
"Featured Artist"

Express Yourself Clearly

Toured with: Backstreet Boys, Whitney Houston, & Salt N Pepa

Impact Dates February 22nd & 23rd

www.redantrecords.com  www.eyclive.com
### CHR/POP

<table>
<thead>
<tr>
<th>ARTIST TITLE LABELS</th>
<th>TLW</th>
<th>LW</th>
<th>TW</th>
<th>LWV</th>
<th>TWV</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUGAR RAY Every Morning (Lava/Atlantic)</td>
<td>3.97</td>
<td>3.65</td>
<td>3.94</td>
<td>3.60</td>
<td>3.72</td>
</tr>
<tr>
<td>SARAH MCLACHLAN Angel (Warner Suncrest/Reprise)</td>
<td>3.90</td>
<td>3.60</td>
<td>3.98</td>
<td>3.62</td>
<td>3.77</td>
</tr>
<tr>
<td>BRANLY Have You Ever? (Atlantic)</td>
<td>3.83</td>
<td>3.50</td>
<td>3.85</td>
<td>3.52</td>
<td>3.77</td>
</tr>
<tr>
<td>GOD GOD DOLLS Slide (Warner Bros.)</td>
<td>3.78</td>
<td>3.50</td>
<td>3.78</td>
<td>3.52</td>
<td>3.77</td>
</tr>
<tr>
<td>EVE 6 Inside Out (RCA)</td>
<td>3.77</td>
<td>3.50</td>
<td>3.76</td>
<td>3.51</td>
<td>3.75</td>
</tr>
<tr>
<td>MONICA Angel Of Mine (Arista)</td>
<td>3.77</td>
<td>3.50</td>
<td>3.77</td>
<td>3.51</td>
<td>3.75</td>
</tr>
<tr>
<td>EVERCLEAR Father Of Mine (Capitol)</td>
<td>3.76</td>
<td>3.50</td>
<td>3.76</td>
<td>3.51</td>
<td>3.75</td>
</tr>
<tr>
<td>OFFSPRING Pretty Fly (For A White Guy) (Columbia)</td>
<td>3.76</td>
<td>3.50</td>
<td>3.77</td>
<td>3.51</td>
<td>3.75</td>
</tr>
<tr>
<td>JAY-Z (ILL AMAL AND JA Can I Get A.. (Def Jam/REAL/Mercury)</td>
<td>3.75</td>
<td>3.50</td>
<td>3.79</td>
<td>3.52</td>
<td>3.74</td>
</tr>
<tr>
<td>WILL SMITH Miami (Columbia)</td>
<td>3.75</td>
<td>3.50</td>
<td>3.73</td>
<td>3.50</td>
<td>3.72</td>
</tr>
<tr>
<td>THIRD EYE BLIND Jumper (Elektra/EGG)</td>
<td>3.70</td>
<td>3.50</td>
<td>3.73</td>
<td>3.50</td>
<td>3.70</td>
</tr>
<tr>
<td>EAGLE-EYE CHERRY Save Tonight (War/ERG)</td>
<td>3.67</td>
<td>3.50</td>
<td>3.65</td>
<td>3.47</td>
<td>3.64</td>
</tr>
<tr>
<td>EVERLAST What's Like (Tommy Boy)</td>
<td>3.66</td>
<td>—</td>
<td>3.67</td>
<td>—</td>
<td>3.65</td>
</tr>
<tr>
<td>BRITNEY SPEARS Baby One More Time (Jive)</td>
<td>3.65</td>
<td>3.50</td>
<td>3.69</td>
<td>3.52</td>
<td>3.66</td>
</tr>
<tr>
<td>N SYNC (God Must Have Spent A Little More Time On You) (RCA)</td>
<td>3.62</td>
<td>3.50</td>
<td>3.76</td>
<td>3.51</td>
<td>3.72</td>
</tr>
<tr>
<td>BACKSTREET BOYS All I Have To Give (Jive)</td>
<td>3.62</td>
<td>3.50</td>
<td>3.66</td>
<td>3.51</td>
<td>3.65</td>
</tr>
<tr>
<td>DIVINE Lainty (Pendulum/Red Art)</td>
<td>3.59</td>
<td>3.50</td>
<td>3.74</td>
<td>3.54</td>
<td>3.70</td>
</tr>
<tr>
<td>LENNY KRAVITZ Fly Away (Virgin)</td>
<td>3.58</td>
<td>—</td>
<td>3.62</td>
<td>—</td>
<td>3.56</td>
</tr>
<tr>
<td>DRU HILL These Are The Times (Universal/Island)</td>
<td>3.57</td>
<td>3.50</td>
<td>3.70</td>
<td>3.51</td>
<td>3.71</td>
</tr>
<tr>
<td>JEWEL Hands Of (Atlantic)</td>
<td>3.56</td>
<td>3.50</td>
<td>3.75</td>
<td>3.50</td>
<td>3.72</td>
</tr>
<tr>
<td>MATCHBOX 20 Back 2 Good (Lava/Atlantic)</td>
<td>3.54</td>
<td>3.50</td>
<td>3.64</td>
<td>3.46</td>
<td>3.59</td>
</tr>
<tr>
<td>SHAWN MULLINS Lullaby (DMG/Columbia)</td>
<td>3.54</td>
<td>3.50</td>
<td>3.67</td>
<td>3.50</td>
<td>3.65</td>
</tr>
<tr>
<td>90 DEGREES Because Of You (Universal)</td>
<td>3.54</td>
<td>3.50</td>
<td>3.70</td>
<td>3.51</td>
<td>3.72</td>
</tr>
<tr>
<td>NEW RACIALS You Get What You Give (MCA)</td>
<td>3.47</td>
<td>3.40</td>
<td>3.53</td>
<td>3.44</td>
<td>3.54</td>
</tr>
<tr>
<td>H. KELLY &amp; CELINE DIEN I'm Your Angel (A&amp;M)</td>
<td>3.45</td>
<td>3.40</td>
<td>3.57</td>
<td>3.45</td>
<td>3.57</td>
</tr>
<tr>
<td>MONTANA Touch It (Upfront/Universal)</td>
<td>3.43</td>
<td>3.40</td>
<td>3.57</td>
<td>3.45</td>
<td>3.56</td>
</tr>
<tr>
<td>CHEF Believe (Warner Bros.)</td>
<td>3.40</td>
<td>3.40</td>
<td>3.63</td>
<td>3.45</td>
<td>3.59</td>
</tr>
<tr>
<td>BLACKSTREET MY IMAS Take Me There (Interscope)</td>
<td>3.38</td>
<td>3.30</td>
<td>3.52</td>
<td>3.33</td>
<td>3.49</td>
</tr>
<tr>
<td>SHERYL CROW My Favorite Mistake (A&amp;M)</td>
<td>3.35</td>
<td>3.30</td>
<td>3.44</td>
<td>3.33</td>
<td>3.47</td>
</tr>
<tr>
<td>BARENAKED LADIES It's All Been Done (Reprise)</td>
<td>3.24</td>
<td>3.20</td>
<td>3.32</td>
<td>3.20</td>
<td>3.30</td>
</tr>
<tr>
<td>BETTER THAN EZRA A1 The Stars (Elektra/EGG)</td>
<td>3.19</td>
<td>—</td>
<td>2.81</td>
<td>—</td>
<td>2.84</td>
</tr>
<tr>
<td>ALANIS MORISSETTE Lighter (Merck/Reprise)</td>
<td>2.96</td>
<td>2.86</td>
<td>3.01</td>
<td>2.92</td>
<td>2.98</td>
</tr>
<tr>
<td>KAHELE No Mercy (Hollywood)</td>
<td>2.70</td>
<td>2.60</td>
<td>2.70</td>
<td>2.65</td>
<td>2.70</td>
</tr>
</tbody>
</table>

**Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Sample base represents the number of respondents who said they are tired of hearing the song. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST, Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. SOUTH: Atlanta, Charlotte, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Cincinnati, Cleveland, Columbus, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Los Angeles, Phoenix, Portland, Sacramento, Salt Lake City, San Diego, San Francisco, Seattle. Songs are removed from Callout America after 26 weeks of testing. ©1999, R&R Inc.**
**NEW & ACTIVE**

**JENNIFER PAGE** Soler (Edel/America/Hollywood)
Total Plays: 944, Total Stations: 77, Adds: 6

**EVERYTHING** Good Thing (Blackseed/Sire)
Total Plays: 890, Total Stations: 68, Adds: 5

**SWEETFOXY I Make My Love Come Down** (RCA)
Total Plays: 850, Total Stations: 53, Adds: 7

**SHERYL CROW** Anything But Down (ASL)
Total Plays: 845, Total Stations: 86, Adds: 25

**VENGABYS** We Like To Party! (Gonnaway/Stay/Right)
Total Plays: 570, Total Stations: 30, Adds: 7

**JAY'S FAMILY and JA Can I Get A... (Earl Jalaf/PAL/Mercury)
Total Plays: 540, Total Stations: 34, Adds: 10

**ME** Beat The Money (C2/Columbia)
Total Plays: 366, Total Stations: 36, Adds: 6

**TAYYANA ALI** Boy You Knock Me Out (ALL/Monk/FG)
Total Plays: 361, Total Stations: 31, Adds: 6

**TOMMY HENRIKSEN** I See The Sun (Capitol)
Total Plays: 324, Total Stations: 32, Adds: 6

**ELTON JOHN & LEANN RIMES** When... (Rocket/Six/Cont) (Cont)
Total Plays: 318, Total Stations: 40, Adds: 5

**3RD STOREE II Ever** (Tob Yara/Elektro/EGG)
Total Plays: 309, Total Stations: 37, Adds: 6

**EMINEM** My Name Is (Web/Aftermath/Interscope)
Total Plays: 296, Total Stations: 18, Adds: 11

**STARDUST** Music Sounds Better With You (Virgin)
Total Plays: 247, Total Stations: 12, Adds: 1

**FAIR TO JONES** Best Of Me (Mintmoot)
Total Plays: 220, Total Stations: 15, Adds: 0

**FLEMING & JOHNSON the Pearl** (Universal)
Total Plays: 177, Total Stations: 18, Adds: 1

**CORPS** What Can I Do (143/Lava/Atlantic)
Total Plays: 153, Total Stations: 21, Adds: 9

**AUDRA & ALY JAY** Tell Me (Remington/Backstreet/Mercury)
Total Plays: 139, Total Stations: 13, Adds: 6

**FUEL** Shimmer (500 Music/FG)
Total Plays: 138, Total Stations: 33, Adds: 30

**LISA HALL** I Know I Can Do It (Reprise)
Total Plays: 127, Total Stations: 18, Adds: 6

**1000 CLOWNS** (Hot Time) Greatest Rapper (Elektra/EGG)
Total Plays: 5, Total Stations: 25, Adds: 24

---

**NEW RELEASES**

**BABEL FISH**
Mania (Atlantic)

**BLAQUE**
Only A Fool (Columbia)

**BON JOVI**
Real Life (Reprise)

**FAITH HILL**
Let Me Let Go (Warner Bros.)

**MULBERRY LANE**
Harless (Refuge/MCA)

**SHAWN MULLINS**
Shimmer (SMG/Columbia)

**98 DEGREES**
The Hardest Thing (Universal)

**SHANIA TWAIN**
That Don't Impress Me Much (Mercury)

**ADDS FEBRUARY 23**

---

**Songs ranked by total plays**

---

**IN THE MIX ... ONE MORE TIME** — Jive sensation Britney Spears (c) was mixing with the crew at WMGI/Terre Haute during a promo outing in Indiana for single, "Baby One More Time." Hanging with Spears in the underground world are (l-r) WMGI/MD Steve Smith and PD Rich O'Brien.

**MAKIN' IT HOT** — Gold Mind/EastWest/EEG artist Nicole (c) had 'em sweating at WKSE/ Buffalo during a recent event where she returned her people, "Making It Hot." Seen here are hot and bothered are Elektra local Tom Kent (l) and PD/MD Dave Universial.

---

**Double-Digit Demographic Domination**

Continued from Page 50

**CHR** is in great shape as long as one employs all the things necessary to make it successful. On the corporate front, consolidation continues to worry me, and I hope that a lot more people don't lose their jobs. I had to let four people go here last year, and it was the worst thing I ever had to do in this business. Between them they had been here 35 years.

**R&R:** Late last year, you had a chance to leave Harrisburg and program WQQQ/Philadelphia. In retrospect, you look like a genius for staying at WMNK, since the GM who tried to hire you. Don Savadore, has now joined Root Communications as its CEO. What made you stay in Pennsylvania's state capital?

**JO:** On paper, and in most everyone's eyes, a move from Harrisburg to Philadelphia looks like a leap up. It was a great offer and a great opportunity. Dan was a tremendous GM, but that leap up didn't make sense for what was going on in my personal life. I didn't feel that it was the time to go. I enjoy it here, and I'm happy I don't have to be in market five or market one. I truly enjoy this radio station and the people here. There is really more to life than money, fame and glory. I feel really fortunate.

---

**$50,000 WINK-AT-WORK NAME GAME**

**A BRAND-NEW CAR** — in the "Win" of an eye. One of WNNK's greatest strengths is its marketing muscle. In a recent contest to promote at-work listening, WNNK gave away a Honda Accord, just part of over $50,000 in cash and prizes the station's given away.
CHR/RHYTHMIC TOP 50
FEBRUARY 19, 1999

This chart reflects airplay from February 8-14. Songs ranked by total plays. Highlighted songs indicate Breaker.

52 CHR/Rhythmic reporters. 49 current playlists. Songs below No. 25 are moved to recur after 26 weeks. ©1999, R&R inc.

---

-service like you'd expect.

---

---

---

---

---

---
KRAYZIE BONE
THUG MENTALITY

Impact Date Now
Power 106/L.A. couldn't wait

website: www.relativityrecords.com
<table>
<thead>
<tr>
<th>UN</th>
<th>ARTIST TITLE LABEL</th>
<th>TOP 20</th>
<th>TOTAL PLAYS</th>
<th>BMIK</th>
<th>STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROOTS F/ERYKAH BADU You Got Me (MCA)</td>
<td>3021</td>
<td>2490</td>
<td>112/6</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>JAY-Z FAML AND JA Can I Get A... (Def Jam/RAL/Mercury)</td>
<td>2536</td>
<td>2536</td>
<td>72/0</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>JUVENTINE Has Cash Money (Universal)</td>
<td>2495</td>
<td>2494</td>
<td>98/4</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>2PAC Changes (Amaru/Death Row/Interscope)</td>
<td>2239</td>
<td>2464</td>
<td>63/1</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>FOXY BROWN Hot Spot (Volation/Def Jam/RAL/Mercury)</td>
<td>2207</td>
<td>2253</td>
<td>97/0</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>SILK THE SHOCKER It Ain't My Fault 2 (None/Limited)</td>
<td>2062</td>
<td>1724</td>
<td>102/3</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>METHOD MAN Break Ups To Make Ups (Def Jam/RAL/Mercury)</td>
<td>1912</td>
<td>1762</td>
<td>95/2</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>OUTKAST Rosa Parks (LaFace/Arista)</td>
<td>1805</td>
<td>2030</td>
<td>56/1</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TD Eye Baby Baby (Clockwork/Epic)</td>
<td>1592</td>
<td>1588</td>
<td>74/2</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>WILL SMITH Miama (Columbia)</td>
<td>1590</td>
<td>1728</td>
<td>35/0</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>BUSTA RHYMES F/JANET What's It Gonna Be (Elektra/EGG)</td>
<td>1528</td>
<td>795</td>
<td>100/4</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>JF FREEHT SWEAT &amp; R.O.C. Going Home... (So So Def/Columbia)</td>
<td>1453</td>
<td>1748</td>
<td>59/1</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>FAT JOE F/RUG PUNISHER... Be Ya... (Mystic/Big Atlanta)</td>
<td>1434</td>
<td>1462</td>
<td>87/1</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>EMINEM My Name Is (Web/Aftermath/Interscope)</td>
<td>1293</td>
<td>772</td>
<td>45/13</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)</td>
<td>1281</td>
<td>1468</td>
<td>44/0</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>HARLEM WORLD F/MACE &amp; K MILLER Real/Let Chu So/Def/Columbia)</td>
<td>1206</td>
<td>1115</td>
<td>93/6</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>BIG PUNISHER F/MISSIONES Punish Me (Latin)</td>
<td>1145</td>
<td>1291</td>
<td>59/0</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>DJ CLUE FDMX It's On (Rac-A-Fella/Def Jam/Mercury)</td>
<td>1141</td>
<td>913</td>
<td>85/6</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>DMX Ruff Ryders Anthem (Def Jam/Mercury)</td>
<td>1102</td>
<td>1077</td>
<td>32/0</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>TIMBALAND F/JANET-2 Lobster &amp; Scrrimp (BlackGround/Atlantic)</td>
<td>886</td>
<td>704</td>
<td>75/4</td>
<td></td>
</tr>
</tbody>
</table>

LIGTSHS, Camera, MAKEUP — The legendary Teddy Rlemy (i) of Blackstreet (yes, he's pained silver) and Janet take a breath during the video shoot for Blackstreet's upcoming single, "Boyfriend/Girlfriend," which features Janet. Both wear big smiles as they pose with the video's director, Joseph Kahn (c).

**NEW & ACTIVE**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>BC Why-O-Why (Red Ant)</td>
<td>Total Plays: 96, Total Stations: 6, Adds: 1</td>
</tr>
<tr>
<td>BLACKSTREET F/JANET Girlfriend/Girlfriend (Interscope)</td>
<td>Total Plays: 79, Total Stations: 6, Adds: 6</td>
</tr>
<tr>
<td>KIRK FRANKLIN Revolution (Scope/Centric/Interscope)</td>
<td>Total Plays: 79, Total Stations: 5, Adds: 0</td>
</tr>
<tr>
<td>MADONNA Nothing Really Matters ( Warner Bros.)</td>
<td>Total Plays: 65, Total Stations: 5, Adds: 0</td>
</tr>
<tr>
<td>KENNY LATTIMORE If I Lose My Woman (Columbia)</td>
<td>Total Plays: 51, Total Stations: 7, Adds: 0</td>
</tr>
<tr>
<td>OUTKAST Da Art Of Storytelling (LaFace/Arista)</td>
<td>Total Plays: 30, Total Stations: 6, Adds: 5</td>
</tr>
<tr>
<td>TRINA &amp; JAMAHA What's She Come For (Columbia)</td>
<td>Total Plays: 7, Total Stations: 9, Adds: 9</td>
</tr>
</tbody>
</table>

**NEW RELEASES**

**ADDS FEBRUARY 23**

- **BLAQUE**
  - **808 (Columbia)**
  - **KRAYZ BONE**
  - **Thug Mentality (Mo Thugs/Ruthless/Relativity)**

- **98 DEGREES**
  - **The Hardest Thing (Universal)**

- **JESSE POWELL**
  - **You (Silas/MCA)**

**CHR/RHYTHMIC REPORTERS**

Stations and their adds listed alphabetically by market.
In honor of Black History Month, this week's focus is on WDIA-AM/Memphis. If you're going to talk about Urban radio history and heritage, you have to talk about WDIA-AM and the folks who were there to make it happen. But we'll also look at WDIA today, because one of the most fascinating things to me is that WDIA is a music-formatted AM that is still a market leader in ratings and revenues in a day and age when most winning AMs are News/Talk outlets.

Understanding The Legend

To get a clear picture of WDIA's history and contributions, I first spoke with Clear Channel Radio VP/GM Bruce Derms, whose responsibilities include managing four radio stations in the Memphis market: KWAM-AM, WDIA, KJMS-FM & WHRK-FM. When I asked Bruce to make sure I was correct about each station's format, he asked me to recite them back to him. I told him 'HRK was main-stream UC, KJMS was Urban AC and KWAM was Gospel. I said I wasn't quite sure what term they used for WDIA though. 'It's legendary,' Derms replied, and that's what this is all about.

"I'm often asked what category to put "DIA in," Derms explained. "This station is such a unique animal, it is really difficult to categorize in this day of narrowing — it's still broadcasting. Saturdays it's all Blues. Sundays it's all Gospel. We have talk shows on during the week. Monday through Friday from 10am-noon. We have open phone lines from 5-6pm Monday through Friday. It's called the What's on Your Mind Line. Beginning at 6pm, we have what we call our Down Home Special. This is where we play a lot of the musical stuff that is unique to our region of the country, and also Talk. Most people still categorize WDIA as a rhythm & blues station, but that only tells a small part of what we do and why it's so successful!"

Looking Back

Derms gave me some historical facts to start. "As history is told, "DIA was the first radio station to have a format designed exclusively for a black audience. That was back in October 1948. Other stations around the country had some block programming where they allotted two or three hours a week to black music, but WDIA's first was to have a publicly recognized disc jockey on the air, which really speaks to more than just music. That's why we talk about WDIA the way we do, to acknowledge that we existed on the public airwaves."

Bruce Derms

Who was that DJ? "Nat D. Williams is his name. Nat is a historian in his own right as related to WDIA. At the time he came to WDIA, he was a history teacher at Booker T Washington High School here in Memphis. He also hosted a talent show competition on Beale Street, so he was very well known in the community on the educational side and on the entertainment side of things. Bert Ferguson, the first GM of WDIA, thought Williams was best suited to break the color barrier." Ferguson was also part owner of WDIA back in the day, and I'm told by Derms, "He referred to himself as the 'sweet equity partner,' meaning he was the guy who got in here and worked. The money partner was a gentleman by the name of John R. Peper."

On To The 51st Year

"I celebrated my third anniversary here at WDIA back in October, when we also had a 50th anniversary celebration," Derms said. "A lot of the reasoning behind my decision to leave Jacksonville, Flori- da was that I wanted the opportu- nity to lead WDIA in its 51st year. A true treasure is not something that you put on the shelf. Instead, it's something that increases in value and appreciation if it continues to perform well. I'll equate it to a nice antique automobile. You can appreciate it even more when it's still riding down the highway. "WDIA is ranked No. 2 in the market, persons 12+," Derms said. To be exact, WDIA recently increased almost two shares, moving from a 6.6 in summer '98 to an 8.5 in fall '98. Only sister station WHRK (K97) does better, with a 9.3 share in the 12+ demo. Looking in its diary, WDIA is ranked No. 8 in the market with a 5.5, and in 18-49 the station is tied for sixth with a 5.8. In WDIA's target demographic, the station is tied with WHRK for No. 3 in the market with a 7.1. Not bad for a 50-plus-year-old AM that's a 5,500瓦特 plus -yearer! One of these radio stations that everybody in the mid-South grew up listening to. Why? Because the image here is, and was, and is, everywhere.

Derms ended by saying, "WDIA is still a very broad appeal station both in its content and its personalities. All we talk about what a radio station should represent and what it should be. It should enlighten as well as inform, entertain and, in many cases, also inspire. That's what 'DIA does, and that's why it's been so successful.

"I couldn't talk about WDIA and its personalities without mentioning our OM/VP personality Bobby O'Jay, who hosts our Fun Morning Show. He commands strong numbers along with his sidekicks, W. C. Brown and Beverly Johnson. They're on Monday-Friday from 6-10am. People really love them."

From Listener To Programmer

I spoke with O'Jay, who's been with WDIA for 16 years and has been PD of WHRK for 11. Let me back up just a bit. Get this: He's OM for WDIA, WHRK and KJMS and does an on-air -shift WDIA. Now that's what I call busy. I should also mention O'Jay's dedication to his family. This gentleman does his work and his home life on these days I'd like to get him to share his secret for effective time management, because he does it better than anyone I've known in this industry. Anyway, when it comes to history and WDIA, O'Jay knows it and has lived it since his childhood in that nearby Mississippi per- sonality.

"It's kind of unbelievable to realize I grew up listening to WDIA and now I've had, and still have, the chance of programming it and of being on the air for a number of years," O'Jay reflected. "It's really a dream come true. As a kid growing up down in Bayeux, Missis- sippi, I never thought I'd ever be a part of a radio station like this, much less be able to keep an AM station ranked in the top 5 for as long as this one has been.

"It's almost like it's unreal. It's like this is something we don't control, like God threw it out there, and WDIA way back in 1948. It's a ra- dio station that's been a blessing to the people. During all of my years at WDIA, I find myself on the end of the station alive from a community standpoint and an entertain- ment standpoint, the legend that I knew from listening to a child. And when I see the older guys like A. C. Williams and Chuck Scruggs and ask them how they think we're doing, they are ex- tremely proud of how we're run- ning the station.

"Sometimes I'm a little ashamed because of some of the toasts we have to deal with because we're so out there, but Chuck Scruggs has often said to me that this is a dif- ferent day and time, and you have to tackle these kinds of issues in a much different way than they did. He also says that this is what we have to do in order to get people to think in today's society. So, if people like that think we're doing a good job, then we're doing just fine, okay. That's how I measure what we're doing from a heritage and morality standpoint."

I asked O'Jay how he goes about his job as a talent and as PD. "It's easy for me to separate the two," he replied. "When I'm on the air as a talent — a morning man basically following the format — I put that into place. I treat myself as a tal- ent, and I conduct myself, with my social skills, as a talent and as our supervisor. From 6-10am I'm an entertainer, informer and fellow air personality who's having some fun. At 10am I go into my programmer mode, and then I become a super-visor."

WDIA Is Alive And Well

When I asked O'Jay what he would like folks around the coun- try to know about WDIA, he said, "WDIA is a real radio story be- cause of its longevity, its success since 1948, the talent that's been on the station over the years and the presentation and how we do things for the community. I have to say this, because when the in-
THE BEAUTIFUL NEW BALLAD FROM HER PLATINUM PLUS, SELF-TITLED RELEASE

mya

"My First Night With You"

VIDEO NOW PLAYING ON BET BOX #268

IMPACTING FEBRUARY 22 & 23
### URBAN TOP 50
#### FEBRUARY 19, 1999

#### NEW & ACTIVE

<table>
<thead>
<tr>
<th>No.</th>
<th>Name (Label)</th>
<th>Total Plays</th>
<th>1W</th>
<th>2W</th>
<th>3W</th>
<th>4W</th>
<th>5W</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MONICA (Arista)</td>
<td>3607</td>
<td>3508</td>
<td>3209</td>
<td>3074</td>
<td>870</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>TYRESE (RCA)</td>
<td>3591</td>
<td>3861</td>
<td>3873</td>
<td>3397</td>
<td>860</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>LAURYN HILL (Ruffhouse/Columbia)</td>
<td>3505</td>
<td>3287</td>
<td>3060</td>
<td>2812</td>
<td>810</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>WHITNEY HOUSTON (Heartbeat)</td>
<td>3406</td>
<td>3276</td>
<td>3068</td>
<td>2943</td>
<td>800</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>JESSIE POWELL (Silas/MA)</td>
<td>3263</td>
<td>2974</td>
<td>2760</td>
<td>2628</td>
<td>860</td>
<td></td>
</tr>
</tbody>
</table>

#### BREAKERS

<table>
<thead>
<tr>
<th>No.</th>
<th>Name (Label)</th>
<th>Total Plays</th>
<th>1W</th>
<th>2W</th>
<th>3W</th>
<th>4W</th>
<th>5W</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GERALD LEVERT (EastWest/EAG)</td>
<td>3000</td>
<td>2942</td>
<td>2847</td>
<td>2775</td>
<td>810</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>R. KELLY (A Woman's Up (Live))</td>
<td>2984</td>
<td>3168</td>
<td>3594</td>
<td>3594</td>
<td>790</td>
<td></td>
</tr>
</tbody>
</table>

#### MOST ADDED

<table>
<thead>
<tr>
<th>Artist Title (Label)</th>
<th>Total Plays</th>
<th>INCREASE TOTAL STATIONS/Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>CASE Happily Ever After (Def Jam/RAL/Mercury)</td>
<td>1417</td>
<td>847</td>
</tr>
<tr>
<td>Usher (Bedtime/LaFace/Arista)</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>Cool Breeze Watch For The Hook (Organized Noize/A&amp;M)</td>
<td>553</td>
<td></td>
</tr>
<tr>
<td>TLC No Scrubs (LaFace/Arista)</td>
<td>3594</td>
<td></td>
</tr>
<tr>
<td>BUSTA RHymes UNJET What's It Gonna Be (Elektra/EAG)</td>
<td>553</td>
<td></td>
</tr>
<tr>
<td>Cool Breeze Watch For The Hook (Organized Noize/A&amp;M)</td>
<td>553</td>
<td></td>
</tr>
<tr>
<td>R. Kelly (Let's Do It Again) (DreamWorks)</td>
<td>553</td>
<td></td>
</tr>
</tbody>
</table>

#### MOST INCREASED PLAYS

<table>
<thead>
<tr>
<th>Artist Title (Label)</th>
<th>Total Plays</th>
<th>INCREASE TOTAL STATIONS/Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>CASE Happily Ever After (Def Jam/RAL/Mercury)</td>
<td>1417</td>
<td>847</td>
</tr>
<tr>
<td>Usher (Bedtime/LaFace/Arista)</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>Cool Breeze Watch For The Hook (Organized Noize/A&amp;M)</td>
<td>553</td>
<td></td>
</tr>
<tr>
<td>TLC No Scrubs (LaFace/Arista)</td>
<td>3594</td>
<td></td>
</tr>
<tr>
<td>BUSTA RHymes UNJET What's It Gonna Be (Elektra/EAG)</td>
<td>553</td>
<td></td>
</tr>
</tbody>
</table>

#### HOTTEST RECURRANTS

<table>
<thead>
<tr>
<th>Artist Title (Label)</th>
<th>Total Plays</th>
<th>INCREASE TOTAL STATIONS/Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>CASE Happily Ever After (Def Jam/RAL/Mercury)</td>
<td>1417</td>
<td>847</td>
</tr>
<tr>
<td>Usher (Bedtime/LaFace/Arista)</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>Cool Breeze Watch For The Hook (Organized Noize/A&amp;M)</td>
<td>553</td>
<td></td>
</tr>
<tr>
<td>TLC No Scrubs (LaFace/Arista)</td>
<td>3594</td>
<td></td>
</tr>
<tr>
<td>BUSTA RHymes UNJET What's It Gonna Be (Elektra/EAG)</td>
<td>553</td>
<td></td>
</tr>
</tbody>
</table>

### Maximise Visibility

- **Cost effective plastic banners for your station.**
- **We print any logos or designs in up to four spot colors.**
- **Perfect for concerts, public appearances, expos & giveaways.**
- **Packaged on a roll and easy to use.**

**1 800 231 6074**

---

**Breakers:** Songs ranked by Total plays or more for the first time. Breaker awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most increased Plays into the songs with the greatest week-to-week increases in total plays. Weighted chart appears on [R&B Online](http://www.americanradiohistory.com).
The incredible follow-up to the platinum, #1 debut smash "Lately"

The new single and video from

divine

A stunning rendition of the soulful classic

One More Try

written by George Michael

"DIVINE - One of only 6 female groups to reach #1 in the '90s"
- Billboard Magazine

Executive producers: Ruben Rodriguez & Nathan Garvin
Producers: Denzel Foster & Thomas McElroy
Management: Gamma Entertainment
www.redantrecords.com  www.peeps.com

"A must play!" - JAY ALAN, PD/WGCI
"Top 5 phones out of the box!" - FATS, PD/WFXA
"We are already getting heavy phones!" - DAISY DAVIS, MD/WDAS
"Automatic responses!" - LYNN TOLLIVER/WZAK
"There's no doubt that (One More Try) is a solid hit..." - BILLBOARD MAGAZINE
"So warm and satiny smooth!" - ROLLING STONE
**ARTIST BREAKDOWN**

**ARTIST:** ERIC BENET / FAITH EVANS  
**SONG:** "GEORGY PORGY"  
**LABEL:** WARNER BROS.

Georgy Porgy." Eric Benet's latest project featuring Faith Evans, hit Urban's New & Active chart with a total of 640 plays and 61 adds. It was also New & Active with a total of 167 plays and 16 adds on the Urban AC chart (R&R 2/12). The debut single from the forthcoming album, *Day in the Life,* is a remake of Toto's 1979 hit, which featured Cheryl Lynn on the chorus (my thanks to Paul Cobert for that bit of info). With 72 of our 89 mainstream Urban stations and 21 of our 38 adult stations on this one, I'm wondering if we're going to see "Georgy" claim the No. 1 position on both charts simultaneously.

The sophomore project by Benet was largely inspired by his real-life experiences. He co-produced and co-wrote the album with some of the industry's best talents: Wyclef Jean, Ali Shaheed Muhammad, Brian Morgan, James Poyser & Vikter DuPlatz, Demonte' Posey and George Nash Jr. Guest appearances by Evans, Tanya, Roy Ayers and Me'Shell Ndeguecello add spice to an already perfectly seasoned project.

This jazz-influenced song describes the situation where Georgy is da bomb! It seems his mere kiss can (and did) bring females to tears. (Georgy, Georgy, wherefore art thou, Georgy?) Furthermore, the female with whom he's presently involved seems to be obsessed with him. (Obsessed with, in love with, they both feel the same.) Now Georgy finds himself regretting his amorous actions toward homegirl. As he tries to let her down easy, "It's not your situation, I just need contemplation over you," we can tell dude is reaching far and beyond for a way out! He explains further: "It's really not confessin', I'm just a young illusion, can't you see?" (Ugh, the damage has been done, time to set a date.)

I've always loved this song, even though I was 5 years old when it was originally released. Now that I'm older, I can understand its meaning and not just sing along to the familiar nursery rhyme chorus. Twenty years ago, "Georgy Porgy" was a hit. Will there be deja vu in 1999? With the smooth vocals of Eric Benet at the helm, I don't doubt it. Peace.

— Tanya O'Quinn  
Urban Asst. Editor

**IN MY OPINION**

**with Jerold Jackson**

PD — WACR/Tupelo, MS

When was it decided that using the *a** word and the b**** word in songs, bits and show-prep services was acceptable? I was shocked to hear a recent artist's song with a phrase talking about "giving up the a**." We are Urban and Urban AC stations, and we still have the role of being the backbone of the community! Would you allow these words to be used by your child? In a meeting with a co-worker? In church? I think not! I program a station in the buckle of the Bible Belt. We have to set some higher standards for Urban radio. Don't do it for the kids, do it for yourself.

**ADDvANCE NOTICE**

*Giving you fair warning. These are the singles that are going for adds on Monday (2/22) and Tuesday (2/23).*

- FOXY BROWN My Life (Violator/RLA/Def Jam/Mercury)
- GHETTO MAFIA On Da Grind (Rap Artist/Fully Loaded)
- MYA My First Night With You (University/Interscope)
- NICOLE Eyes Better Not Wander (Gold Mind/EastWest/EGG)
- TOTAL Sittin' At Home (Bad Boy/Arista)

---

**ProSet™ PORTABLE DISPLAYS**

- **HIGH-IMPACT GRAPHICS**
- **DURABLE CONSTRUCTION**
- **MAXIMUM PORTABILITY**
- **10-MINUTE SET-UP**

"We use it for live broadcasts, as a selling tool... we use it regularly!" — MICHAEL BRANDON, WTPA/Harrisburg

**BROADCAST PRODUCTS INCORPORATED**

P.O. BOX 2500  
ELKHART, IN 46515 • USA  
(219) 293-4700  
1-800-433-8460
<table>
<thead>
<tr>
<th>No.</th>
<th>Plays</th>
<th>Playtime</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>52</td>
<td>47</td>
</tr>
<tr>
<td>2</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>3</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>4</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>5</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>6</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>7</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>8</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>9</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>10</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>11</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>12</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>13</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>14</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>15</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>16</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>17</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>18</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>19</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>20</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>21</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>22</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>23</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>24</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>25</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>26</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>27</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>28</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>29</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>30</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>31</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>32</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>33</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>34</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>35</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>36</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>37</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>38</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>39</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>40</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>41</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>42</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>43</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>44</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>45</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>46</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>47</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>48</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>49</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>50</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>51</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>52</td>
<td>59</td>
<td>59</td>
</tr>
</tbody>
</table>

**Notes:**
- Plays column lists the number of times a song was played.
- Playtime column lists the duration of each play in minutes.

**Songs:**
- LAURYN HILL
- BRANDY
- KEITH SWEAT
- SILK
- ROOTS
- ERYKAH
- DRU
- EVANS
- JNI
- THE N
- BADUN
- ROBIN
- LAURYN
- TYRESE
- MARIAN CAREY
- TOTAL
- FAT JOE
- SHAQ
- BADUN
- REDMAN

**Contact Information:**
- (972) 263-991
- (816) 763-2040
- KPRS/Kansas City
- 3W/Chicago

**Website:**
- www.americanradiohistory.com
**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist / Title</th>
<th>Label</th>
<th>Total Plays</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Aretha Franklin</td>
<td>In The Morning</td>
<td>150</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>Kristine</td>
<td>I Need A Little Tenderness</td>
<td>111</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>Faith Evans</td>
<td>All Night Long</td>
<td>105</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>K-Ci &amp; Jojo</td>
<td>Life</td>
<td>104</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>Glenn Jones</td>
<td>Baby Come Home</td>
<td>95</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>Neville Brothers</td>
<td>Little Piece Of Heaven</td>
<td>93</td>
<td>9</td>
</tr>
</tbody>
</table>

**YOUTH EDITION**

<table>
<thead>
<tr>
<th>Artist / Title</th>
<th>Total Plays</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anything is Possible (IMI)</td>
<td>92</td>
<td>7</td>
</tr>
<tr>
<td>R. Kelly</td>
<td>Home Alone (Jive)</td>
<td>92</td>
</tr>
<tr>
<td>Dionne Warwick</td>
<td>Reach Out For Me (River North)</td>
<td>77</td>
</tr>
<tr>
<td>TLC</td>
<td>No Scrubs</td>
<td>77</td>
</tr>
</tbody>
</table>

**Hot Recurrants**

- **Aretha Franklin**
- **Kristine**
- **Faith Evans**
- **K-Ci & Jojo**
- **Glenn Jones**
- **Neville Brothers**

**Most Added**

- **Glen Jones**
- **Kenny Lattimore**
- **Eric Benet**
- **Quincy Jones**
- **Eric Benet**
- **Luther Vandross**
- **Divine**

**Most Increased Plays**

- **Temptations**
- **Temptations**
- **Kerry King**
- **Luther Vandross**
- **Always**
- **Luther Vandross**

**R&R Annual Subscription Package**

Delivers the most for your money!

**Subscribe and Save Over $190.00!**

- **51 weeks of R&R ($330.00 value)**
- **2 semi-annual R&R Directories ($150.00 value)**

$299.00 (U.S. Only)

**Breakers**

No Songs Qualified For Breaker Status This Week
Millennium Managers And Programming Evergreens

Things to do today as you prepare for tomorrow

I’m not sure whether consolidation in both the radio and record industries or the impending millennium is to blame, but there sure is a lot of change going on in the world.

Whether on our jobs or in our personal lives, it seems everything we do and the way we do it is undergoing massive change. You’re on your own as far as figuring out your personal life (they, it isn’t E. Lazrak), but I have uncovered some sage advice on preparing yourself for future leadership, and as well as some tips to keep you from getting lost as you go about your day-to-day business, so you’ll actually have a future to prepare for.

The Millennium Manager

While consolidation most likely has more to do with your changing job than does the millennium, the fact is you’ll need new skills to help guide the radio ship through the time and space vortex. The Audience Development Group’s Brian Wright notes, “As we approach the year 2000, we’re seeing the advent of the Millennium Manager — a new breed of leader who has adapted and embraced consolidation and increased success.” Wright went on to offer his thoughts on some of the traits the Millennium Manager will demonstrate.

1. They loathe the titles and trappings of terminal professionalism. Achieving goals and motivating the team are more important than the corner office. It’s the win that counts.

2. They live by the saying “Who dates wins” and are willing to be outrageous and courageous in the pursuit of success. They fly in the face of convention and conformity in pursuit of their goals.

3. They know bigger isn’t always better and don’t confuse market share with profitability and shareholder benefit.

4. Being “big picture” people, they focus their energies on things strategic and don’t allow themselves to become bogged down in individual tactics. After all, tactics are carried out by their team.

5. As they reach the peak of their ratings and revenue success, they look for things to do even better. In other words, they attack themselves.

6. When looking for people to join their team, they hire for attitude and potential and then train for skills. They know you can improve skills but rarely can you improve attitude.

7. Millennium Managers create and think in terms of a lean organization. When you limit yourself to only the best, it’s difficult to mask poor performance. They realize that in consolidated radio there are only two kinds of people, the quick and the dead. As corporations become lean and ponderous, Millennium Managers keep their organizations focused and agile.

8. They plan and craft their programming to have a clear, simple competitive advantage. If you don’t have one, get out of the way.

9. They realize a top priority is to engage and challenge the mind of every single employee. They organize their schedule in order to spend more time with people than with computers and budgets.

10. In an era of downsizing, they know it is still people who make things happen, and they take time to show people what they’re worth. They understand it is a tragedy of our times that the industry has learned to love systems and only use people. Instead, they love their people and use their systems.

11. They aren’t timid about trying new things in the pursuit of success. They make mistakes, own their mistakes, share their mistakes, learn from their mistakes — and move on. They give the same benediction to their team.

12. They know the Lone Ranger is dead. Success is rarely ever one person’s venue, and success is never irreversible. They know collaboration and teamwork are more than words, they are the avenue of success.

13. Millennium Managers play to win, they don’t play to lose. They are obsessed with gaining market share, revenue share and return. They can recite, and take to heart, the commencement speech Winston Churchill made shortly after World War II: “Never, never, never, never quit.”

Finally, Wright has some thoughts on change in general. People, on the whole, really hate change, but Wright advises, “There are times when we miss some parts of the past, but we can never move the clock backward, so choose to look forward. Your goals and objectives are winnable if you’re willing to approach the millennium with a fresh outlook. It’s time to quit thinking about technological modifications to the way we’ve done everything for years and start remanufacturing for the future. Don’t live in concern for the future, embrace it.”

A Great Program Director...

I was chatting with KQFC & KZEN/Boise OM Rich Summers the other day, and he mentioned that he was retyping a yellowing, dogeared piece he had pinned on his bulletin board a few years ago. He read me some of it, and I asked him to send it to me so I could pass it on to you. Turns out, this was the original put out by Minneapolis-based The Radio Consultants. (Note: The original text has the line “A Great Program Director...” before every phrase.)

A Great Program Director understands that radio is a ratings-driven business and delivers winning numbers to the sales department... is an advocate for target listeners; a champion for PI listener wants and needs... puts research to work to stay in touch with his/her target... understands the incredible powers of imagination, knowledge, creativity, attitude and focus. “The play’s the thing!” So said Shakespeare, and a Great Program Director knows that great radio is great theatre.

A Great Program Director is a leader, a coach, a director and a businessperson... values people skills and is devoted to being a good and fair person with a reputation for creating a stimulating, positive and challenging environment for creative individuals... knows building a great radio station is a marathon with no finish line; the price of success is always more competition... is decisive, a strategist, an excellent listener, a person who hears ideal radio playing in his/her head and strives to put that station on the air every set, every quarter-hour, every day.

A Great Program Director is a competent fiduciary and accepts responsibility for diligent planning and prudent allocation and care of the company’s most precious resources: talent, time and cash... demands, and works to sustain, a no-surprises environment, keeping the GM and GSM aware of what is happening in the air, in the programming department and in the marketplace understands that every programmer has the same 60 minutes to program each hour and uses every minute to full advantage in the battle for the listener’s time, mind, loyalty and recall... keeps his/her station fresh, compelling, entertaining, informative, topical, local, relatable, memorable and “on strategy” every hour of every day, knowing where his/her time goes.

The single most important activity in the entire radio station (where every hope, wish, plan, promise, strategy and tactic comes into sharp focus) happens in a room where performers talk to themselves and push buttons.

A Great Program Director focuses his/her efforts on results rather than on his/her work... builds on strengths: his/her own and the strengths of his/her superiors, colleagues and subordinates... underprograms his/her radio station,... always knowing that he/she keeps off the air is often of more strategic value than what is put on... constantly asking and growing... takes the lead in shaping developments and concepts in his/her format and has developed a network of gifted minds, a speed-dial of world-class thinkers.

A Great Program Director ensures that the most effective, best-written, best-produced, most engaging and entertaining element on his/her air is the latest station promotion involving a client... protects the license, because without it there is nowhere to go. They listen to what their listeners want to listen to... knows there is never an excuse for bad manners and uncoordinated or ineffective way to deal with vendors, record people and others who are paid to get his/her attention is to let them do their jobs (always aware that someday these folks may be a value to the radio station).

A Great Program Director realizes that jingles, promotions, contests, promos, sweepers and station advertising are first tools to get and keep the staff excited and enthusiastic and second tools to accomplish the station’s audience goals... welcome(s) objective outside opinions and counsel because he/she is always open to new ideas he/she never underestimates the competition... genuinely enjoys what he/she is doing, has fun doing it and customarily wins as a result.

A Great Program Director is enthusiastic about sharing what he/she knows and is committed to a lifetime of learning, reading, observing, possessing boundless curiosity and an almost childlike contagious exuberance. He/She dares to be naive... stays impassioned about creating, reinventing and staging great radio every day.
Trophies Given To Gill, Hill And Yearwood

Nashville Music Awards also provide a forum for male’s Country radio views

Vince Gill, Trisha Yearwood and Faith Hill were the big country winners at the fifth annual Nashville Music Awards, held last week at the Tennessee Performing Arts Center.

Gill became a four-time Male Vocalist winner in the award competition, which covers all styles of recorded country music by newly released artists. Yearwood was named Female Vocalist, while Hill received Country Album of the Year honors. When Vince went three,ject. "Faith: "This Kiss," recorded by Hill, brought a Song of the Year award for songwriter Robin Lenz, Annie Roboff and Beth Nielsen Chapman. Hill's video for "This Kiss" also brought a Video of the Year award for director Stephen Goldsmith.

Presented by Nashville's Leadership Music, the awards show featured performances by Gill, Mati-nia McBride, Blackhawk and Ran-dy Scruggs, along with nocoopcy performances by Sixpence None The Richer and the Scrimm-King Strings. President Kitty Moon accepted this year's Bridge Award for her work as a liaison between the music industry and the greater Nashville business community. The Heritage Award went to Johnny Cash, who was at home in Jamaica.

Also at the show, Ricks, who had been moved from MCA's country division to the label's pop operation, won Group/ Duo of the Year honors and a Pop Album award for Trampoline. Lead vocalist Raul Malo, who has previously been hospitalized due to the act's lack of airplay at Country radio, used his acceptance speech to take yet another jab at the format. "We're really likey to thank Country radio," Malo said, "for giving me a break-in audience. Then he added, "I promised I wouldn't piss anybody off but those guys... and I don't think I did." Here's a partial list of other Nashville Music Award winners:

• Songwriter/Composer: Beth Nielsen Chapman
• Producer: Steve Earle and Ray Kennedy
• Audio Engineer: Justin Niebank
• Bluegrass/Old-Time Music Album: Ricky Skaggs & Kentucky Thunder, Bluegrass Rules (Rounder/Skaggs Family)
• Blues Album: Delbert McClin-ton, One of the Fortune Few (Rising Tide)
• Folk Album: Nanci Griffith, Other Voices Too (Elektra)
• Independent Em-blem: Emmy- los Harris, Spinoff (Emmy-
• Jazz: "We Are The Bong Bong & The Flecktones, Left of Cool (Warner Bros.)
• Reissue Recording: The Com-plete Hank Williams, Vol. 2 (Mercury)
• Album Artwork: The Com-plete Hank Williams, Williams (Mercury), Jim Kemp and Virginia Team, art director
• Music Club: The Bluebird Cafe
• Concert Venue: Ryman Auditor-

Country Flashback

1 YEAR AGO
• No. 1: "I Know I Said It" - Anita Cochran & Steve Wariner

5 YEARS AGO
• No. 1: "I Just Wanted You To Know" - Mark Chesnutt

10 YEARS AGO
• No. 1: "Don't You Ever Get Tired of Looking Into My Eyes" - Travis Tritt

15 YEARS AGO
• No. 1: "Roll On (Eighteen Wheeler)" - Alabama (sabbatical)

20 YEARS AGO
• No. 1: "Every Which Way But Loose" - Eddie Rabbit
• No. 1: "World Of Make Believe" - Bill Anderson

Now Batting For The Pedestals—After months of fielding questions regarding his future in professional sports, Garth Brooks announced last week that he'll report to the San Diego Padres' spring training camp Tuesday (2/23) in Peoria, AZ. Participating as a non-roster player, he'll donate his Padres salary to his recently established Bankroll Foundation for children.

Brooks says, "I'm living out my dream and helping children at the same time. The main goal is "not to embarrass Major League Baseball." Needless to say, Brooks is not abandoning his music career, however, the timing of spring training means that he won't be attending Wednesday's Grammy Awards show in Los Angeles, where he's nominated for three awards this year.

Rather appropriately, Brooks will be wearing Padres' jersey number 77 (in recognition, obviously, of his album Seven's)

A Light On The Curb—The most popular celebrity at last week's TV taping of Curb Records: The Celebration was Debby Boone, who recorded "You Light Up My Life" for the label in 1977. The evening marked the first time Boone had met LeAnn Rimes, who had a hit with a re-make of the song. Label owner Mike Curb noted that Boone was 21 when she had the hit and that her parents were reluctant for her to record the song. Rimes noted, "It's funny, her starting so young and me start-
COUNTRY RADIO SEMINAR

The business of RADIO
The science of PROGRAMMING
The art of MAKING IT COUNTRY

CRS 30
March 10-13, 1999

REGISTER TODAY!
www.crb.org or call 615-327-4487
COUNTRY TOP 50
FEBRUARY 19, 1999

<table>
<thead>
<tr>
<th>SPT</th>
<th>2N</th>
<th>2W</th>
<th>LH</th>
<th>TH</th>
<th>ARTIST TITLE (LABEL(S)</th>
<th>TOTAL SYNDICATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>MARK CHESNUTT</td>
<td>I Don’t Want To Miss... (MCA) 186/0</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>DIAMOND RIO</td>
<td>Unbelievable (Arista) 186/0</td>
</tr>
<tr>
<td>3</td>
<td>8</td>
<td>8</td>
<td>1</td>
<td>3</td>
<td>SARA EVANS</td>
<td>No Place That Far (RCA) 186/0</td>
</tr>
<tr>
<td>4</td>
<td>10</td>
<td>3</td>
<td>2</td>
<td>4</td>
<td>DIXIE CHICKS</td>
<td>You Were Mine (Monument) 187/0</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>Hold On To Me (Atlantic) 161/0</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>6</td>
<td>TIM McGRAW</td>
<td>For A Little While (Curb) 178/0</td>
</tr>
<tr>
<td>7</td>
<td>12</td>
<td>1</td>
<td>5</td>
<td>7</td>
<td>BILLY RAY CYRUS</td>
<td>Busy Man (Mercury) 185/1</td>
</tr>
<tr>
<td>8</td>
<td>11</td>
<td>10</td>
<td>5</td>
<td>8</td>
<td>TRISHA YEARWOOD</td>
<td>Power Of A Woman (MCA) 184/0</td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>7</td>
<td>6</td>
<td>9</td>
<td>RECA MCENTRE</td>
<td>Wrong Night (MCA) 167/0</td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td>12</td>
<td>6</td>
<td>10</td>
<td>SHANIA TWAIN</td>
<td>That Don’t Impress Me Much (Mercury) 179/1</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>12</td>
<td>6</td>
<td>11</td>
<td>GEORGE STRAIT</td>
<td>Meanwhile (RCA) 186/0</td>
</tr>
<tr>
<td>12</td>
<td>19</td>
<td>15</td>
<td>7</td>
<td>12</td>
<td>KENNY CHESNEY</td>
<td>How Forever Feels (BNA) 184/1</td>
</tr>
<tr>
<td>13</td>
<td>22</td>
<td>17</td>
<td>8</td>
<td>13</td>
<td>BROOKS &amp; DUNN</td>
<td>I Can’t Get Over You (Arista) 186/1</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>14</td>
<td>8</td>
<td>14</td>
<td>WILKINSONS</td>
<td>Fly (The Angel Song) (Giant) 182/1</td>
</tr>
<tr>
<td>15</td>
<td>16</td>
<td>15</td>
<td>9</td>
<td>15</td>
<td>ALABAMA</td>
<td>Keepin’ It Country (Curb) 181/0</td>
</tr>
<tr>
<td>16</td>
<td>22</td>
<td>18</td>
<td>10</td>
<td>16</td>
<td>LEE ANN WOMACK</td>
<td>I’ll Think Of A Reason Later (MCA) 162/3</td>
</tr>
<tr>
<td>17</td>
<td>19</td>
<td>16</td>
<td>10</td>
<td>17</td>
<td>KILNETS</td>
<td>Somebody’s Out There Watching (Epic) 177/3</td>
</tr>
<tr>
<td>18</td>
<td>25</td>
<td>20</td>
<td>11</td>
<td>18</td>
<td>CHAD BROOKYD</td>
<td>Ordinary Life (Warner Bros.) 169/5</td>
</tr>
<tr>
<td>19</td>
<td>23</td>
<td>21</td>
<td>11</td>
<td>19</td>
<td>FAITH HILL</td>
<td>Love Ain’t Like That (Warner Bros.) 176/3</td>
</tr>
<tr>
<td>20</td>
<td>26</td>
<td>21</td>
<td>11</td>
<td>20</td>
<td>MARK WILLS</td>
<td>Wish You Were Here (Mercury) 179/8</td>
</tr>
<tr>
<td>21</td>
<td>43</td>
<td>32</td>
<td>12</td>
<td>21</td>
<td>ALAN JACKSON</td>
<td>Gone Crazy (Arista) 175/5</td>
</tr>
<tr>
<td>22</td>
<td>29</td>
<td>22</td>
<td>12</td>
<td>22</td>
<td>SAWYER BROWN</td>
<td>Drive Me Wild (Curb) 169/7</td>
</tr>
<tr>
<td>23</td>
<td>32</td>
<td>25</td>
<td>12</td>
<td>23</td>
<td>TY HERNDON</td>
<td>Hands Of A Working Man (Epic) 161/9</td>
</tr>
<tr>
<td>24</td>
<td>32</td>
<td>25</td>
<td>12</td>
<td>24</td>
<td>COLLIN RAYE</td>
<td>Anyone Else (Epic) 160/10</td>
</tr>
<tr>
<td>25</td>
<td>35</td>
<td>27</td>
<td>13</td>
<td>25</td>
<td>FATTY LOVELESS</td>
<td>Can’t Get Enough (Epic) 158/5</td>
</tr>
<tr>
<td>26</td>
<td>39</td>
<td>28</td>
<td>13</td>
<td>26</td>
<td>TRACY BYRD</td>
<td>When Mama Ain’t Happy (MCA) 129/2</td>
</tr>
<tr>
<td>27</td>
<td>39</td>
<td>28</td>
<td>13</td>
<td>27</td>
<td>ANDY GRiggs</td>
<td>You Won’t Ever Be Lonely (RCA) 146/5</td>
</tr>
<tr>
<td>28</td>
<td>48</td>
<td>30</td>
<td>14</td>
<td>28</td>
<td>AARON TIPPIN</td>
<td>I’m Leaving (Lyring Street) 144/18</td>
</tr>
<tr>
<td>29</td>
<td>40</td>
<td>31</td>
<td>14</td>
<td>29</td>
<td>VINCE GILL</td>
<td>Don’t Come Crying To Me (MCA) 128/4</td>
</tr>
<tr>
<td>30</td>
<td>40</td>
<td>31</td>
<td>14</td>
<td>30</td>
<td>TERRY CLARK</td>
<td>Everyday I Cry (MCA) 143/18</td>
</tr>
<tr>
<td>31</td>
<td>41</td>
<td>32</td>
<td>14</td>
<td>31</td>
<td>CLINT BLACK</td>
<td>You Don’t Need Me Now (RCA) 123/11</td>
</tr>
<tr>
<td>32</td>
<td>35</td>
<td>25</td>
<td>15</td>
<td>32</td>
<td>TRAVIS TRITT</td>
<td>No More Lookin Over At Me... (Warner Bros.) 97/4</td>
</tr>
<tr>
<td>33</td>
<td>41</td>
<td>37</td>
<td>15</td>
<td>33</td>
<td>DEANA CARTER</td>
<td>You Still Shake Me (Capitol) 98/5</td>
</tr>
</tbody>
</table>

**BREAKER**

<table>
<thead>
<tr>
<th>SPT</th>
<th>2N</th>
<th>2W</th>
<th>LH</th>
<th>TH</th>
<th>ARTIST TITLE (LABEL(S)</th>
<th>TOTAL SYNDICATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>10</td>
<td>41</td>
<td>15</td>
<td>10</td>
<td>WARREN BROTHERS</td>
<td>Better Man (BNA) 185/9</td>
</tr>
<tr>
<td>2</td>
<td>11</td>
<td>41</td>
<td>15</td>
<td>11</td>
<td>LILA MCCAUN</td>
<td>With You (Asylum/EG) 111/14</td>
</tr>
<tr>
<td>3</td>
<td>12</td>
<td>42</td>
<td>15</td>
<td>12</td>
<td>BLACKHAWK</td>
<td>Your Own Little Corner Of... (Arista) 92/17</td>
</tr>
<tr>
<td>4</td>
<td>45</td>
<td>44</td>
<td>15</td>
<td>13</td>
<td>CLAUDIA CHURCH</td>
<td>What’s The Matter With You... (Reprise) 77/4</td>
</tr>
<tr>
<td>5</td>
<td>44</td>
<td>42</td>
<td>15</td>
<td>14</td>
<td>SHANE MCANALLY</td>
<td>Say Anything (MCG-Curb) 78/5</td>
</tr>
<tr>
<td>6</td>
<td>45</td>
<td>40</td>
<td>16</td>
<td>15</td>
<td>MONTGOMERY GENTRY</td>
<td>Hillbilly Shoes (Columbia) 84/37</td>
</tr>
<tr>
<td>7</td>
<td>42</td>
<td>44</td>
<td>15</td>
<td>16</td>
<td>JESSICA ANDREWS</td>
<td>I Will Be There For You (DreamWorks) 75/11</td>
</tr>
<tr>
<td>8</td>
<td>46</td>
<td>42</td>
<td>16</td>
<td>17</td>
<td>NEAL MCCAULAY</td>
<td>(Atlantic) 82/16</td>
</tr>
<tr>
<td>9</td>
<td>47</td>
<td>45</td>
<td>16</td>
<td>18</td>
<td>SUSAN ASTON</td>
<td>Faith Of The Heart (Capitol) 68/5</td>
</tr>
<tr>
<td>10</td>
<td>46</td>
<td>47</td>
<td>16</td>
<td>19</td>
<td>TOBY KEITH</td>
<td>If A Man Answers (Mercury) 73/26</td>
</tr>
<tr>
<td>11</td>
<td>48</td>
<td>46</td>
<td>16</td>
<td>20</td>
<td>LONESTAR</td>
<td>Saturday Night Thing (BNA) 49/6</td>
</tr>
<tr>
<td>12</td>
<td>47</td>
<td>45</td>
<td>16</td>
<td>21</td>
<td>SONS OF THE DESERT</td>
<td>What About You (Epic) 59/20</td>
</tr>
<tr>
<td>13</td>
<td>49</td>
<td>44</td>
<td>16</td>
<td>22</td>
<td>STEVE WARNER</td>
<td>Two Teardrops (Capitol) 31/23</td>
</tr>
<tr>
<td>14</td>
<td>50</td>
<td>43</td>
<td>16</td>
<td>23</td>
<td>GIL GRAND</td>
<td>Let’s Start Livin’ (Monument) 31/4</td>
</tr>
<tr>
<td>15</td>
<td>51</td>
<td>42</td>
<td>16</td>
<td>24</td>
<td>CLAY WALKER</td>
<td>She’s Always Right (Giant) 29/22</td>
</tr>
<tr>
<td>16</td>
<td>52</td>
<td>41</td>
<td>16</td>
<td>25</td>
<td>JAMES PROSSER</td>
<td>Life Goes On (Warner Bros.) 24/7</td>
</tr>
<tr>
<td>17</td>
<td>53</td>
<td>40</td>
<td>16</td>
<td>26</td>
<td>LISA BROOK</td>
<td>Ain’t Enough Roses (Columbia) 27/1</td>
</tr>
</tbody>
</table>

This chart reflects airplay from February 8-14. Songs ranked by total points. Highlighted songs indicate Breaker.

187 Country reporters. 176 current playlists. Songs that are down in points for three consecutive weeks and below no. 1 are moved to recued, © 1999, R&R Inc.
The New Album Gallery

In Stores: February 23, 1999

Tracy Byrd

Keepers – Greatest Hits (MCA)

Tracy Byrd is one of the most popular and commercially successful country music stars of the past two decades. His latest release, "Keepers – Greatest Hits," is a compilation of his most popular songs, spanning 15 years of his music career. It includes hits like "You Don't Even Know Me," "Rainin' Down," and "Back When."

Sammy Kershaw & Lorrie Morgan "Make Not Right"

Mercury/BNA

Sammy Kershaw and Lorrie Morgan have released their second duet album, "Make Not Right," which includes hit songs like "Poor Boy," "Back Door Man," and "Blue Monday." This album is a follow-up to their successful 1994 duet "What I Should Have Said."

Allison Moorer "Pardon Me"

MCA

Allison Moorer, a singer-songwriter from Alabama, released her latest album, "Pardon Me," which features a mix of country, folk, and rock influences. The album includes hit singles like "The Last of Us," "Pardon Me," and "I'm Gonna Be a Country Girl When I Get Home."

Montgomery Gentry "Hillbilly Shoes"

Columbia

Montgomery Gentry, a country music duo from Alabama, released their third studio album, "Hillbilly Shoes," which includes hit songs like "Something to Be Proud Of," "Ike & Tina," and "One Man Band." The album features countrified renditions of classic hits.

Mark Nesler "Baby Ain't Rockin' Me Right"

Asylum/EEG

Mark Nesler is a rising country music star known for his powerful vocals and soulful style. His latest album, "Baby Ain't Rockin' Me Right," features hit singles like "Ain't Nothin' Gonna Stop That Train," "Let's Go Down," and "I'm Falling Apart."

Steve Wariner "Two Teardrops"

Capitol

Steve Wariner, known for his hit singles like "Teardrops," "Two Teardrops," and "I'll Always Love You," released his latest album, "Two Teardrops," which includes a mix of country and pop influences.

SUSAN ASHTON "Faith of the Heart" (Capitol)

SUSAN ASHTON'S LATEST SINGLES "FATHER'S DAY" AND "FAITH OF THE HEART" ARE THE TYPES OF SONGS THAT REFRESH MY FAITH. GREAT SONGS WILL ALWAYS COME OUR WAY IN LIFE. ASHTON CAPIRED THE SPIRIT OF THIS INCREDIBLY INSPIRED SONG PERFECTLY. SHE HAS THAT RARE ABILITY TO SING TO THE LISTENER, RATHER THAN AT THEM. HER TALENT IS EXPRESSED IN A BIG WAY ON THIS DAVE WARREN SONG THAT SEEMS TO HAVE BEEN WRITTEN WITH ASHTON'S TALENTS IN MIND.

COUNTRY RADIO'S HOTTEST NEW STAR

"There hasn't been anything like her... until now. Lila's the next big thing for country radio."

Jaye Albright

President / Country, McVay Media

Monday through Friday, Seven to Midnight, Call for a demo CD today at 1-800-425-9082 Or see us at The Renaissance during CRS, www.zipradio.com, www.intothe90s.com
**NEW & ACTIVE**

**SHEDAISY** Little Good-byes (Lyric Street)
Total Stations: 25, Total Points: 591, Total Adds: 14, Including: KJUG 10, KWNR 5, WDEX 5, WWXR 5, WWGR 5, WCMS 4, Kikk 2, WJSY 2
Plays Include: KSOP 15 (15), KEey 14 (2), WIBW 14 (11), WQDQ 14 (1), KXKT 9 (5), KBUL 7 (2), WDOB 6 (6), KXAT 4 (4)

**KEITH HARLING** There Goes the Neighborhood (MCA)
Total Stations: 24, Total Points: 530, Total Adds: 3, Including: WUSY 8, KHAY 6, WRKZ 5, WTCR 5, KJY 4, WSGC 3, WWZK 2
Plays Include: WWJO 14 (9), KSOP 11 (10), KNUE 8 (8), WOVK 8 (8), WRSO 8 (8), KGNC 7 (5), WMSI 7 (7), WOW 6 (6), KVOO 5 (5), WDEN 5 (5), WIBW 5 (4), WYWD 5 (5)

**CHARLIE ROBISON** Barlight (Lucky Dog)
Total Stations: 9, Total Points: 479, Total Adds: 3, Including: WCTO 6, KTM 6, KIKK 2, WGTY 2
Plays Include: KEEY 15 (2), WTCM 8 (5)

**BRAD PAISLEY** Who Needs Pictures (Arista)
Total Stations: 12, Total Points: 382, Total Adds: 6, Including: KKKC 13, WNOE 9, WCTR 5, KIKK 2
Plays Include: KEEY 15 (2), WTCM 8 (5)

**KERSHAW & MORGAN** Maybe Not ... (BNA/Mercury)
Total Stations: 28, Total Points: 149, Total Adds: 27, Including: KLLL 10, KSOP 7, WAXX 6, KHAY 5, KKKC 5, WTCR 5, KTTS 1

**SOUTH SIXTY FIVE** No Easy Goodbye (Atlantic)
Total Stations: 10, Total Points: 76, Total Adds: 6, Including: KBUL 5, KSKS 5, WDEN 5, KIKK 2, KTTS 1

**JULIE REEVES** It's About Time (Virgin)
Total Stations: 6, Total Points: 40, Total Adds: 5, Including: KIKK 2, KTTS 1
Plays Include: WTCR 6 (6)

**SOUTH SIXTY FIVE** No Easy Goodbye (Atlantic)
Total Stations: 10, Total Points: 76, Total Adds: 6, Including: KBUL 5, KSKS 5, WDEN 5, KIKK 2, KTTS 1

**JULIE REEVES** It's About Time (Virgin)
Total Stations: 6, Total Points: 40, Total Adds: 5, Including: KIKK 2, KTTS 1
Plays Include: WTCR 6 (6)

**SOUTHERN LINES** Send A Letter (EMI)
Total Stations: 20, Total Points: 216, Total Adds: 16, Including: KBUL 5, WBZ 3, WWXD 3, KIKK 2
Plays Include: KEEY 15 (2), WTCM 8 (5)

**KERSHAW & MORGAN** Maybe Not ... (BNA/Mercury)
Total Stations: 28, Total Points: 149, Total Adds: 27, Including: KLLL 10, KSOP 7, WAXX 6, KHAY 5, KKKC 5, WTCR 5, KTTS 1

**SOUTH SIXTY FIVE** No Easy Goodbye (Atlantic)
Total Stations: 10, Total Points: 76, Total Adds: 6, Including: KBUL 5, KSKS 5, WDEN 5, KIKK 2, KTTS 1

**JULIE REEVES** It's About Time (Virgin)
Total Stations: 6, Total Points: 40, Total Adds: 5, Including: KIKK 2, KTTS 1
Plays Include: WTCR 6 (6)

**Songs Ranked By Total Points**

---

**NATIONAL RADIO FORMATS**

**ABC RADIO NETWORKS**

**Coast-To-Coast**

Mark Edwards * (972) 991-9200

**Largest D. Michigan: John Michael Montgomery**

**Hottest:**

JOHN MICHAEL MONTGOMERY

MARK CHESNUTT

DIKE CHICKS


**Add:**

TOBY KEITH

CLAY WALKER

STEVE WARINER


**2nd Largest D. Michigan: Gary Sinise**

**Hottest:**

TOM HADDON

SARA EVANS

DIKE CHICKS


**Add:**

BILLY RAY CYRUS

JERRY BRUCKHEIMER


**3rd Largest D. Michigan: Steve Wunderlich**

**Hottest:**

MARK CHESNUTT

DIKE CHICKS


**Add:**

STEVE WARINER


---

**Real Country**

Dave Nicholson * (602) 966-6236

**Largest D. Nebraska: Arnie Nutter**

**Hottest:**

SARA EVANS

DIKE CHICKS


**Add:**

BILLY RAY CYRUS

BROOKS & DUNN


**2nd Largest D. Nebraska: Arnie Nutter**

**Hottest:**

MARK CHESNUTT

DIKE CHICKS


**Add:**

STEVE WARINER


---

**ALTERNATIVE PROGRAMMING**

**Steve Knoll** * (800) 231-2818

**Largest D. Michigan: John Michael Montgomery**

**Hottest:**

KENNY CHESNEY

SARA EVANS


**Add:**

STEVE WARINER


---

**BROADCAST PROGRAMMING**

**Walter Powers** * (800) 426-9082

**Largest D. Michigan: John Michael Montgomery**

**Hottest:**

TOM NEGRON

DIKE CHICKS


**Add:**

MARC MCGARRITY


---

**Super Country/Pure Country**

**Ken Moultrie**

**Largest D. Michigan: John Michael Montgomery**

**Hottest:**

MARK CHESNUTT

DIKE CHICKS


**Add:**

JO DEE MESSINA

MARK CHESNUTT


---

**Mainstream Country**

**Ken Moultrie**

**Largest D. Michigan: John Michael Montgomery**

**Hottest:**

TOM NEGRON

DIKE CHICKS


**Add:**

JO DEE MESSINA

MARK CHESNUTT


---

**Country Music Television**

**Charlie Cooke** * (805) 294-9000

**Largest D. Michigan: John Michael Montgomery**

**Hottest:**

MARK MCGARRITY

DIKE CHICKS


**Add:**

JO DEE MESSINA

MARK CHESNUTT


---

**Walters Media Group**

**Largest D. Michigan: John Michael Montgomery**

**Hottest:**

DIKE CHICKS


**Add:**

MARK CHESNUTT


---

**REAL RADIO**

**Largest D. Michigan: John Michael Montgomery**

**Hottest:**

DIKE CHICKS


**Add:**

MARK CHESNUTT


---

**SARA EVANS**

**Largest D. Michigan: John Michael Montgomery**

**Hottest:**

DIKE CHICKS


**Add:**

MARK CHESNUTT


---

**HEAVY**

**Largest D. Michigan: John Michael Montgomery**

**Hottest:**

DIKE CHICKS


**Add:**

MARK CHESNUTT


---

**Top 10**

**Largest D. Michigan: John Michael Montgomery**

**Hottest:**

DIKE CHICKS


**Add:**

MARK CHESNUTT


---

**HOT SHOTS**

**Largest D. Michigan: John Michael Montgomery**

**Hottest:**

DIKE CHICKS


**Add:**

MARK CHESNUTT


---

Information current as of February 17, 1999

**www.americanradiohistory.com**
<table>
<thead>
<tr>
<th>Market #10</th>
<th>Market #100</th>
<th>Market #101</th>
<th>Market #32</th>
<th>Market #102</th>
<th>Market #103</th>
<th>Market #104</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOLF</td>
<td>KIX</td>
<td>WXQX</td>
<td>WPCC</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
<tr>
<td>KEEN</td>
<td>WOLF</td>
<td>WXXL</td>
<td>WOCX</td>
<td>WQYK</td>
<td>WCAR</td>
<td>KBUI</td>
</tr>
</tbody>
</table>
"Loving You is All I Know"
from the original soundtrack

The Other Sister

written by Diane Warren

Produced by Rob Cavallo

Gailforce Management Ltd.

Motion Picture Artwork & Artwork Title © 1999 Touchstone Pictures

#1 MOST ADDED AC RECORD IN AMERICA!
Another Career Page Turned

Tommy Page transferred his love of music, radio and performing to the next step: label promotion

Programmers and promotion people perpetuate the time-honored exercise of arguing whether a song will or won't be a "hit." One citizen of "Record Promotion Nation," however, possesses a significant credibility advantage in these discussions due to his personal top 10 chart history.

Tommy Page’s love of radio prompted his move from performer to AC record promoter. He left NYS in May 1997 with a degree in marketing/ international business and joined Reprise's National AC Promotion department, working under Director Jennifer Henry. During Henry's recent maternity leave, Page ran the department.

"I like talking with AC PDs and MDs because it's a format that I personally like," Page explains. "Adult Contemporary is a timeless, classic format. If you write a song that's embraced by AC, it will live for a very long time." The last year brought a new title, as Page is now Reprise's New York Local Promotion Manager. "There's a tremendous sense of pride when I hear the record on the air," he says. "I also like the fact that I'm not tied to a desk all day."

"Turning On" A Career

The last dozen years have been memorable ones for Page. The Caldwell High (NJ) alum enrolled in NYU's Stern School of Business as a marketing major. However, it was a job at a Manhattan nightclub that turned his life around. It was there that he became friends with club DJs who were playing dance music. He used the money he earned from his job as a coat-room attendant at Nell's to make record demos. In late 1987, it was becoming more common for songwriters to program their music on computers. Page discovered that an excellent product could be generated from a modest, several-hundred-dollar investment. "Things suddenly started to sound much more professional," he recalls. "Instead of using a band and doing things live, everything was computer-programmed."

One of the aspiring singer-songwriter's danceable demos, "Turning Me On," was pressed to acetate and received quite a bit of play by club friends. Tiffany and Debbie Gibson were among those who were becoming big with the teen market. People were encouraging me to go for it because they felt there was an audience I could appeal to as well."

It was a case of deliberate positioning, rather than an accident, that Page had chosen to work at Nell's during the late '80s. "Having a job there would be a way I could meet a lot of movers and shakers in the business," he explains. "It was the hottest spot in New York at the time; stars were there every night. I'd check costs for people like Whitney Houston, Madonna and Kevin Costner. It was the Studio 54 for that time period."

Sure enough, a chance visit to the hot spot by Sire President Seymour Stein would turn out to be Page's biggest career break. "He came there just to party, but one of the DJs told him that I had done a record that might be worthy of his attention."

Stein came over, introduced himself and listened to Page's demo on the club's sound system. Obviously impressed, he agreed to fund Page with a one-single deal. "Back then, artists would get signed just to do a 12-inch," Page explains. "I did my research and knew who all the label heads were. Since Depeche Mode and Madonna were on it, Sire was a label I completely admired. Having the chance to meet Seymour blew me away."

International Acclaim

The storybook ending would be that, just two years after graduating from high school, Page delivered his first single to the top of the charts. As he candidly points out, however, "The song pretty much flopped everywhere. But two Asian friends of mine from the club were featured in the video as ballet dancers. When the video was presented at Warner Brothers' international meetings, it caught the eye of all the Asian markets. They immediately thought that I would do well in their culture. They weren't the only ones, and the Asian market is very special for love songs. When they heard my demo, they put it in a good word to Seymour that they'd be interested in a full album. That's partially why I was given that chance without having any success from my first single dance."

There was, however, another more significant factor prompting Stein's commitment to giving Page a full album: The label head was impressed with the song "A Shoulder to Cry On." According to Page, "I sent him the pre-production version, and I felt it was, hands-down, the best song I'd written."

Cleaning Up The Act

While the next step was68 being hooked up with a world-class producer, the label had to work on Page's budget. Through distinctive crooner Billy Vera ("At This Moment"), Page met Arif Mardin. The then-18-year-old Page told the famous producer he was a new Sire artist and would give anything if Mardin could turn a string-intensive ballad for him. "He smiled and thought I had a lot of guts to come up to him that way," jokes Page.

But Mardin listened to the song, liked what he had heard and contacted Page to inform him that he was ready to help. "He put a massive budget together that included funding a huge string orchestra. I put about 40% of my entire budget into one song, and it was the only one on the album that was a hit."

As part of a repackaging campaign shortly thereafter, Page hired Ray Anderson (Red Ant's current Sr. VP/Promotion Pop) to be his manager. "He became my mentor," Page comments. "I idolized him and still think of him as a promotion person. I looked like a trendy New York kid, so Ray cleaned me up, put me behind a piano and said I wanted to break me at AC."

"To build a base, Ray and I went on the road, meeting with very influential people like Don Kirschner I had such a reactionary record as 'A Shoulder to Cry On,' I wouldn't have stood a chance. My first record album, I felt it, so I didn't have much label support."

But "A Shoulder to Cry On" ultimately became the No. 1 song on some impressive CHR's, like KMER/ San Francisco and WNCI/Columbus. Its overall success earned Page a three-year American touring slot with New Kids On The Block. "They were young kids still living in Boston suburbs, and I thought they were oh so hip," he adds. "As a teen scene, recalls Page. "But with a month, we became friends. I owe them a lot for giving me that break."

Royal Treatment

Page's third Sire album, From The Heart, was released eight years ago and was intended to remove his teen image. "Radio had pulled the plug on New Kids On The Block, so anything associated with them didn't have a chance. I was able to jump on a winning bandwagon, but I caught it at the end of the cycle. There's a threat of that happening again with teen music. With all the teen acts, it's aây."

My U.S. career didn't last as long as I would've liked, and I hope the same thing doesn't happen to new artists coming up today."

Artists around the world have recorded some of Page's works. A few of his compositions have appeared in movies, including Undercover Brother, Hot Chuck and Cookie, contributing to some sizable royalty checks. While not claiming to have made a fortune as a singer-songwriter, Page states, "At 23, I was able to buy a Mercedes and have a house in the Hollywood hills. I put enough money in the stock market so I'm okay right now."

But when he sensed his performing career was coming to an end, Page bailed and turned his attention to other areas. "When Ray Anderson introduced me to program directors at various CHR & Top 40 Conventions, I fell in love with the whole business aspect of radio. My favorite part of being an artist wasn't being on the road, but being in the studio doing albums or performing in front of live audiences, it was hearing my song played on radio. I can't explain what kind of high that is. I knew I'd made it as an artist when [CHR's] Kiss FM and KPWR-FM and [AC] KOST-FM were all playing my song."

Making The Move

Page was able to use his career as a steppingstone to a new one in other ventures. "It can be very de-pressing to be in your late 20s and have people looking at you as a has-been. A typical scenario to see artists turn to drugs, but I felt I needed a sense of belonging, and I loved doing AC promotion. I've always been sort of a recluse and, as a teenager, listened to ACs. When I lived in Los Angeles, KOST was my favorite station."

While this new job is clearly his top priority, he pencils his next creative move. "I'm still writing songs, and, as a hobby, I want to pitch some to other artists. I'll always be an artist at heart, but I'm also thinking about using it in being my sole career because it's such a roller-coaster ride. You can have a top 10 hit one year and be buried a year later. When you're young and crazy, you'll take chances."

"I work for a company that has a family atmosphere, and I'm not living paycheck to paycheck at this point in my life. We create new goals for ourselves, and I love the fact that there is not any pressure -I'm extremely happy being a part of Reprise and feel I really belong here."

Next week, read how a Temple University graduate battled adverse conditions to become a leading Pop/Alt personality.

---

**Tommy Page's Trilobyte**

Before becoming Reprise's New York Local Promotion Manager, Tommy Page worked in the label's national AC department and was a Sire/WB artist. Here's how his three chart entries performed on two R&R charts:

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>CHR Peak</th>
<th>AC Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;A Shoulder To Cry On&quot;</td>
<td>4/89</td>
<td>No. 25</td>
<td>No. 26</td>
</tr>
<tr>
<td>&quot;I'll Be Your Everything&quot;</td>
<td>4/90</td>
<td>No. 2</td>
<td>No. 31</td>
</tr>
<tr>
<td>&quot;When I Dream Of You&quot;</td>
<td>6/90</td>
<td>No. 25</td>
<td>No. 26</td>
</tr>
</tbody>
</table>

*Didn't appear on the AC chart.*
**BREAKERS**

**JOHN TESCH (JAMES INGRAM**

*Forever More (I'll Be The One)* (GTSP/Mercury)

**MOST ADDED**

**ARTIST/TITLE (LABEL)**

PRETENDERS Loving You Is All I Know (Hollywood) 16
BACKSTREET BOYS All I Have To Give (Jive) 11
CHER Believe (Warner Bros.) 11
CHICAGO Show Me A Sign (Reprise) 9
BONNIE RAITT Lover's Will (Capitol) 9
CELINE DION & ANDREA BOCELLI The Prayer (550 Music/ERS) 7
PAUL ANKA & CELINE DION It's Hard To Say Goodbye (Epix) 6
BRANDY Have You Ever? (Atlantic) 5
'N Sync (God Must Have Spent) A Little More Time... (RCA) 5
MONICA Angel Of Mine (Arista) 4

**MOST INCREASED PLAYS**

**ARTIST/TITLE (LABEL)**

CHER Believe (Warner Bros.) +214
JIM BRIDGMAN (MICHAEL W. SMITH) Love... (Windham Hill) +191
JOHN TESCH (JAMES INGRAM) Forever... (GTSP/Mercury) +166
ELTON JOHN & LEANNA RIMES I Believe (Warner/Reprise) +157
'N Sync (God Must Have Spent) A Little More... (RCA) +150
MARIAH CAREY I Still Believe (Columbia) +132
MONICA Angel Of Mine (Arista) +132
BACKSTREET BOYS All I Have To Give (Jive) +118
CELINE DION You To Love More (550 Music/ERS) +106
DONNA LEWIS Falling (Restless) +96

**HOTTEST RECURRENTS**

**ARTIST/TITLE (LABEL)**

SAGE GARDEN Truly Madly Deeply (Columbia) +191
SHANIA TWAIN You're Still The One (Mercury) +132
CELINE DION To Love You More (550 Music/ERS) +114
NATALIE IMBRUGLIATom (RCA) +100
BACKSTREET BOYS As Long As You Love Me (Jive) +78
AEROSMITH Don't Want To Miss A Thing (Columbia) +73
ERIC CLAPTON My Father's Eyes (Reprise) +65
BETTE MIDLER My One True Friend (Warner Bros.) +53
LEANNA RIMES How Do I Live (Curb) +42
SARAH MCCLACHLAN Adia (Arista)

---

**NEW & ACTIVE**

**CHICAGO** Show Me A Sign (Reprise)

**CELINE DION w/ANDREA BOCELLI** The Prayer (550 Music/ERS)

**TAYLOR DAYNE** Naked Without You (River North)

**NA LEO** Poetry Man (NLPI)

**TOPS**

**STATIONS (000)**

**TW**

**TOTAL PLAYS**

**TOTAL**

**3W**

**1W**

**2W**

**1999 R&B**

**86**

---

**Atlanta Rhythm Section**

**Impact Date March 1**
ELTON JOHN * LEANN RIMES

"Written In The Stars"

The first single from the upcoming release Elton John and Tim Rice's AIDA, the follow-up to their multi-platinum The Lion King.

Thank You, Radio, For A Number One Record!

R&R AC 1
Gavin AC 1*
Monitor AC 3*

R&R Hot AC 25
Monitor
Adult Top 40
40*. 36*

AIDA

The classic love story of all time, retold by the greatest musical superstars of our time.

Featuring


Album Executive Producer: Phil Ramone
Produced by Peter Collins for Jill Music, Ltd. and Wilbur Rimes.
Recorded and mixed by John Holbrook
Management for Elton John: Colin Bell & Frank Presland / Elton John Mgmt Ltd.
<table>
<thead>
<tr>
<th>Stations and their adds listed alphabetically by market</th>
</tr>
</thead>
</table>

### R&R AC (Week 24 - 23)

**Bonnie Ratt lover's will**

- Playing by heart
- Original motion picture soundtrack

**Upcoming TV Appearances:**
- Late, Late Show with Tom Snyder/Feb. 22
- Coming Soon: Oprah & Letterman

**111 Total Reporters**
**111 Current Reporters**
**106 Current Playlists**

**Reported Frozen Playlist (1):**
**WRTF/Teddy, OH**

**Did Not Report, Playlist Frozen (4):**
**WBBR-Augusta, GA**
**WTPR/Indianapolis, IN**
**WAEL/Calcutta, OH**
**KEZQ/South, Louis, MO**

---

**WTLF/Kalamazoo, MI**
**KCAL/San Antonio, TX**
**WVLJ/Salt Lake City, UT**
**WFCR/Columbus, OH**
**WCHC/Cleveland, OH**
**WZAP/San Antonio, TX**
**WYMR/Indianapolis, IN**
**WITI/Milwaukee, WI**
**KXXR/Sacramento, CA**
**WDRK/Indianapolis, IN**

---

**Hot AC**

**Upcoming TV Appearances:**

**WYXY/Fort Wayne, IN**
**WQTE/Indianapolis, IN**
**WQCD/Westfield, IN**

**111 Total Reporters**
**111 Current Reporters**
**106 Current Playlists**

**Reported Frozen Playlist (2):**
**WYT/Chicago, IL**
**WEN/Indianapolis, IN**

**Did Not Report, Playlist Frozen (4):**
**WXTT/Tampa, FL**

---

**WFTL/Kalamazoo, MI**
**KCAL/San Antonio, TX**
**WVLJ/Salt Lake City, UT**
**WFCR/Columbus, OH**
**WCHC/Cleveland, OH**
**WZAP/San Antonio, TX**
**WYMR/Indianapolis, IN**
**WITI/Milwaukee, WI**
**KXXR/Sacramento, CA**
**WQCD/Westfield, IN**

---

**For more information, visit www.americanradiohistory.com**

---

**Bonnie Ratt lover's will**

- Playing by heart
- Original motion picture soundtrack
"I'm Not Running Anymore"

John Mellencamp

from the critically-acclaimed new album

★★★★
Rolling Stone

"...the best and most blistering artistic statement of his long, complex career."
Billboard

"...not only rocks, but reflects the honesty that is at the root of Mellencamp's best music."
Boston Globe

EARLY BELIEVERS:

WTMX KPEK WBOS WJLK WXIL
WENS WKDD WHPT WQMQ
FM100 WFKS WMGX KTLA

"With all the dark and brooding music out there, we were starved for an up tempo, fun song and John's latest appeased our appetite."
Russ Morley - Operation Manager
FM 101.1 Memphis

"I'm Not Running"... was a one-listen for us. Great tempo, infectious hook and extremely quick gain in familiarity. Chicago Soundscan counts nearly tripled on the CD when we added this track!"
Barry James - VP/Programming
The Mix-Chicago

"The best straight ahead Pop song that John Mellencamp has done in years. Happy, upbeat and instantly familiar."
KPEK-Mile Parsons - PD
Produced by John Mellencamp.
Management: HOFFMANN

On tour this spring

www.mellencamp.com
www.columbiarecords.com

Marca Registrada. © 1999 John Mellencamp.
### NEW & ACTIVE

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>GET WELL SOUTH (EMI)</td>
<td>105</td>
<td>85</td>
</tr>
<tr>
<td>LUNA (MCA)</td>
<td>86</td>
<td>72</td>
</tr>
<tr>
<td>ALABAMA (MCA)</td>
<td>96</td>
<td>81</td>
</tr>
<tr>
<td>SONGS FROM THE WEDDING (STUDIO 66)</td>
<td>107</td>
<td>80</td>
</tr>
<tr>
<td>NICK &amp; NORA (ELEKTRA)</td>
<td>76</td>
<td>64</td>
</tr>
<tr>
<td>ANDREAS VON ENGSTROM (GRANDCENTRAL)</td>
<td>109</td>
<td>89</td>
</tr>
<tr>
<td>SARA (CHRYSALIS)</td>
<td>90</td>
<td>73</td>
</tr>
</tbody>
</table>

### HOTTEST RECURRENTS

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE WHITE STRANZ (INDIE)</td>
<td>130</td>
<td>108</td>
</tr>
<tr>
<td>MY CHEMICAL ROMANCE (EVEN MORE)</td>
<td>121</td>
<td>98</td>
</tr>
<tr>
<td>THE STOOGES (ANIMAL)</td>
<td>119</td>
<td>97</td>
</tr>
<tr>
<td>NOFX (SUBPOP)</td>
<td>116</td>
<td>93</td>
</tr>
<tr>
<td>THE SMITHS (REPRISE)</td>
<td>114</td>
<td>90</td>
</tr>
</tbody>
</table>

### MOST ADDED

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHERYL CROW anything but down (A&amp;M)</td>
<td>130</td>
<td>108</td>
</tr>
<tr>
<td>SAVAGE GARDEN the animal song (Atlantic)</td>
<td>121</td>
<td>98</td>
</tr>
<tr>
<td>ALANIS MORRISSETTE (REPRISE)</td>
<td>119</td>
<td>97</td>
</tr>
<tr>
<td>MATCHBOX 20 back 2 good (A&amp;M)</td>
<td>116</td>
<td>93</td>
</tr>
<tr>
<td>KISS ME (Hollywood/Columbia)</td>
<td>114</td>
<td>90</td>
</tr>
<tr>
<td>THE SMITHS (REPRISE)</td>
<td>114</td>
<td>90</td>
</tr>
</tbody>
</table>

### MOST INCREASED PLAYS

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHERYL CROW anything but down (A&amp;M)</td>
<td>+18</td>
<td>108</td>
</tr>
<tr>
<td>SAVAGE GARDEN the animal song (Atlantic)</td>
<td>+29</td>
<td>98</td>
</tr>
<tr>
<td>THE SMITHS (REPRISE)</td>
<td>+34</td>
<td>90</td>
</tr>
<tr>
<td>MATCHBOX 20 back 2 good (A&amp;M)</td>
<td>+21</td>
<td>93</td>
</tr>
<tr>
<td>KISS ME (Hollywood/Columbia)</td>
<td>+26</td>
<td>90</td>
</tr>
</tbody>
</table>

---

### GARBAGE (Special) (Almo Sounds/Interscope)

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>DON'T LOOK DOWN (NTS/EPIC)</td>
<td>210</td>
<td>175</td>
</tr>
<tr>
<td>SEX CATERED TO (NTS/EPIC)</td>
<td>200</td>
<td>170</td>
</tr>
<tr>
<td>STARBIRD (NTS/EPIC)</td>
<td>190</td>
<td>165</td>
</tr>
<tr>
<td>AMANDA (NTS/EPIC)</td>
<td>180</td>
<td>155</td>
</tr>
</tbody>
</table>

---

### BREAKERS

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHERYL CROW anything but down (A&amp;M)</td>
<td>130</td>
<td>108</td>
</tr>
<tr>
<td>SAVAGE GARDEN the animal song (Atlantic)</td>
<td>121</td>
<td>98</td>
</tr>
<tr>
<td>ALANIS MORRISSETTE (REPRISE)</td>
<td>119</td>
<td>97</td>
</tr>
<tr>
<td>MATCHBOX 20 back 2 good (A&amp;M)</td>
<td>116</td>
<td>93</td>
</tr>
<tr>
<td>KISS ME (Hollywood/Columbia)</td>
<td>114</td>
<td>90</td>
</tr>
</tbody>
</table>

---

### MOST INCREASED PLAYS

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHERYL CROW anything but down (A&amp;M)</td>
<td>+18</td>
<td>108</td>
</tr>
<tr>
<td>SAVAGE GARDEN the animal song (Atlantic)</td>
<td>+29</td>
<td>98</td>
</tr>
<tr>
<td>THE SMITHS (REPRISE)</td>
<td>+34</td>
<td>90</td>
</tr>
<tr>
<td>MATCHBOX 20 back 2 good (A&amp;M)</td>
<td>+21</td>
<td>93</td>
</tr>
<tr>
<td>KISS ME (Hollywood/Columbia)</td>
<td>+26</td>
<td>90</td>
</tr>
</tbody>
</table>

---

### HOTTEST RECURRENTS

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE WHITE STRANZ (INDIE)</td>
<td>130</td>
<td>108</td>
</tr>
<tr>
<td>MY CHEMICAL ROMANCE (EVEN MORE)</td>
<td>121</td>
<td>98</td>
</tr>
<tr>
<td>THE STOOGES (ANIMAL)</td>
<td>119</td>
<td>97</td>
</tr>
<tr>
<td>NOFX (SUBPOP)</td>
<td>116</td>
<td>93</td>
</tr>
<tr>
<td>THE SMITHS (REPRISE)</td>
<td>114</td>
<td>90</td>
</tr>
</tbody>
</table>

---

### Where were you?

This past weekend, one of the most recognizable voices of the 80s returned audiences to the era of Swatch watches and neon clothing. If your station is not airing Absolutely 80s then your competition will. What would your GM say then?
Through The Eyes Of Artist Managers

Carol Archer

Chapman, Lowell and Darlington discuss radio's role in their clients' careers

Talk about market share! Three artist managers guide the careers of some of the biggest names in this format. Peter White, Rick Braun, Marc Antoine, Richard Elliott, Avenue Blue and Everette Harp are managed by Steve Chapman; Boney James, Brian Culbertson, Down To The Bone and the Braxton Brothers by Howard Lowell; and Al Jarreau, Foreplay and Chris Camozzi by Bill Darlington. I asked each for his perspective on NAC/Smooth Jazz radio today.

Mystery Of Dwinding Sales

"People are talking about how NAC is becoming homogenized, but I don't really see that," Chapman says. "The radio-friendly records are still getting played. But the truth is, these days you're only as good as your last record. If Peter White or Rick Braun delivered a track that didn't work for radio, it wouldn't get played, whereas a few years back, radio would take a chance on them because they were appreciated as a brand name in the format. The artist-loyalty factor on radio's side has dissipated. Artists' other activities, such as concerts, often don't bear on radio. Some records do amazingly well without play, and others don't do well with play, The amount of radio play, or even the number of records an artist sells, isn't necessarily a barometer for how many concert tickets you can sell.

"The main concern for both manager and artist has to be selling records and concert tickets because that's your livelihood. There are a lot of acts that were selling a lot of records in the early '90s who no longer are. Maybe it's audience burnout — the perception that fresh and new is better. NAC is a great format, but when you go back to the '70s and '80s, when the likes of Grover Washington, Foreplay, George Benson and David Sanborn were having gold albums, the audience had to seek them out more. They were mostly played on AOR and AC specialty shows. They didn't have nearly as much airplay then as they do now (except for Steve Chapman Howard Lowell

Benson, who had crossover hits), yet they sold a lot of records. Look at John Klemmer! All my discussions with label folks and other managers center around the mystery of why today's increased airplay equals less sales.

"With the exception of Boney James, no one is doing those big numbers. Peter's doing 200,000 on Caravan, Braun will probably do 150,000 on Body & Soul — and more on the next one — but Boney will go gold with Sweet Thing and Body Language, too. Across the board, there are a handful of artists doing alright. But most aren't, and I don't know why.

"When it comes to free shows, they are great for developing acts, but stations often want the big names. Although you want to help radio because it's helped you along the way and you have a strong relationship with it — and many acts wouldn't have gotten off the ground without its support — the danger is that if the audience gets used to seeing major acts for free, they'll be reluctant to plunk their money down for that artist later in the year. At that point, the artist is competing against himself. In order to make the records they do, these artists may be able to make a living.

Get Aggressive

"I'd like the radio format to be a little more aggressive," says Lowell. "I probably go to 75 shows a year, and probably go no more than 30 or 40 events where he's signing autographs for hours. I see hundreds, even thousands, of fans of the format and their tremendous enthusiasm for Boney and other artists. We have to keep these people enthused so they'll keep coming back to the shows and bring 10 people, but radio's music policies don't give listeners enough treats for their ears."

"The other thing is, one of the reasons Boney Jarreau likes Boney James is because he goes out with an expensive band and crew and a tremendous amount of high-quality rental gear. We did an incredible, massive event for WJZ/Philadelphia, at which there were 25,000 people. Everyone loved it, and even if you were the 25,000th person, you didn't mind because it was free and a huge social event too. But if you paid 10 bucks for a ticket and had to see him from 1/4 mile away, you'd be screaming at me, trying to get your money back. In the same way that radio doesn't play vinyl because it doesn't give the listener the right aural experience, I want to be sure that whenever anyone sees Boney James, they are in a comfortable situation with great sound."

Deadly Economics

"We are the only business in which the product is consumed before it's purchased," Darlington observes. "You get to hear CDs for free on radio, and there's little reason to purchase them. I'm afraid the NAC format makes it even less appealing for people to buy a record.

"NAC is a very important format to a lot of artists, but it doesn't sell records the way it used to. Foreplay, for example, had an extensive history outside the NAC format in the past — they had a No. 1 Urban hit — and that definitely contributed to their first album going platinum. But Urban has changed, too, in that it's skewing younger. There are so many factors involved in selling records, Foreplay is at 129,000 units now, but there were only four or five other artists in 1998 that sold more records in this genre. The record's only been out six months, and it's doing well right now, but radio has four or three tracks for NAC airplay on it, so it will have a long life. I'm sure it will go gold.

"But I'm very concerned about the lack of development of new artists in this format. Where's the new Al Jarreau coming from? Radio is playing fewer and fewer new artists, and the record companies are at fault as well. In the jazz arena, which represents such a small percentage of the overall pie, there are a few really big, event-oriented artists like Kenny G, George Benson and Foreplay. Then there's everybody else, those who sell 50,000 or less. The economics of the game are deadly from the record company's perspective.

"When it comes to doing free shows for radio, it's incredibly expensive. The bigger the artist, the more it costs. Take someone like Al Jarreau and a major market like Detroit or L.A. He can only play the market once a year for a big event. Let's say the market value of that show is $50,000. If he goes the show for free for a station, he's giving them money directly out of his pocket.

"I'm not against artists promoting themselves, but I'm not a big fan of playing for free, either, unless it's a benefit or something the artist feels strongly about. KTWV/ L.A. did a big show with Al last year, even after he played the Playboy Jazz Festival. They did an incredible job promoting the show, and it was very successful. They also paid us fair market value for it. But when radio stations become promoters, it can signal problems for artists' long-term growth. The exception is new artists who need the exposure — then it makes sense.

"My greater concern is that radio should have a broader viewpoint of music. I miss hearing a wide mixure of music on the radio, as I did when I was growing up on AM radio in Philadelphia. I realize radio is a business, but today radio seems to be less about music than ever. Our industry is really about people, but it seems less entrepreneurial now than ever. Where's the passion?"
The List

**STEVE COLE**
STAY AWHILE
"WHERE THE NIGHT BEGINS"
One of the shining new voices in smooth jazz.

**WAYMAN TISDALE**
DECISIONS
"BASSMAN"
The new single from NBA hotshot turned smooth jazz superstar.

**SMOKE 'N FUNCTION**
"SMOKEE"

**RICK BRAUN**
FULL STRIDE
"A VERY GOOD THING"

**19 - 13** R&R Track Chart & Moving Into Power
**12** R&R Album Chart

On Your Desk Now!
Going For Adds February 25th

**Added At!!**
WNUA KYOT WLOQ WHRL WGFU
KXDC KNIK

**Most Added!!**
Added At:
KKSF WSJT WNWW KKJZ KSSJ WZJZ
KXDC KRVR KNK KSBR JRN

CREATIVITY. DIVERSITY. QUALITY.
This chart reflects airplay from February 3-9. Songs ranked by total plays. Highlighted songs indicate Breaker. 50 NAC reporters. 50 current playlists. © 1999, R&R Inc.

**NEW & ACTIVE**

**DOWN TO THE BONE** On The Corner Of Darcy Street (Nu Groove)
Total Plays: 196, Total Stations: 21, Adds: 0

**CHAJUQUO & FREEMAN** The Mladen... (Peak/Windham Hill Jazz)
Total Plays: 171, Total Stations: 19, Adds: 0

**PEACE OF MIND** Times Gone By (Nu Groove)
Total Plays: 162, Total Stations: 18, Adds: 0

**MARILYN SCOTT** The Last Day (Warner Bros.)
Total Plays: 150, Total Stations: 14, Adds: 3

**ERIC MARIENTHAL** Mercy, Mercy, Mercy (I.E./Verve)
Total Plays: 149, Total Stations: 27, Adds: 11

**JIMMY SOMMERS** Promise Me (Gemini/Universal)
Total Plays: 117, Total Stations: 11, Adds: 0

**LUTHER VANROSS** I'm Only Human (LV/Virgin)
Total Plays: 86, Total Stations: 9, Adds: 0

**3RD FORCE** (TAYLOR & HUGHES) Revelation Of... (Higher Octave)
Total Plays: 80, Total Stations: 25, Adds: 16

**JANGO** With Your Love (Samson)
Total Plays: 82, Total Stations: 13, Adds: 4

**BRAXTON BROS.** A Night... (Windham Hill Jazz/Windham Hill)
Total Plays: 74, Total Stations: 18, Adds: 7

**MOST INCREASED PLAYS**

**GEORGE BENSON** Cruise Control (GRP)
Total Plays: 195

**RICHARD ELLIOT** Ain’t Nothin’ Like The Real... (Blue Note)
Total Plays: 127

**ERIC MARIENTHAL** Mercy, Mercy, Mercy (I.E./Verve)
Total Plays: 116

**BRIAN BRONBERG** September (Zebra)
Total Plays: 106

**MARILYN SCOTT** The Last Day (Warner Bros.)
Total Plays: 94

**3RD FORCE** (TAYLOR & HUGHES) Revelation... (Higher Octave)
Total Plays: 75

**BRAXTON BROS.** A Night... (Windham Hill Jazz/Windham Hill)
Total Plays: 74

**JANGO** With Your Love (Samson)
Total Plays: 82

Songs ranked by total plays
As predicted, Kirk Whalum’s “Ascension” (Warner Bros.) handily claims the top slot this week. The concept for his record for You — covers of exceptionally soulful, tune-ful contemporary hits — was an inspired one to showcase Whalum’s passionately expressive style. WJZZ/Philadelphia continues their play of his cover of Mariah Carey’s “My All” with 32 plays; the track’s been in power rotation there since early December! And wait until you hear Whalum’s work with Barry White on the track “Sax in the Garden” on Quincy Jones’ from Q with love (Qwest/Warner Bros.). Yum yum. (See review below.)

Speaking of Mariah Carey, it’s notable that her “I Still Believe” (Columbia) was added this week at WNUA/Chicago (with 11 plays), KQAL/Dallas (13) and WJZZ/Boston. Keep your eyes on George Benson’s “Cruise Control” (GRP), which moved 13-8 this week. and is top Most Increased with +195 — it’s heading straight to No. 1.

“Revelation of the Heart” by Third Force (with able support from Paul Taylor and Brian Hughes) (Higher Octave) captures a big recommendation and 16 adds out of the box. It’s definitely one to watch. Eric Marienthal’s “Mercy, Mercy, Mercy” (i.e., music) earns 11 adds, and Rick Braun’s “A Very Good Thing” (Atlantic) picks up nine, including KSSJ/Sacramento and KSSF/SF (“KSF’s only add this week”.

When a station in the nation’s top market like WQCD adds records to its 14-song current playlist and gives them significant rotation, it can generate significant sales action. So it’s worth scrutinizing every selection. This week, QCD added John Tesh & James Ingram’s “Forever More...” (GTJP/Mercury) and Peace Of Mind’s “Times Gone By” (NuGroove).

Nelson Rangell’s “The Way to You” (Shanachie), which was picked in our Music Industry Airplay Recommendations feature last week, scored six adds and can count KHFM/San Diego and KHHR/Denver among its early believers. It’s a very compelling effort from the veteran saxman.

KCIY/Kansas City added Marilyn Scott’s “The Last Day” (Warner Bros.). Is your crosstown AC competitor playing the remix? Heads up!

Quincy Jones from Q with love (Qwest/Warner Bros.)

One of contemporary music’s most venerated figures, Quincy Jones, has sent a Valentine to the world with from Q with love (Qwest/Warner Bros.). This mouthwatering personal collection of 25 love songs is a retrospective of Jones’ distinguished career as producer, writer, arranger and conductor. It spans his work on such NAC/SJ classics as James Ingram’s “Just Once,” 1995’s “Moody’s Mood for Love,” and Barry White’s and Kirk Whalum’s takes on “The Secret Garden.” (Whalum’s is called “Sax in the Garden” here. It’s a tune Jones says people used before Viagra.)

These are only a few of the delights on this sensational project. There are also outstanding contributions from George Benson, Michael Jackson, Aretha, Luther, Tevin Campbell, P. Kelly and others. NAC/SJ programmers might revisit “Setembro (Brazilian Wedding Song)” with Sarah Vaughan & Take 6.

Thank you Deborah
Thank you Cliff & All That Jazz
Thank you NAC Radio

Kirk Boney
NAC/SMOOTH JAZZ REPORTERS

Stations and their adds listed alphabetically by market

WHRL/Albany, NY
OM/PO: Brad Curllis
PD/MD: Mike D’Amico
ERCS/MD: Jeff Curnow
APD/MD: Lee Hodges
PD: Mark Edwards
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WNUA/Chicago, IL
OM/PO: Bob Cappelli
PD/MD: Mike Dermen
PD: Mark Edwards
GOTA “You & Me”
PD/MD: Stan Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WJZF/Atlanta, GA
OM/PO: John Clarke
PD/MD: Mike Fischer
PD: Mark Edwards
GOTA “Keep”
PD/MD: Tony Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WHRL/Albany, NY
OM/PO: Brad Curllis
PD/MD: Mike D’Amico
ERCS/MD: Jeff Curnow
APD/MD: Lee Hodges
PD: Mark Edwards
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

KXCI/Kansas City, MO
OM/PO: Tom Land
PD: Michelle Chase
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

KWTO/Los Angeles, CA
OM/PO: Bob Brodie
PD/MD: Ralph Stewart
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WJIV/Philadelphia, PA
OM/PO: Terry Weidel
PD: Judy Davilla
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WSJF/Ft. Myers, FL
OM/PO: John Conrad
PD: John Conrad
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WJZJ/Indianapolis, IN
OM/PO: Carl Frye
PD: John Dela
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

KXCI/Kansas City, MO
OM/PO: Tom Land
PD: Michelle Chase
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

KWCD/Philadelphia, PA
OM/PO: Mike Vazquez
PD: Kelly Cola
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

KJSF/San Francisco, CA
OM/PO: Paul Goldstein
PD: Blake Lawrence
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

KJZJ/San Luis Obispo, CA
OM/PO: Carl Anderson
PD: Mercieh Bihel
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

KMGD/Santa Barbara, CA
OM/PO: Mark Elliott
PD/MD: Steve Bauer
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

KJZY/Santa Rosa, CA
OM/PO: Gordon Zlot
PD: Rob Singleton
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

KWJZ/Seattle, WA
OM/PO: Danene Rose
PD: Andy Bower
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WHCD/Syracuse, NY
OM/PO: Ben Charles
PD: Kelly Cola
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WSZ/Tallahassee, FL
OM/PO: Denny Alexander
PD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WJZ/Washington, DC
OM/PO: Kenny King
PD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WJVS/Sacramento, CA
OM/PO: Steve Williams
PD/MD: Ken Jones
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WWJR/Chicago, IL
OM/PO: Bob Cappelli
PD/MD: Mike Dermen
PD: Mark Edwards
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WPLJ/New York, NY
OM/PO: Maxine Todd
PD: Larry Hollowell
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WWAZ/Raleigh, NC
OM/PO: Ron Rhone
PD: Rick Bram
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WWRK/Boston, MA
OM/PO: Shirley Malland
PD/MD: Joel Widdows
GOTA “Keep”
PD/MD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

KSML/Bakersfield, CA
OM/PO: Jerry D. Ballard
PD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WWJR/Chicago, IL
OM/PO: Bob Kake
PD/MD: Steve Stiles
PD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WWN/Chicago, IL
OM/PO: T. J. Holland
PD: Laura Kane
PD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WVAC/Cincinnati, OH
OM/PO: Steve Ziemer
PD: Claudia Creative
ERS/MD: John Bowers
PD: Steve Ziemer
GOTA “Keep”

WPLJ-FM New York
FM 802 Osaka
KWV-FM, KESS-FM Dallas
WTCI-FM Hartford
Radio Art Radio Sport Station 106.8 Moscow
WKYS-FM Washington
KACD-FM/KBCD-FM, KLTH-FM, KLVE-FM Los Angeles
WPHT-FM Philadelphia
Jovem Pan II, Multiplay Sao Paulo

The promo library of choice for the world's most successful radio stations

Call 972/406-6800 or e-mail: tmci@tmcentury.com or visit: www.tmcentury.com
The Truth Behind Networking

How Rock radio execs exchange ideas

Universal's Howard Leon is new to the Rock arena, having come from Alternative and Adult Alternative, and he's been fascinated by the contrast between formats in terms of how programmers network. "I think, more than in any other format, Rock programmers talk to one another and listen to one another. In Alternative, some of the CBS programmers speak to each other and occasionally get behind a record, but they do it infrequently because of the differences between their stations — which are primarily because of the differences in their markets.

Because Rock programmers understand how sonically similar they are, they can exchange thoughts and ideas regardless of market differences. And I think there's more of a camaraderie.

—Howard Leon

Howard Leon

In the realm of networking, the most important things are the people. The Rock format is an organic, ground swell idea, and they are, they can understand what you're doing because they've been fascinated by the progressive ideas of Soundgarden, Pearl Jam, and they unstop to on a regular basis, and they might not talk to one another, but they still call occasionally to discuss an issue they know they've dealt with. So networking is constant, more organic than official, and it's really a function of relationships and sharing common ground.

Has Douglass ever met a programmer at a convention who later contacted him to pick his brain about something? "That happens to me all the time. If I'm available, I always pick up the phone. If I'm not available, I always return the call. I love talking to people, and e-mail certainly allows us to shoot quick comments back and forth. Networking has been part of my career all along, and it's how I began. I'd seek out the people I admired in the industry. Now that I've got a number of years under my belt, I kind of have a love/hate kind of returning the favor for others."

Never Too Crusty

Though he has risen to Station Manager of KRQX/Sacramento, Curtiss Johnson still utilizes a networking system. "I talk to some people quite frequently who either have a vast amount of respect for or who are in strategic situations similar to mine and may provide a different perspective. Some people I may not talk to on a regular basis, but I'll still call occasionally to discuss an issue I know they've dealt with. Sometimes I don't do that on a weekly basis, and I've got regular e-mail friends."

What do veteran programmers talk about? Johnson says it's not always about music. "Frequently many of us are of the same generation of programmers, and we've seen the music cycles come and go and come back again. Music becomes less of a question mark for many of us — and we all have our research." A "networking system" is something that helps an individual. "We're managers, and we spend the same amount of time managing as we do on programming. So we're probably discussing the business side or the management of personnel or just looking at WLFRK [profit and loss sheets]. People call me from small and medium markets asking sales questions. It broaches every topic you can think of, including those things that we all probably got into radio to avoid. I'm just as likely to pick up the phone and call another GM and ask questions regarding an area of my growth."

But that doesn't rule out music. "If programmers want to call to ask what a record did," he says, "I love to give the full background — the good, the bad, etc. There are times when a record rep will compare us with "AAF, for example, and say that President Douglass has had great success with the band. I'll call Dave and ask for the real story. For younger programmers, networking probably focuses a little more on music issues than it does for some of us old crusty veterans."

Most Valuable Tool

For a number of years, WRIR/ Detroit PD Doug Podell has been part of a networking team that has included independent Lee Arnold, WLZR PD Keith Hastings, WKLQ/ Grand Rapids PD Tom Marshall who has since moved on to program WLSK/Albuquerque and former WRCX/Chicago Station Manager/PD Dave Richards (now programming contemporary Q/01). "When Tom left Grand Rapids, the rest of us continued to talk," says Podell. "And even though Dave might not have been a part of our band, we've tightened up a bit, and Keith keeps doing his own thing, we still talk about music, promotions, the industry in general. Networking issues. There's still some common ground among us despite some differences in music. We still give each other ideas, and that's what it's really about. If we were all doing the same cool thing, I don't think it'd be valuable to know."

"When it comes to networking, I've learned that the music is market-specific, but you can stimulate ideas about what happens between the records, or about promotion. A network of programmers can be a valuable tool. I have had Keith tell me, 'Hey, this Pantera's doing really great, or we'll tell you about a new group that's taking off for them, and that's very helpful information. But in the end, they're the ones who deal with a specific list of questions rather than saying, 'I'm thinking about getting into Email or Podell."

Cathy Faulkner

AP/MD Cathy Faulkner is another programmer who networks with an eye to the specific needs of her station. KISW/Seattle. "We are considered it out-of-station broadcast software, so I'm networking with other radio stations that already have it. If KISW is working on a concert or show, I might network with other stations either in the company or in the format that have been in similar situations. For music, I usually focus my attention on stations that helped pioneer the project, because they're the ones who've been on it longest and could probably give me the best long-term read."

Sometimes she is also contacted by others for a read on music. The first contact is often via e-mail. "I don't know if that's an easier or a more respectable way to start a correspondence or a dialogue, but that's usually where the first contact takes place. It's also what I do, because I have very unique hours with my airshift. I'll send an e-mail and, at their convenience, they can call me back."

"Networking is another form of brainstorming," she continues. "I make it out-of-station band coming in for a show, will say I'll call someone at another market to see how the band did there. Every once in a while I'll make those calls, but not nearly as often as I should. I would really appreciate a radio personality's perspective instead of all the hype from the record people."
Early Believers:
KBPI  KQRC  KDKB
KPOI  KNCN  WXVO

Third U.S. Tour Starts March 5th!

Produced and recorded by Sylvia Massy ★ Mixed by Ben Grosse
Taken from the CD "The Devil You Know" 01877 72950-2

© 1997, 1998 EMI Music Canada. All rights reserved. "EMI" is a registered trademark of EMI Group PLC.
Restless Records 1616 Vista Del Mar Avenue, Hollywood, CA 90026 www.restless.com www.econolinecrush.com

Impacting NOW!
**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>INCREASE TOTAL STATIONS</th>
<th>ADDS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED</td>
<td>I'm18 (Atlantic)</td>
<td>Total Plays: 109, Total Stations: 14, Art. 0</td>
<td>1670</td>
<td>1464</td>
<td>860</td>
<td>860</td>
</tr>
<tr>
<td>RUSH</td>
<td>Closer To The Heart (Atco)</td>
<td>Total Plays: 120, Total Stations: 16, Art. 0</td>
<td>1080</td>
<td>822</td>
<td>639</td>
<td>639</td>
</tr>
<tr>
<td>CRACKER</td>
<td>The World Is Mine (Virgin)</td>
<td>Total Plays: 100, Total Stations: 10, Art. 0</td>
<td>1080</td>
<td>822</td>
<td>639</td>
<td>639</td>
</tr>
<tr>
<td>HOLY TOAST</td>
<td>Shakin' And A'Bankin' (550 Music/ERG)</td>
<td>Total Plays: 124, Total Stations: 12, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
<td>818</td>
</tr>
<tr>
<td>COLLECTIVE SOUL</td>
<td>Roll (Atlantic)</td>
<td>Total Plays: 123, Total Stations: 13, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
<td>818</td>
</tr>
</tbody>
</table>

**HOTTEST RECURRENTS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>INCREASE TOTAL STATIONS</th>
<th>ADDS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PEAR FACTORY</td>
<td>Descent (Roadrunner)</td>
<td>Total Plays: 107, Total Stations: 6, Art. 0</td>
<td>1670</td>
<td>1464</td>
<td>860</td>
<td>860</td>
</tr>
<tr>
<td>EAGLE-EYE CHERRY</td>
<td>Save Tonight (Warner/ERG)</td>
<td>Total Plays: 107, Total Stations: 6, Art. 0</td>
<td>1080</td>
<td>822</td>
<td>639</td>
<td>639</td>
</tr>
<tr>
<td>KRKN</td>
<td>Freak On A Lash (Virgin)</td>
<td>Total Plays: 107, Total Stations: 6, Art. 0</td>
<td>1080</td>
<td>822</td>
<td>639</td>
<td>639</td>
</tr>
<tr>
<td>OFFSPRING</td>
<td>She's Got Issues (Atlantic)</td>
<td>Total Plays: 85, Total Stations: 3, Art. 0</td>
<td>1080</td>
<td>822</td>
<td>639</td>
<td>639</td>
</tr>
<tr>
<td>MONO DOG MANE</td>
<td>I Believe (Eureka)</td>
<td>Total Plays: 107, Total Stations: 6, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
<td>818</td>
</tr>
<tr>
<td>ORGY</td>
<td>Blue Monday (Elementree/Reprise)</td>
<td>Total Plays: 107, Total Stations: 6, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
<td>818</td>
</tr>
<tr>
<td>MC LYNN</td>
<td>Man I Don't Like The Drugs... (Nothing/Interscope)</td>
<td>Total Plays: 107, Total Stations: 6, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
<td>818</td>
</tr>
</tbody>
</table>

**MOST INCREASED PLAYS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>INCREASE TOTAL STATIONS</th>
<th>ADDS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOLY TOAST</td>
<td>Shakin' And A'Bankin' (550 Music/ERG)</td>
<td>Total Plays: 124, Total Stations: 12, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
<td>818</td>
</tr>
<tr>
<td>NANCY WEAVER</td>
<td>Blue On Black (Capricorn/Mercury)</td>
<td>Total Plays: 107, Total Stations: 6, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
<td>818</td>
</tr>
<tr>
<td>MARVELOUS</td>
<td>3 Freak Of The Week (HiFi/Elektra/EEG)</td>
<td>Total Plays: 124, Total Stations: 12, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
<td>818</td>
</tr>
<tr>
<td>SUSAN TESDECHI</td>
<td>I Don't Want To Miss A Thing (Columbia)</td>
<td>Total Plays: 124, Total Stations: 12, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
<td>818</td>
</tr>
</tbody>
</table>

**HOTTEST STATIONS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>INCREASE TOTAL STATIONS</th>
<th>ADDS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALICE IN CHAINS</td>
<td>Jar Of Flies (Eureka)</td>
<td>Total Plays: 124, Total Stations: 12, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
<td>818</td>
</tr>
<tr>
<td>DOLLS</td>
<td>Dizzy (Virgin)</td>
<td>Total Plays: 124, Total Stations: 12, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
<td>818</td>
</tr>
<tr>
<td>SCREAMIN' CHEETAH WHEELIEs</td>
<td>Right</td>
<td>Total Plays: 124, Total Stations: 12, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
<td>818</td>
</tr>
</tbody>
</table>

**MOST ADDED**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>TOTAL PLAYS</th>
<th>INCREASE TOTAL STATIONS</th>
<th>ADDS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>HONKY TOAST</td>
<td>Shakin' And A'Bankin' (550 Music/ERG)</td>
<td>Total Plays: 124, Total Stations: 12, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
</tr>
<tr>
<td>NANCY WEAVER</td>
<td>Blue On Black (Capricorn/Mercury)</td>
<td>Total Plays: 107, Total Stations: 6, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
</tr>
<tr>
<td>JELLY DOOLITTLE</td>
<td>I Don't Want To Miss A Thing (Columbia)</td>
<td>Total Plays: 124, Total Stations: 12, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
</tr>
</tbody>
</table>

**ADD GAINERS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>INCREASE TOTAL STATIONS</th>
<th>ADDS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED</td>
<td>I'm18 (Atlantic)</td>
<td>Total Plays: 109, Total Stations: 14, Art. 0</td>
<td>1670</td>
<td>1464</td>
<td>860</td>
<td>860</td>
</tr>
<tr>
<td>RUSH</td>
<td>Closer To The Heart (Atco)</td>
<td>Total Plays: 120, Total Stations: 16, Art. 0</td>
<td>1080</td>
<td>822</td>
<td>639</td>
<td>639</td>
</tr>
<tr>
<td>CRACKER</td>
<td>The World Is Mine (Virgin)</td>
<td>Total Plays: 100, Total Stations: 10, Art. 0</td>
<td>1080</td>
<td>822</td>
<td>639</td>
<td>639</td>
</tr>
<tr>
<td>HOLY TOAST</td>
<td>Shakin' And A'Bankin' (550 Music/ERG)</td>
<td>Total Plays: 124, Total Stations: 12, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
<td>818</td>
</tr>
<tr>
<td>COLLECTIVE SOUL</td>
<td>Roll (Atlantic)</td>
<td>Total Plays: 123, Total Stations: 13, Art. 0</td>
<td>1224</td>
<td>1026</td>
<td>818</td>
<td>818</td>
</tr>
</tbody>
</table>

**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 promotions with all letters and logos. All sizes are priced that’s surprisingly affordable.

Call Susan Van Allen today at Banners on a Roll, for your personal consultation on harnessing the power of repetitiveness.

1-800-786-7411

www.americanradiohistory.com
# Rock Playlists

**February 19, 1996**

**WRIF**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED/One</td>
<td>WHJY/Providence</td>
<td>RED ZOMBIE/Dracula</td>
<td>WHJY/Providence</td>
<td>CREED/One</td>
</tr>
<tr>
<td>OFFSPRING/She's Got Issues</td>
<td>RTV/Without a Trace</td>
<td>JONNY LANG/Wander This World</td>
<td>RTV/Without a Trace</td>
<td>OFFSPRING/She's Got Issues</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
</tbody>
</table>

**WBAB**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED/One</td>
<td>WHJY/Providence</td>
<td>RED ZOMBIE/Dracula</td>
<td>WHJY/Providence</td>
<td>CREED/One</td>
</tr>
<tr>
<td>OFFSPRING/She's Got Issues</td>
<td>RTV/Without a Trace</td>
<td>JONNY LANG/Wander This World</td>
<td>RTV/Without a Trace</td>
<td>OFFSPRING/She's Got Issues</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
</tbody>
</table>

**WNEW**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED/One</td>
<td>WHJY/Providence</td>
<td>RED ZOMBIE/Dracula</td>
<td>WHJY/Providence</td>
<td>CREED/One</td>
</tr>
<tr>
<td>OFFSPRING/She's Got Issues</td>
<td>RTV/Without a Trace</td>
<td>JONNY LANG/Wander This World</td>
<td>RTV/Without a Trace</td>
<td>OFFSPRING/She's Got Issues</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
</tbody>
</table>

**93XFM**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED/One</td>
<td>WHJY/Providence</td>
<td>RED ZOMBIE/Dracula</td>
<td>WHJY/Providence</td>
<td>CREED/One</td>
</tr>
<tr>
<td>OFFSPRING/She's Got Issues</td>
<td>RTV/Without a Trace</td>
<td>JONNY LANG/Wander This World</td>
<td>RTV/Without a Trace</td>
<td>OFFSPRING/She's Got Issues</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
</tbody>
</table>

**Sonic 101**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED/One</td>
<td>WHJY/Providence</td>
<td>RED ZOMBIE/Dracula</td>
<td>WHJY/Providence</td>
<td>CREED/One</td>
</tr>
<tr>
<td>OFFSPRING/She's Got Issues</td>
<td>RTV/Without a Trace</td>
<td>JONNY LANG/Wander This World</td>
<td>RTV/Without a Trace</td>
<td>OFFSPRING/She's Got Issues</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
</tbody>
</table>

**Radio One**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED/One</td>
<td>WHJY/Providence</td>
<td>RED ZOMBIE/Dracula</td>
<td>WHJY/Providence</td>
<td>CREED/One</td>
</tr>
<tr>
<td>OFFSPRING/She's Got Issues</td>
<td>RTV/Without a Trace</td>
<td>JONNY LANG/Wander This World</td>
<td>RTV/Without a Trace</td>
<td>OFFSPRING/She's Got Issues</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
</tbody>
</table>

**KROQ**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED/One</td>
<td>WHJY/Providence</td>
<td>RED ZOMBIE/Dracula</td>
<td>WHJY/Providence</td>
<td>CREED/One</td>
</tr>
<tr>
<td>OFFSPRING/She's Got Issues</td>
<td>RTV/Without a Trace</td>
<td>JONNY LANG/Wander This World</td>
<td>RTV/Without a Trace</td>
<td>OFFSPRING/She's Got Issues</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
</tbody>
</table>

**WFMU**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED/One</td>
<td>WHJY/Providence</td>
<td>RED ZOMBIE/Dracula</td>
<td>WHJY/Providence</td>
<td>CREED/One</td>
</tr>
<tr>
<td>OFFSPRING/She's Got Issues</td>
<td>RTV/Without a Trace</td>
<td>JONNY LANG/Wander This World</td>
<td>RTV/Without a Trace</td>
<td>OFFSPRING/She's Got Issues</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
</tbody>
</table>

**WBAB**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED/One</td>
<td>WHJY/Providence</td>
<td>RED ZOMBIE/Dracula</td>
<td>WHJY/Providence</td>
<td>CREED/One</td>
</tr>
<tr>
<td>OFFSPRING/She's Got Issues</td>
<td>RTV/Without a Trace</td>
<td>JONNY LANG/Wander This World</td>
<td>RTV/Without a Trace</td>
<td>OFFSPRING/She's Got Issues</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
</tbody>
</table>

**93XFM**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED/One</td>
<td>WHJY/Providence</td>
<td>RED ZOMBIE/Dracula</td>
<td>WHJY/Providence</td>
<td>CREED/One</td>
</tr>
<tr>
<td>OFFSPRING/She's Got Issues</td>
<td>RTV/Without a Trace</td>
<td>JONNY LANG/Wander This World</td>
<td>RTV/Without a Trace</td>
<td>OFFSPRING/She's Got Issues</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
</tbody>
</table>

**Sonic 101**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED/One</td>
<td>WHJY/Providence</td>
<td>RED ZOMBIE/Dracula</td>
<td>WHJY/Providence</td>
<td>CREED/One</td>
</tr>
<tr>
<td>OFFSPRING/She's Got Issues</td>
<td>RTV/Without a Trace</td>
<td>JONNY LANG/Wander This World</td>
<td>RTV/Without a Trace</td>
<td>OFFSPRING/She's Got Issues</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
</tbody>
</table>

**Radio One**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED/One</td>
<td>WHJY/Providence</td>
<td>RED ZOMBIE/Dracula</td>
<td>WHJY/Providence</td>
<td>CREED/One</td>
</tr>
<tr>
<td>OFFSPRING/She's Got Issues</td>
<td>RTV/Without a Trace</td>
<td>JONNY LANG/Wander This World</td>
<td>RTV/Without a Trace</td>
<td>OFFSPRING/She's Got Issues</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
</tbody>
</table>

**KROQ**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED/One</td>
<td>WHJY/Providence</td>
<td>RED ZOMBIE/Dracula</td>
<td>WHJY/Providence</td>
<td>CREED/One</td>
</tr>
<tr>
<td>OFFSPRING/She's Got Issues</td>
<td>RTV/Without a Trace</td>
<td>JONNY LANG/Wander This World</td>
<td>RTV/Without a Trace</td>
<td>OFFSPRING/She's Got Issues</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
</tbody>
</table>

**WFMU**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREED/One</td>
<td>WHJY/Providence</td>
<td>RED ZOMBIE/Dracula</td>
<td>WHJY/Providence</td>
<td>CREED/One</td>
</tr>
<tr>
<td>OFFSPRING/She's Got Issues</td>
<td>RTV/Without a Trace</td>
<td>JONNY LANG/Wander This World</td>
<td>RTV/Without a Trace</td>
<td>OFFSPRING/She's Got Issues</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
<tr>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
<td>RED ZOMBIE/Dracula</td>
<td>EVELYN/Spook</td>
</tr>
</tbody>
</table>
### Active Rock Top 50

**February 19, 1999**

<table>
<thead>
<tr>
<th>ARTIST/TITLE (LABEL)</th>
<th>TM</th>
<th>LM</th>
<th>UE</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
<th>CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EVERLAST</strong> What It's Like (Tommy Boy)</td>
<td>2341</td>
<td>2298</td>
<td>2281</td>
<td>2254</td>
<td>74/0</td>
<td>1</td>
</tr>
<tr>
<td><strong>CREED</strong> One (Wind-Up)</td>
<td>2111</td>
<td>2060</td>
<td>2035</td>
<td>1937</td>
<td>73/0</td>
<td>2</td>
</tr>
<tr>
<td><strong>COLLECTIVE SOUL</strong> Heavy (Atlantic)</td>
<td>1955</td>
<td>1820</td>
<td>1710</td>
<td>1523</td>
<td>72/0</td>
<td>3</td>
</tr>
<tr>
<td><strong>GODSMACK</strong> Whatever (Republic/Universal)</td>
<td>1591</td>
<td>1585</td>
<td>1565</td>
<td>1536</td>
<td>72/0</td>
<td>4</td>
</tr>
<tr>
<td><strong>METALLICA</strong> Whiskey In The Jar (Elektra/Epic)</td>
<td>1587</td>
<td>1425</td>
<td>1299</td>
<td>1173</td>
<td>72/0</td>
<td>5</td>
</tr>
<tr>
<td><strong>EVE 6</strong> Leap (RCAC)</td>
<td>1319</td>
<td>1289</td>
<td>1253</td>
<td>1158</td>
<td>65/1</td>
<td>6</td>
</tr>
<tr>
<td><strong>ROB ZOMBIE</strong> Living Dead Girl (Geffen)</td>
<td>1101</td>
<td>969</td>
<td>773</td>
<td>660</td>
<td>70/1</td>
<td>7</td>
</tr>
<tr>
<td><strong>LENNY KRAVITZ</strong> Fly Away (Virgin)</td>
<td>1053</td>
<td>1229</td>
<td>1317</td>
<td>1615</td>
<td>60/0</td>
<td>8</td>
</tr>
<tr>
<td><strong>ROB ZOMBIE</strong> Dragula (Geffen)</td>
<td>1049</td>
<td>1117</td>
<td>1274</td>
<td>1305</td>
<td>51/0</td>
<td>9</td>
</tr>
<tr>
<td><strong>TRADING WESTWARD</strong> Haunting Me (Capitol)</td>
<td>1035</td>
<td>977</td>
<td>853</td>
<td>781</td>
<td>67/1</td>
<td>10</td>
</tr>
<tr>
<td><strong>BARE JR.</strong> You Blew Me Off (Immortal/Epic)</td>
<td>1001</td>
<td>942</td>
<td>831</td>
<td>717</td>
<td>62/2</td>
<td>11</td>
</tr>
<tr>
<td><strong>FLYS</strong> Got You (Where I Want You) (Delicious Vinyl/Trauma)</td>
<td>978</td>
<td>1088</td>
<td>1162</td>
<td>1230</td>
<td>47/0</td>
<td>12</td>
</tr>
<tr>
<td><strong>OFFSPRING</strong> Why Don't You Get A Job? (Capitol)</td>
<td>974</td>
<td>784</td>
<td>550</td>
<td>364</td>
<td>60/3</td>
<td>13</td>
</tr>
<tr>
<td><strong>MARILYN MANSON</strong> I Don't Like The Drugs... (Nothing/Interscope)</td>
<td>913</td>
<td>906</td>
<td>896</td>
<td>808</td>
<td>68/0</td>
<td>14</td>
</tr>
<tr>
<td><strong>CANDLEBOX</strong> Happy Pills (Mercury/WE)</td>
<td>877</td>
<td>826</td>
<td>691</td>
<td>603</td>
<td>60/5</td>
<td>15</td>
</tr>
<tr>
<td><strong>LION LEAP</strong> Power Play (A&amp;M)</td>
<td>867</td>
<td>955</td>
<td>1013</td>
<td>1082</td>
<td>51/0</td>
<td>16</td>
</tr>
<tr>
<td><strong>MOB</strong> Hole Mutil (DGC/Geffen)</td>
<td>826</td>
<td>714</td>
<td>492</td>
<td>255</td>
<td>53/6</td>
<td>17</td>
</tr>
<tr>
<td><strong>BLACK SABBATH</strong> Selling My Soul (Epic)</td>
<td>820</td>
<td>798</td>
<td>730</td>
<td>649</td>
<td>56/1</td>
<td>18</td>
</tr>
<tr>
<td><strong>ORGY</strong> Blue Monday (Elementree/Reprise)</td>
<td>816</td>
<td>741</td>
<td>711</td>
<td>671</td>
<td>55/5</td>
<td>19</td>
</tr>
<tr>
<td><strong>OFFSPRING</strong> Pretty Fly (For A White Guy) (Columbia)</td>
<td>744</td>
<td>991</td>
<td>1162</td>
<td>1403</td>
<td>48/0</td>
<td>20</td>
</tr>
<tr>
<td><strong>MARVELOUS</strong> 3 Freak Of The Week (Hi/ElektroEpic)</td>
<td>695</td>
<td>657</td>
<td>449</td>
<td>236</td>
<td>53/4</td>
<td>21</td>
</tr>
<tr>
<td><strong>FLYS</strong> Got You (Where I Want You) (Delicious Vinyl/Trauma)</td>
<td>628</td>
<td>582</td>
<td>435</td>
<td>322</td>
<td>50/3</td>
<td>22</td>
</tr>
<tr>
<td><strong>LENNY KRAVITZ</strong> Fly Away (Virgin)</td>
<td>593</td>
<td>540</td>
<td>422</td>
<td>265</td>
<td>52/2</td>
<td>23</td>
</tr>
<tr>
<td><strong>BARE JR.</strong> You Blew Me Off (Immortal/Epic)</td>
<td>577</td>
<td>909</td>
<td>1022</td>
<td>1263</td>
<td>37/0</td>
<td>24</td>
</tr>
<tr>
<td><strong>LIMP BIZKIT</strong> Faith (Flip/Interscope)</td>
<td>665</td>
<td>656</td>
<td>513</td>
<td>601</td>
<td>55/0</td>
<td>25</td>
</tr>
<tr>
<td><strong>FUEL</strong> Butter Sweet (550 Music/Epic)</td>
<td>652</td>
<td>880</td>
<td>1045</td>
<td>1118</td>
<td>35/0</td>
<td>26</td>
</tr>
<tr>
<td><strong>KORN</strong> Freak On A Leash (Imperial)</td>
<td>599</td>
<td>540</td>
<td>422</td>
<td>265</td>
<td>52/2</td>
<td>27</td>
</tr>
<tr>
<td><strong>HEAT</strong> Only The Strong (DGC/Geffen)</td>
<td>567</td>
<td>812</td>
<td>863</td>
<td>811</td>
<td>38/0</td>
<td>28</td>
</tr>
<tr>
<td><strong>CLASS OF ’99</strong> Another Brick In The Wall (Columbia)</td>
<td>561</td>
<td>751</td>
<td>935</td>
<td>1104</td>
<td>28/0</td>
<td>29</td>
</tr>
<tr>
<td><strong>HEART</strong> The Love Song (A&amp;M)</td>
<td>560</td>
<td>638</td>
<td>709</td>
<td>872</td>
<td>35/0</td>
<td>30</td>
</tr>
<tr>
<td><strong>PLACEBO</strong> Pure Morning (Hut/Virgin)</td>
<td>517</td>
<td>592</td>
<td>616</td>
<td>595</td>
<td>39/0</td>
<td>31</td>
</tr>
<tr>
<td><strong>BLACK SABBATH</strong> Psycho Man (Epic)</td>
<td>512</td>
<td>611</td>
<td>728</td>
<td>844</td>
<td>34/0</td>
<td>32</td>
</tr>
<tr>
<td><strong>EVE 6</strong> Monster At The End Of The Road (Hi/ElektroEpic)</td>
<td>459</td>
<td>204</td>
<td>92</td>
<td>46/2</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td><strong>TRAIN</strong> My Time (Elektra/Epic)</td>
<td>435</td>
<td>424</td>
<td>398</td>
<td>380</td>
<td>67/1</td>
<td>34</td>
</tr>
<tr>
<td><strong>MARVELOUS</strong> 3 Freak Of The Week (Hi/ElektroEpic)</td>
<td>404</td>
<td>391</td>
<td>341</td>
<td>322</td>
<td>60/3</td>
<td>35</td>
</tr>
<tr>
<td><strong>FLYS</strong> Got You (Where I Want You) (Delicious Vinyl/Trauma)</td>
<td>380</td>
<td>487</td>
<td>663</td>
<td>731</td>
<td>25/0</td>
<td>36</td>
</tr>
<tr>
<td><strong>BLACK CROWES</strong> Only A Fool (American/Columbia)</td>
<td>323</td>
<td>36</td>
<td>22</td>
<td>14</td>
<td>32/10</td>
<td>37</td>
</tr>
<tr>
<td><strong>SUGAR RAY</strong> Every Morning (Lava/Atlantic)</td>
<td>308</td>
<td>292</td>
<td>236</td>
<td>216</td>
<td>15/1</td>
<td>38</td>
</tr>
<tr>
<td><strong>DOVETAIL</strong> Joint Leave On The Inside (Aware/Capitol)</td>
<td>305</td>
<td>220</td>
<td>150</td>
<td>75</td>
<td>25/1</td>
<td>39</td>
</tr>
<tr>
<td><strong>SWIMMING POOL</strong> Still Ramin’ (A&amp;M)</td>
<td>296</td>
<td>295</td>
<td>343</td>
<td>383</td>
<td>14/0</td>
<td>40</td>
</tr>
<tr>
<td><strong>VIRGOS MERLOT</strong> Gain (Atlantic)</td>
<td>265</td>
<td>133</td>
<td>53</td>
<td>19</td>
<td>25/0</td>
<td>41</td>
</tr>
<tr>
<td><strong>MOTLEY CRUE</strong> Enslaved (Motley/Beyond)</td>
<td>255</td>
<td>217</td>
<td>157</td>
<td>153</td>
<td>23/1</td>
<td>42</td>
</tr>
<tr>
<td><strong>R.E.M.</strong> Lotus (Warner Bros.)</td>
<td>253</td>
<td>237</td>
<td>246</td>
<td>186</td>
<td>18/1</td>
<td>43</td>
</tr>
<tr>
<td><strong>PANTERA</strong> Hole In The Sky (EastWest/Epic)</td>
<td>255</td>
<td>256</td>
<td>256</td>
<td>241</td>
<td>21/0</td>
<td>44</td>
</tr>
<tr>
<td><strong>KID ROCK</strong> The Bullgod (Lava/Atlantic)</td>
<td>248</td>
<td>320</td>
<td>417</td>
<td>537</td>
<td>21/0</td>
<td>45</td>
</tr>
<tr>
<td><strong>SCREAMING CHEETAH WHEELS</strong> Right. (Capricorn/Mercury)</td>
<td>244</td>
<td>205</td>
<td>162</td>
<td>22</td>
<td>27/0</td>
<td>46</td>
</tr>
<tr>
<td><strong>CAKE</strong> Never There (Capricorn/Mercury)</td>
<td>240</td>
<td>271</td>
<td>361</td>
<td>387</td>
<td>9/0</td>
<td>47</td>
</tr>
<tr>
<td><strong>FLIGHT 66</strong> Fly (550 Music/Epic)</td>
<td>233</td>
<td>214</td>
<td>186</td>
<td>96</td>
<td>24/0</td>
<td>48</td>
</tr>
<tr>
<td><strong>KENNY WAYNE SHEPHERD</strong> Everything Is... (Replay/Reprise)</td>
<td>227</td>
<td>348</td>
<td>445</td>
<td>561</td>
<td>13/0</td>
<td>49</td>
</tr>
<tr>
<td><strong>INDIGENOUS</strong> Now That You're Gone (Pachyderm)</td>
<td>213</td>
<td>214</td>
<td>209</td>
<td>202</td>
<td>13/0</td>
<td>50</td>
</tr>
</tbody>
</table>

This chart reflects airplay from February 8-14. Songs ranked by total plays. Highlighted songs indicate Breaker. 74 Active Rock reportees. 72 current playists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1999, R&R Inc.

### New & Active

<table>
<thead>
<tr>
<th>ARTIST/TITLE (LABEL)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SON VOLT</strong> Straightjacket (Warner Bros.)</td>
<td>1760</td>
<td>160</td>
</tr>
<tr>
<td><strong>SILVERCHAIR</strong> Anthem For The Year 2000 (Epic)</td>
<td>1760</td>
<td>160</td>
</tr>
<tr>
<td><strong>LOUDMOUTH</strong> Fly (Delicious Vinyl)</td>
<td>1660</td>
<td>150</td>
</tr>
<tr>
<td><strong>LIT</strong> My Own Worst Enemy (RCA)</td>
<td>1650</td>
<td>150</td>
</tr>
<tr>
<td><strong>FINGER ELEVEN</strong> Above (Wind-Up)</td>
<td>1600</td>
<td>150</td>
</tr>
</tbody>
</table>

Songs ranked by total plays.
When it comes to our Australian imports, we Americans like to think: big meals (Outback Steak Houses), big beers (Fosters Lager), and "Big Balls" (who could forget AC/DC song?)! Now get ready for a big band from down under by the name of Grinspoon. Named after a Harvard professor known for his attempts to decriminalize marijuana, these four Young Aussies got together and entered a radio contest. Paving vocalist Phil Jamieson’s guitar for "studio" time, the band recorded their entry in someone’s spare bedroom with a partially deaf producer who hated loud guitar.

Nevertheless, the band beat out 200 other groups, won the contest and became the No. 1 request for 12 consecutive weeks on Australia’s national radio network, Triple J. For the next two years Jamieson, bassist Joe Hansen, guitarist Pat Daven, and drummer Kristian Hoppe toured relentlessly and saw their audience grow from tens to thousands. With more experience came bigger bills, including opening slots for Iggy Pop, Henry Rollins and Tool, among others.

Grinspoon’s next conquest is America, where their current Universal single, "Post Encephalitis Anxiety," is hitting the airwaves. "It has great energy. I love the bass line, there’s a catchy chorus, and it packs a punch in two and half minutes — you can’t beat that," says early supporter WLCZ/Nihsaukee MD Marilyn Mc. "You don’t need 30 seconds to get it; it’s in your face in the first five seconds. I love that about a song — no fucckin’ around, get to the point." Universal’s Howard Leon agrees that this latest Australian find is indeed a tasty dish for Rock: "They’re the greatest thing since sliced Vegemite sandwiches.”
Fuel That Doesn’t Burn

Over a year after its release, ‘Shimmer’ is still pulling in significant rotations.

Every so often I find it refreshing to point out examples of how this format has broken an artist or developed a career. The last column I did on this subject focused on a band in the early stages of building its radio story, so this time I thought I would look at a band that not only successfully built a story at radio, but did it with R&R’s No. 1 song of 1998; a song so compelling, the format can’t seem to let it go. The band is Fuel, and their song ‘Shimmer’ is one of those rare radio gems that the audience never seems to tire of.

A Good Problem To Have

While record executives are a perpetually optimistic bunch, no one really expects a song to continue to get strong airplay after 1,000+ spins. In the case of Fuel, 550 Music knew it had won the rights to a great band, and it knew the band had delivered an album full of strong singles. However, it didn’t know just how huge the very first song would be.

“We actually had very high expectations,” states 550 VP/Promotion Joel Klaiman. “We all had a chance to hear the record and then see the band during the signing process, which was definitely a head-spinning type of situation. A lot of labels were interested, and we felt really fortunate that we won, because they were great live and we knew we had four or five singles.”

We knew that ‘Shimmer’ was a standout track, but mostly we knew that the band rocked hard and that we had ‘Bittersweet,’ ‘Jesus or a Gun’ and another track, ‘Sunburn,’ that we felt confident in as ‘Shimmer’ was able to cross.

With a high-profile signing like Fuel, a great amount of care goes into the marketing plan. Avoiding overexposure, keeping a strong band image at the Alternative format, picking the right singles and planning the right time to switch singles are all important concerns for record companies. When a song shows the staying power “Shimmer” has, however, plans sometimes need to be dramatically altered. It’s a good problem for a record company to have.

“It was harry up and wait,” explains Klaiman. “We kept fighting off releasing the next single. ‘Bittersweet.’ We were ready to go, but we couldn’t, because ‘Shimmer’ had so many resurgences. It lasted eight months, from February to September. Even after it came off the chart, it broke records. It spent the longest time as R&R’s No. 1 recurrent record.”

When the add date for ‘Bittersweet’ was finally set, 550 found that the strength of ‘Shimmer’ was still quite strong. “We went for ‘Bittersweet’ in September,” says Klaiman, “and the band had that it was battling itself. Fighting for airplay is never easy, but what made this especially hard was that we knew ‘Bittersweet’ was a strong song, but it was going slow at radio, because radio would realize they had more strong research on ‘Shimmer’ coming back.”

Still Strong After One Year

Radio’s perception of ‘Shimmer’ was Klaiman’s. One of the first major-market stations to play the song was KDGE in Dallas, which added the song on February 10, 1998. Today, the station is still spinning the song three or four times a day.

“I had been hearing about this song from a couple of friends,” relates KDGE APDM/D Allan Smith, “and I saw the band play in some little club at last year’s Gavin Convention, and they completely rocked out. They were amazing, and we felt that we absolutely had to add this record. Not only did we like the song, but we thought the album was like five songs deep. Well, one year later we’ve given the song 1,700 spins, and it’s been in power four different times. The record will not die. It has never had more than 30% burn ever. If there is a way to craft a song that has no burn, I’ve they have figured it out on that one.”

KDGE’s profile is far from unique. 550 put together a promotional booklet for Fuel, and the litany of stations with a similar story is a testament to how huge the song really was and continues to be. The testimonials come from a who’s who of Alternative radio — WNNX/Atlanta MD Sean Devery:

“The best-performing record we had in the last three years; WPLY/Philadelphia PD Jim McGuinn: “One of the best (testing songs) since I’ve been a programmer”; WHFS/Washington MD Pat Ferris: “One of our best-researching records of ’98.” And the list goes on.

Callout King

While Fuel consistently sold well all of last year and was very active playing live in support of its airplay, the real story behind the success of “Shimmer” is its spectacular results in callout research. It not only tested extremely well, it showed very little, if any, burn.

Smith relates a typical callout situation for “Shimmer”: “When the song was in power, it always tested one or two, maybe at the lowest three. Every time it went to recur rent, it was testing so well that when there would be a week or two where we needed a power and didn’t have anything that was ready to go, we would look at ‘Shimmer’ and go, ‘Well, you know that recurrent is testing better than anything else we have and we have no burn. Let’s put that back in.’

“It started to work on those radio stations that were playing it,” explains Klaiman, “and it was Feb ruary, and there was a lot of competition from records coming at radio. Looking at the R&R Hotfax today, there were 90 records that got adds last week. It’s crazy how many records are out there right now, and it felt the same way last year, so we just kept building things slowly. It was a new band, so we didn’t force it. We let the music speak for itself, and after 150-200 spins, the record started to research. Once it clicked in research, forget about it. It took 200-250 spins to really click in, but once we got that far, most, if not all, of those stations have played it over a 1,000 times.”

Core Callout President Jodie Renk corroborates the song’s call-out profile: “It still does well for those stations that are still testing it, although they are primarily testing it as a recurrent as opposed to a true current. I’m generalizing, but it seems to have moderate burn and top 10 scores.”

Renk also points out a key element of the song’s longevity. The song has yet to cross to the pop formats. “Having one station per market deal with a song will absolutely extend the life of a song. We hope it’s the formula for taking this band to the next level.”

If KDGE’s feelings are any indication, the band is certainly on the way. As Smith concludes: “‘Bittersweet’ has developed the opposite way from ‘Shimmer.’ It’s been a long, slow build. We actually took the record out, but left it in callout. It kept coming back better and better, until we said, ‘We really can’t deny this one anymore.’ The album is selling, they put on an amazing performance at Edgefest for us and now ‘Bitter sweet’ is coming back. We’ve got over 2,000 spins on two songs. I would call that a core artist.”

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues? Call me at (310) 788-1666 or e-mail: jinkerr@randonline.com

Buck-O-Nine

Who Are They?

From the brand new album LIBIDO

“THEY” ARE:
XTRA KWOD
KRAD KRZ Q WJSE
KBRS KJEE

“TALK BACK TO R&R!”

Do you have questions, comments or feedback regarding this column or other issues? Call me at (310) 788-1666 or e-mail: jinkerr@randonline.com

Back To

The Marketing Plan

Part of the credit for the song’s longevity certainly goes to 550’s sensitivity to the band’s image at Alternative radio. The label refused to release “Shimmer” at CHR until Alternative’s run was complete and progress was being made on a new single. This is a refreshing change from the recent environment of generating the greatest exposure for a band in the shortest amount of time.

“We have a two-prong strategy now; to work ‘Shimmer’ at CHR while we continue to develop the band at Alternative and Rock,” Klaiman says. “We feel like we covered our bases in terms of Alternative and Rock by letting them have two singles before we even went for CHR with ‘Shimmer.’ And next we are going to work ‘Jesus or a Gun’ at Alternative and Rock. We hope it’s the formula for taking this band to the next level.”

If KDGE’s feelings are any indication, the band is certainly on the way. As Smith concludes: “‘Bittersweet’ has developed the opposite way from ‘Shimmer.’ It’s been a long, slow build. We actually took the record out, but left it in callout. It kept coming back better and better, until we said, ‘We really can’t deny this one anymore.’ The album is selling, they put on an amazing performance at Edgefest for us and now ‘Bitter sweet’ is coming back. We’ve got over 2,000 spins on two songs. I would call that a core artist.”
Everlast "Ends"

FROM THE PLATINUM ALBUM "WHITEY FORD SINGS THE BLUES". THE FOLLOW UP TRACK TO MODERN AND ACTIVE ROCK'S #1 SONG, "WHAT IT'S LIKE"

Alternative New & Active Going For Adds March 16

Already Getting Their "Ends"

<table>
<thead>
<tr>
<th>Station</th>
<th>WHFS</th>
<th>WXRK</th>
<th>Q101</th>
<th>89X</th>
<th>KKNND</th>
<th>KTCL</th>
<th>KROQ</th>
<th>KLYY</th>
<th>91X</th>
<th>KWOD</th>
<th>KNDD</th>
<th>LIVE10512X</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adds</td>
<td>19x</td>
<td>18x</td>
<td>10x</td>
<td>14x</td>
<td>23x</td>
<td>14x</td>
<td>11x</td>
<td>14x</td>
<td>36x</td>
<td>16x</td>
<td>12x</td>
<td>10x</td>
</tr>
<tr>
<td>Adds</td>
<td>14x</td>
<td>20x</td>
<td>14x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Featured predominantly in the MGM motion picture "The Mod Squad"

WWW.TOMMYBOY.COM  CARL STUBNER FOR DELUXE ENTERTAINMENT
eagle-eye cherry
falling in love again

#1 MOST ADDED!

- **EAGLE-EYE CHERRY** - Falling In Love Again

**Includes:** Y107, WQDX, KTIZ, WLIR, WKTU, KZON, WDDO, WRKO, WVEG, WRAX, WEDX, WKRL, WARR, WXWZ, KRAD, WXJO, WJSE, WRR, WOS, WBSA, KJRS, WMGR, KHLR

**Stream on:** Y107, WQDX, KTIZ, WLIR, WKTU, KZON, WDDO, WRKO, WVEG, WRAX, WEDX, WKRL, WARR, WXWZ, KRAD, WXJO, WJSE, WRR, WOS, WBSA, KJRS, WMGR, KHLR

**Produced by:** Eagle Eye Cherry

**Managers:** Tony Mix, Matt Atkin

**Website:** www.eagleeyecherry.com

**©1999 Sony Music Entertainment Inc.®/WMC® in a tradition of Gay Rock Entertainers, Inc.
Produced by:
Angeline and Carmen Rizzo
Management:
Curt Smith at Zerodisc

rose colored glasses
Impacting at Alternative Radio 3/2/99

Contact Christopher "The Minister" 310.858.4031 email: chrall@red-ant.com

www.angeliquewords.com  www.redantrecords.com
Sheep go to Heaven

the new track from the gold album

Prolonging the Magic

37* 26* Modern Rock Monitor
33 25 R&R Alternative

Requesting everywhere!
Sell-out tour just concluded.


album and "Sheep go to Heaven" MIDI mixed by Mark Bechler except "Never There" and "Sure Would I Be" mixed by Rik Herrera and Craig Brown.

Managed by Ronnie Diamond, Oakland, CA

©1999 Capricorn Records LLC. Manufactured and marketed by Capricorn Promotions Distributed by PolyGram Group Distribution. www.americanradiohistory.com
essentials: Vocalist/guitarist Charlie Gladhelter and drummer pal Joe Dapier got an early start on their rock 'n' roll careers. The Chicago-based pair started in sixth grade, busting out rock and blues songs after school, and they've remained songwriting partners ever since. Along with guitarist Robert Byrne, the pair christened themselves Dovetail Joint in 1994. They gave their keyboards/singer the boot, placed Gladhelter in the front position, and self-released an untitled "black album" that rapidly began to attract label attention.

Too rapidly, it seemed. The band found themselves playing numerous showcases in the midst of a budding bidding war, all before they were ready to manage the rigors of the "biz." Too many potential labels and management prospects confused the fledgling Joints, and the whole period ended up a fizzle-out fiasco. The boys were afraid they'd lost their one chance, but luckily they came out of the experience with a professional manager who quickly put the band back on track.

Determined to make a second chance work for them, the band soon settled a deal with a major label. The band had their bags packed for a trip to Los Angeles to record their first "real" studio album, when the phone rang and they were informed literally at the last minute that their deal had fallen through. To make matters worse, original bassist Jon Kooker to handle bass duties and signed with the indie Chicago label Aware. Then they set out for L.A. to make a record with the material they'd been sitting on for years. The single "Level on the Inside" snuck its way onto some stations in their hometown while the band was putting finishing touches on new full-length album, 001. Within two weeks it was one of the most requested songs in the area. Guess all good things really do come to those who wait.

Artist POV: Gladhelter on budding rockstardom: "We had no idea what was going on in Chicago besides the fact we were getting 300. We didn't know the kids were going nuts. We get back after soundcheck, and there's this huge line around the building. We had no idea they were there for us. We didn't expect it at all."

—Rich Michalowski
Asst. Alternative Editor

Andy "Andyman" Davis, PD WWCD/Columbus

Tin Star's "Head" is such a powerful song. I find it hard to listen and not bob my noggin up and down. I love the calls we get where people sing their favorite part until we can tell them the name of the song. I usually wait until they get through the pseudo-scream part and then tell them the title. There has also been very positive reaction to Blondie's "Maria." I have to admit I wasn't crazy about the song the first time I heard it, but it really grew on me. The audience, on the other hand, took right to it. I Liz Phair has given us a great album in White Chocolate Space Egg's "Johnny Feelgood" is the third track for CD101. Great phones, great sounds, great God ... why haven't more stations jumped on this song? Finally, I want to highlight a local band that we are playing here called the Fabulous Johnson Brothers. "Chocolate" is sex and funk and pop and soul. It is also burning up the phones twice as much as I would normally expect from a local band.

Who says this format abandons its artists when they choose to do other formats? Check out the add week for the Go Goo Dolls, who share Most Added honors for "Dizzy" with another huge country artist, Eagle Eye Cherry ... When talking about developing an artist, you can't help but applaud DreamWorks Records and the support they've thrown behind Elliott Smith. His latest single, "Baby Britain," picks up some more support as it heads toward the chart. "Sheep go to heaven, goats go to hell" — keep repeating this mantra and soon you'll understand why Cake is one of the hottest bands at the format right now ... It doesn't get much better for a band new artist than this week's debut for Citizen King: 31 with a bullet ... With the Everlast/Sugar Ray battle for No. 1 fading, King's "31" is a must-have ... The eternal Sugar Ray battle for No. 1 fading, King's "31" is a must-have ... the hands-on pop format.

Andy Davis
On the Record

by Jim Kerr

ON THE RADIO

by Jim Kerr

MY FRIEND STEVE

"Charmed"

The Second Single From The Album

HOPE & WAIT.

Theme song for the new WB Series "ZO, DUNCAN, JACK & JANE"...
Sundays @ 9PM

www.americanradiohistory.com
beastie boys
remote control
THE NEW TRACK FROM THE MULTI-PLATINUM ALBUM HELLO NASTY

MOST ADDED!

Nominated for 2 Grammy Awards

Added Early!
WXRK  XTRA
WENZ  KXTE
KTEG  WNFZ

Out of the Box!
Q101  99X  KTCL
KXRK  WRXQ  WEQX
WBTZ  WPGU  WIXO
WEJE

Produced by Beastie Boys and Mario Caldato, Jr.
Management: John Silva for GAS L.L.C.

www.grandroyal.com • www.beastieboys.com
©1999 Capitol Records, Inc.
“All-Right (oh, yeah)”

The follow-up to the Top 10 single “All The Kids Are Right”

From the album Pack Up The Cats


IMPACT DATE FEBRUARY 22ND
### Alternative Playlists

**February 19, 1999**

**R&R • 115**

#### ALTERNATIVE PLAYLISTS

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

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lenny Kravitz - Fly Away</td>
<td>Collective Soul - Heavy</td>
<td>Marilyn Manson - A Don'T Like...</td>
<td>Sebadoh - Flame</td>
<td>The Cardigans - My Favourite</td>
<td>Green Day - Nice Guys</td>
</tr>
<tr>
<td>Lenny Kravitz - Fly Away</td>
<td>Collective Soul - Heavy</td>
<td>Marilyn Manson - A Don'T Like...</td>
<td>Sebadoh - Flame</td>
<td>The Cardigans - My Favourite</td>
<td>Green Day - Nice Guys</td>
</tr>
<tr>
<td>Lenny Kravitz - Fly Away</td>
<td>Collective Soul - Heavy</td>
<td>Marilyn Manson - A Don'T Like...</td>
<td>Sebadoh - Flame</td>
<td>The Cardigans - My Favourite</td>
<td>Green Day - Nice Guys</td>
</tr>
<tr>
<td>Lenny Kravitz - Fly Away</td>
<td>Collective Soul - Heavy</td>
<td>Marilyn Manson - A Don'T Like...</td>
<td>Sebadoh - Flame</td>
<td>The Cardigans - My Favourite</td>
<td>Green Day - Nice Guys</td>
</tr>
<tr>
<td>Lenny Kravitz - Fly Away</td>
<td>Collective Soul - Heavy</td>
<td>Marilyn Manson - A Don'T Like...</td>
<td>Sebadoh - Flame</td>
<td>The Cardigans - My Favourite</td>
<td>Green Day - Nice Guys</td>
</tr>
<tr>
<td>Lenny Kravitz - Fly Away</td>
<td>Collective Soul - Heavy</td>
<td>Marilyn Manson - A Don'T Like...</td>
<td>Sebadoh - Flame</td>
<td>The Cardigans - My Favourite</td>
<td>Green Day - Nice Guys</td>
</tr>
</tbody>
</table>

**ARTISTS:***

- Lenny Kravitz
- Collective Soul
- Marilyn Manson
- Sebadoh
- The Cardigans
- Green Day

**MORE PLAYLISTS ON R&R'S ONLINE DATABASE**

- [www.americanradiohistory.com](http://www.americanradiohistory.com)
ALREADY GETTING "DIZZY":
Q101 WNEW
WENZ WMMR
KKND WZTA
WXDX WKOS
KZNZ KUPD
WXDG WDVE
WRXQ WLZR
WXEG WEBN
KZON

R&R Alternative Debut 45
On 50 Alternative stations

R&R Rock 41 - 68
MOST ADDED!

R&R Alternative Debut 31
#1 MOST INCREASED PLAYS!
MODERN ROCK MONITOR
#3 GREATEST GAINER
ON 68 TOTAL STATIONS IN TWO WEEKS, INCLUDING:
Q101 99X KNDD 91X KPNT KNRK
KTCL X96 KENZ 89X KEDJ KZON
WRXQ WFNX WPBZ WXEG

PRODUCED BY ERIC VALENTINE, DAVE COOLEY AND MATT SIMMS / CAST MANAGEMENT - JEFF CAST
WWW.CITIZENKING.COM © 1999 WARNER BROS. RECORDS INC.
TOP 20 ARTISTS

1 BUILT TO SPILL (Warner Bros.) Airplay Includes: KFTE, KJUE, WJUR
2 EMINEM (Web/Aftermath/Interscope) Airplay Includes: KNMO, KTEG, WPGU
3 CITIZEN KING (Warner Bros.) Airplay Includes: KXIX, WBON, WNZ
4 CREATURES (Instinct/Sioux) Airplay Includes: KXKR, WDST, WXYK
5 3 COLOURS RED (Creation/Epic) Airplay Includes: WBCN, WXEG, WXRK
6 HARVEY DANGER (Mercury) Airplay Includes: WEGQ, WKRX, WXYK
7 JIMMY EAT WORLD (Capitol) Airplay Includes: KXKR, KMIN, KNQO
8 SEBADOH (Sub Pop/Sire) Airplay Includes: WHFS, WHIT, WSMF
9 GIGOL0 AUNTS (E Pluribus Unum) Airplay Includes: KNZQ, WQBK, WIXQ
10 LO FIDELITY... (Skint/Sub Pop/Columbia) Airplay Includes: KXTE, HPYX, WYSR
11 UNDERWORLD (JBO/2) Airplay Includes: WFNX, WSFM, XTRA
12 EVERLAST (Tommy Boy) Airplay Includes: KXTE, WBNQ, WXSR
13 PAUL WESTERBERG (Capitol) Airplay Includes: KRZQ, WLLF, WPLY
14 HATE DEPT. (Restless) Airplay Includes: KXCR, KFTE, WXYK
15 SLEATER-KINNEY (Kill Rock Stars) Airplay Includes: KJUE, KNDO, WHFS
16 BLOCK (Capitol) Airplay Includes: KZLT, WQMG, WGBK
17 GOMEZ (Virgin) Airplay Includes: KNQO, KTEG, KXKR
18 JOYDROP (Tommy Boy) Airplay Includes: WBNQ, WQMG, WHITG
19 WHALE (Virgin) Airplay Includes: KFMA, KFTE, WQMG
20 VOODOO GLOW SKULLS (Epitaph) Airplay Includes: WBNQ, WSFM, XTRA
## Adult Alternative Playlists
February 19, 1999

### Reporters
- **WMON**/Chicago, IL: Patti Smith
- **KQED**/San Francisco, CA: **R&R**
- **WRNR**/Baltimore, MD: **R&R**
- **KWKD**/Kalamazoo, MI: Patti Smith
- **KBQD**/Denver, CO: **R&R**

### Stations and their added lists alphabetically by market

<table>
<thead>
<tr>
<th>Station</th>
<th>ARTIST/TITLE</th>
<th>CITY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WMON</strong>/Chicago, IL</td>
<td><strong>John Mellencamp</strong>/&quot;Let Her Be There&quot;</td>
<td><strong>Chicago</strong></td>
</tr>
<tr>
<td><strong>WRNR</strong>/Baltimore, MD</td>
<td><strong>Joni Mitchell</strong>/&quot;Both Sides Now&quot;</td>
<td><strong>Baltimore</strong></td>
</tr>
<tr>
<td><strong>KQED</strong>/San Francisco, CA</td>
<td><strong>Tom Waits</strong>/&quot;Rain Dogs&quot;</td>
<td><strong>San Francisco</strong></td>
</tr>
<tr>
<td><strong>KBQD</strong>/Denver, CO</td>
<td><strong>Bruce Springsteen</strong>/&quot;The River&quot;</td>
<td><strong>Denver</strong></td>
</tr>
<tr>
<td><strong>WWR</strong>/Tampa, FL</td>
<td><strong>Bob Marley</strong>/&quot;No Woman, No Cry&quot;</td>
<td><strong>Tampa</strong></td>
</tr>
</tbody>
</table>

### Alternative Playlists
- **B.B. King**/"Bad Case of Loving You"
- **Wes Cunningham**/"So" (56)
- **Matthews**/"Lisa Loewni"
- **Shawn Mullins**/"Cat's On Runway"
- **Jody Denberg**/"Rat Race"
- **Jewel**/"Foolish Games"
- **Evanescence**/"Fall On Me"
- **Joni Mitchell**/"Both Sides Now"
- **Tom Waits**/"Rain Dogs"
- **Bruce Springsteen**/"The River"
- **Bob Marley**/"No Woman, No Cry"

### ARTIST/TITLE
- **B.B. King**/"Bad Case of Loving You"
- **Wes Cunningham**/"So" (56)
- **Matthews**/"Lisa Loewni"
- **Shawn Mullins**/"Cat's On Runway"
- **Jody Denberg**/"Rat Race"
- **Jewel**/"Foolish Games"
- **Evanescence**/"Fall On Me"
- **Joni Mitchell**/"Both Sides Now"
- **Tom Waits**/"Rain Dogs"
- **Bruce Springsteen**/"The River"
- **Bob Marley**/"No Woman, No Cry"
# ADULT ALTERNATIVE TOP 30

**FEBRUARY 19, 1999**

<table>
<thead>
<tr>
<th>NR</th>
<th>W</th>
<th>U</th>
<th>T</th>
<th>ARTIST TITLE (LABEL)</th>
<th>WEEKLY PLAY TOTAL</th>
<th>SYMBOLOGY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>SHERYL CROW There Goes The Neighborhood (A&amp;M)</td>
<td>578</td>
<td>31/0</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>NEW RADICALS You Get What You Give (MCA)</td>
<td>564</td>
<td>30/0</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>R.E.M. (Warner Bros.)</td>
<td>478</td>
<td>31/0</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>SUGAR RAY Every Morning (Lava/Atlantic)</td>
<td>451</td>
<td>33/0</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>COLLECTIVE SOUL Run (Hollywood/Atlantic)</td>
<td>444</td>
<td>29/1</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>CHRIS ISAAK Flying (Reprise)</td>
<td>430</td>
<td>26/0</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>JOHN MELLENCAMP I'm Not Running Anymore (Columbia)</td>
<td>422</td>
<td>29/0</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>Goo Goo DOLLS Slide (Warner Bros.)</td>
<td>406</td>
<td>21/0</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>MATCHBOX 20 I Hate Myself So It Goes (Warner Bros.)</td>
<td>368</td>
<td>20/0</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>SHAWN MULLINS Shimmer (SMG/Atlantic)</td>
<td>272</td>
<td>25/1</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>JANNY LANG Still Rainin' (A&amp;M)</td>
<td>303</td>
<td>23/1</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>SARAH McLACHLAN Angel (Warner Sunset/Reprise)</td>
<td>302</td>
<td>20/0</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>13</td>
<td>13</td>
<td>LUCINDA WILLIAMS Can't Let Go (Mercury)</td>
<td>280</td>
<td>19/1</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>SEMINISCO Secret Smile (MCA)</td>
<td>236</td>
<td>17/0</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>SUSAN TEDESCHI You Need... (Tone Cool/Rounder/Mercury)</td>
<td>230</td>
<td>19/1</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>EVERLAST What It's Like (Tommy Boy)</td>
<td>221</td>
<td>16/0</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>17</td>
<td>17</td>
<td>JEWEL Hands (Atlantic)</td>
<td>214</td>
<td>16/0</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>B.B. KING Bad Case Of Love (Hill RCA)</td>
<td>212</td>
<td>16/0</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>19</td>
<td>19</td>
<td>BRUCE HORNSBY King Of The Hill (RCA)</td>
<td>204</td>
<td>15/1</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>20</td>
<td>20</td>
<td>UZ Sweetest Thing (Island)</td>
<td>198</td>
<td>13/1</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>MATCHBOX 20 Back 2 Good (Lava/Atlantic)</td>
<td>196</td>
<td>12/0</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>22</td>
<td>22</td>
<td>BRIAN SETZER ORCHESTRA That's On A Hot...(Interscope)</td>
<td>187</td>
<td>20/1</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>23</td>
<td>23</td>
<td>BARENAKED LADIES It's All Been Done (Reprise)</td>
<td>187</td>
<td>15/1</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
<td>ANI DIFRANCO Angry Anymore (Righteous Babe)</td>
<td>182</td>
<td>18/0</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>25</td>
<td>25</td>
<td>SINEAD LOHAN Diving To Be Deeper (Grapevine/Interscope)</td>
<td>181</td>
<td>17/1</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>26</td>
<td>26</td>
<td>BLONDIE Maria (Beyond)</td>
<td>178</td>
<td>17/1</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>27</td>
<td>27</td>
<td>GOLDEN SMG Until You Came Along (Rykodisc)</td>
<td>151</td>
<td>15/0</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>28</td>
<td>28</td>
<td>ALANIS MORRISSEY Unsent (Maverick/Reprise)</td>
<td>150</td>
<td>13/0</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>29</td>
<td>29</td>
<td>BETTER THAN EZRA At The Stars (Elektra/EEG)</td>
<td>149</td>
<td>12/0</td>
</tr>
</tbody>
</table>

This chart reflects airplay from February 8-14. Songs ranked by total plays. Highlighted songs indicate Breaker. 36 Adult Alternative reporters. 36 current playlists. © 1999, R&R Inc.

**NEW & ACTIVE!! ON 42 STATIONS INCLUDING:**
- KTCZ WBOS WMMN WPKN KSJR WTRD KQRS WXRT
- ONLINE LISTENING PARTY FOR SUICAINA GRATIFICATION FEB. 19
- www.hollywoodandvine.com streaming all day via RealAudio.
- IN STORES FEBRUARY 23!

---

**NEWBUGS & STARTED®**

**ALANIS MORRISSEY**

#### THE FIRST SINGLE FROM THE NEW ALBUM

Suicaine Gratification - "su-a-kan\-grát-ə-fāk-shon"

#### NEW & ACTIVE!! ON 42 STATIONS INCLUDING:
- KTCZ WBOS WMMN WPKN KSJR WTRD KQRS WXRT
- ONLINE LISTENING PARTY FOR SUICAINA GRATIFICATION FEB. 19
- www.hollywoodandvine.com streaming all day via RealAudio.
- IN STORES FEBRUARY 23!

Produced by Don & Paul WASTheberg • Management: John Cutifile and Lavorne Munzowski for GAS LLC

---

**BREAKERS®**

No Songs Qualified For Breaker Status This Week

**MOST ADDED®**

<table>
<thead>
<tr>
<th>ARTIST TITLE (LABEL)</th>
<th>ADDED</th>
</tr>
</thead>
<tbody>
<tr>
<td>WILCO Can't Stand It (Reprise)</td>
<td>21</td>
</tr>
<tr>
<td>ROLLING STONES IDAHO MATTHEWS Memory... (Virgin)</td>
<td>11</td>
</tr>
<tr>
<td>XTC I'd Like That (Island/TVT)</td>
<td>10</td>
</tr>
<tr>
<td>JEWEL Down So Long (Atlantic)</td>
<td>9</td>
</tr>
<tr>
<td>BLACK CROWES Only A Fool (American/ Columbia)</td>
<td>6</td>
</tr>
<tr>
<td>ALANA DAVIS Can't Find My Way Home (Elektra/ EEG)</td>
<td>5</td>
</tr>
<tr>
<td>EAGLE EYE CHERRY Falling In Love Again (Warner Bros.)</td>
<td>4</td>
</tr>
<tr>
<td>VAN MORRISON Precious Time (Point Blank/ Virgin)</td>
<td>3</td>
</tr>
<tr>
<td>JONATHA BROOKE Because I Told You So (Bad Dog)</td>
<td>4</td>
</tr>
<tr>
<td>CESAR ROSAS Little Heaven (Rykodisc)</td>
<td>4</td>
</tr>
</tbody>
</table>

**MOST INCREASED PLAYS**

<table>
<thead>
<tr>
<th>ARTIST TITLE (LABEL)</th>
<th>TOTAL PLAY INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAUL WESTERBERG Lookin' Out Forever (Capitol)</td>
<td>+93</td>
</tr>
<tr>
<td>SHAWN MULLINS Shimmer (SMG/ Columbia)</td>
<td>+58</td>
</tr>
<tr>
<td>JEWEL Down So Long (Atlantic)</td>
<td>+55</td>
</tr>
<tr>
<td>VAN MORRISON Precious Time (Point Blank/ Virgin)</td>
<td>+55</td>
</tr>
<tr>
<td>WILCO Can't Stand It (Reprise)</td>
<td>+55</td>
</tr>
<tr>
<td>XTC I'd Like That (Island/TVT)</td>
<td>+54</td>
</tr>
<tr>
<td>BLACK CROWES Only A Fool (American/ Columbia)</td>
<td>+47</td>
</tr>
<tr>
<td>SUZAN TEDESCHI You Need... (Tone Cool/Rounder/Mercury)</td>
<td>+46</td>
</tr>
<tr>
<td>ALANA DAVIS Can't Find My Way Home (Elektra/ EEG)</td>
<td>+42</td>
</tr>
<tr>
<td>BRUCE HORNSBY King Of The Hill (RCA)</td>
<td>+40</td>
</tr>
</tbody>
</table>

Breakers: Songs registering 250 plays or more for the first time. Breaks awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.
VAN MORRISON

FROM BACK ON TOP THE NEW ALBUM FROM ONE OF THE MOST ACCLAIMED VOICES OF OUR TIME. VAN MORRISON'S FIRST CONTEMPORARY STUDIO ALBUM SINCE 1997'S THE HEALING GAME

ALL SONGS WRITTEN AND PRODUCED BY VAN MORRISON

PRECIOUS TIME

www.americanradiohistory.com
OPPORTUNITIES


NATIONAL

Put Your Aircheck On CD! Print your name, face, anything directly onto the CD. Ask about our special rate for Pros-On-The-Loose. Call Toll Free. 1-877-CD-EXPRESS.

mediacasting.com
Your best source for job leads and the place to be for posting your tape and resume online. www.mediacasting.com e-mail: info@mediacasting.com (888) 263-1489

Put Your Aircheck On CD! Print your name, face, anything directly onto the CD. Ask about our special rate for Pros-On-The-Loose. Call Toll Free. 1-877-CD-EXPRESS.

mediacasting.com
Your best source for job leads and the place to be for posting your tape and resume online. www.mediacasting.com e-mail: info@mediacasting.com (888) 263-1489

COMING FOR A COMPANY THAT'S BIG ON PROMOTIONS.

If you're a Program or Promotions Director who's ready for a new challenge, how about coming to work for Disney, the number one entertainment company in the world? We need to fill two Field Market Manager positions to help promote and market our very special offerings to consumers via television, radio, print, the Internet and third-party sites. You will also help us market highlights and sports products, in addition to the rest of THE WALT DISNEY WORLD Resort. Qualified candidates must possess a Bachelor's degree in Marketing Communications or equivalent, a minimum of 6 years of broadcast/marketing experience with expertise in promotions, public relations and events and local broadcast media. The position requires a passion for sports and sports marketing, or gym/nighttime entertainment, including concerts, restaurants and shows.

Successful candidates will receive competitive compensation and a comprehensive benefits package, as well as the opportunity to develop your career with THE WALT DISNEY WORLD Resort.

Please send career, salary history and resume on white paper to:

Disney Worldwide Services, Inc. - Professional Recruitment
XADSRPR 000 - P.O. Box 10,090 - Lake Buena Vista, FL 32830

We've lost our Afternoon Drive Personality!

Do you have what it takes to replace him? Magic 98.3 FM! Greater Media’s suburban NY station has an immediate opening for a creative drive-time personality with 3-5 years experience who can relate to our Bright AC audience. If you have major market talent, superior production skills, a strong team attitude, and extensive experience with personal appearances, on-air, your resume, references and show philosophy to Tim Tettf, Ops. Mgr., WMAQ-MAGIC 98.3 FM, 78 Veronica Avenue, Somerett, NJ 08873.

 Oprations Manager - WBWB/WPVA, DC Shadow market. Hot AC/Adult standards needs OM. Experience with Select, Scott Studios, digital production and events. Must have excellent people and managerial skills, flair for promotions and a desire to be involved in community. Stable, family-owned company offers excellent benefits package. T&R to: General Manager, WBWB/WPVA, 1914 Minnesota Street, Frederick, VA 22405. No Calls: EOE.

Soft Rock 92.7 WOBM is looking for an experienced newscaster to join our award-winning 3 person team. Must have a strong delivery and reporting skills. We need a team player who has solid news judgment and contemporary writing skills. Send tape, resume and references to: News Director, WOBM-FM, P.O. Box 927, Townes River, NJ 08754. Nassau Broadcasting is an equal opportunity employer.

South

On-Air Personality

We need you now! Looking for experienced on-air personality: Complete digital studio and teamlike atmosphere. Public appearance and production skills necessary. Digital experience a plus. Great salary and excellent benefits. WFLS is a country music station with a first-class facility within the Washington, DC Area. Send resume and aircheck cassette to: Human Resources, WFLS-FM Radio, 616 Amelia Street, Frederick, MD 21701-0011. EOE

Opening for a creative seasoned Country pro for a rare PD/MM drive position. Smaller, but very competitive Texas Market (2 station battle)! Radio & Records, 10100 Santa Monica Blvd., #9734, 9th Floor, Los Angeles, CA 90067. EOE

INTERNATIONAL

96.9 COOL FM, LAGOS

A recently opened radio station (Urban AC) in Lagos, Nigeria, West Africa, (with two American & six Nigerian broadcasters) seeks full-time talent to complement existing staff! Mark Silver says "Hil!!"

Talents should be team players, good with telephones & energetic. Experience with digital equipment and production/programming software is helpful. We offer a great working atmosphere with excellent conditions, including: furnished accommodation, medical insurance, company pool car and good remuneration. If you fit the bill, rush resumes, tapes, salary expectations and photographs to: 96.9 COOL FM, c/o Tatiana Mousoulas, 10465 Eastbourne Ave, Apt. 301, Los Angeles, CA 90024. Only shortlisted applicants will be contacted. EOE

Studio Engineers Available for immediate short term contracts, are required to fine tune existing top-of-the-line equipment. Resumes should be sent to the above address.

WANTED: AMERICA'S BEST HOT AC AIR TALENT

Bay Area country powerhouse seeks AP/Air talent. If you're hungry and ready to contribute to a winning cause, send T&R right away to Joel Raab Associates, 760 N. Woodburrow Road, Suite D, Langhorne, PA 19047. EOE

FROGGY 99.9 looking for organized, multi-tasking Country Program Director with great interpersonal skills. PD, MDs and good people with experience should send T&R to: Doug Weldon, WFGF, 2326 Goodland Parkway, Salisbury, MD 21801. EOE

CHR STATION NEEDS IMAGING/PRODUCTION DIRECTOR Dominant CHR Station in the South seeks only the best to handle production and imaging for 3 radio stations. Must be able to meet deadlines, able to work late, be part of the forest and see the trees from the OTHER SIDE, and think like a '90s person.

Send your best sweeper, promos and production on cassette, DAT or to really impress: CD. Decision will be made within 3 weeks. Get on it. Rush material to: Radio & Records, 10100 Santa Monica Blvd., #737, 9th Floor, Los Angeles, CA 90067. EOE

Operation marketing available! Network, local radio, or record label experience preferred - sales experience required. Fax resume to: 212-833-4994. Equal Opportunity Employer.

THE RIVER 103.5
Walt Disney's Country Music Network, seeks News Director, 103.5 The River (owners of Magic 98.3 FM & a sister Classic Rock Station). Some basic qualifications for this position: 3 years experience as a news director/anchor. If you are interested, send your resume to: Rich Lauber, WWFG (A Walt Disney Family Owned Station), 21801 Evergreen Rd, Suite 1-D, Langhorne, PA 19047. EOE

WORLDWIDE

Family Life Network, a Christian, inspirational network in upstate NY has an opening for news director/anchor. Must be positive, team-oriented, desirous of ministry. Competitive salary & benefits for qualified applicant. Call 800-927-0983. EOE

XTRA Country 98 WWVA is seeking FM and part-time at talent immediately! T&R: Ron Baker, R.R. 1, Box 325-A, Charles Town, WV 25414 EOE (01/19)

Burbach Broadcasting Company, Pittsburgh, PA is seeking T&R's for present and future openings at its radio stations, in Ohio, Pennsylvania and West Virginia. No beginners or phone calls please! Send T&R's to: Burbach Broadcasting Company, Attn: Personnel Manager, 104 Broadway ave. Pittsburgh, PA 15206. EOE

EAST

East:

To: Rich Lauber, PD, Y94FM - 21801 Evergreen Road, Suite 1-D, Langhorne, PA 19047. EOE

Rare midday opening at AC Y94FM! (Award winning personality in top-rated daypart has moved on!) Send package to: Rich Lauber, PD, Y94FM - YWYX, 500 Plains St., Scranton, NY 13204. Cox Radio Inc. is an EOE.

Rays World

www.rronline.com

On-Air Personality

We need you now! Looking for experienced on-air personality: Complete digital studio and teamlike atmosphere. Public appearance and production skills necessary. Digital experience a plus. Great salary and excellent benefits. WFLS is a country music station with a first-class facility within the Washington, DC Area. Send resume and aircheck cassette to: Human Resources, WFLS-FM Radio, 616 Amelia Street, Frederick, MD 21701-0011. EOE

Opening for a creative seasoned Country pro for a rare PD/MM drive position. Smaller, but very competitive Texas Market (2 station battle)! Radio & Records, 10100 Santa Monica Blvd., #9734, 9th Floor, Los Angeles, CA 90067. EOE

WANTED: AMERICA'S BEST HOT AC AIR TALENT

(All dayparts)

If you:
1. Know the difference between being a DJ and an "air personality"
2. Have great phone technique
3. Are topical, creative and relate to adults
4. Can have fun while being organized
5. Know that show prep is more than reading the whole show
6. Want to work with the best broadcast company in America
7. If you've got great radio sense, and a winning attitude, this Northeast major market station wants to talk to you. Send tape and resume to: Radio & Records, 10100 Santa Monica Blvd., #725, 9th Floor, Los Angeles, CA 90067. EOE
**OPPORTUNITIES**

**OPENINGS**

**JACOR**

Jacobian of Lexington is looking for a PD to grow the new 25-54 success of MIX 94.5! You want mega resources and all the tools to get the job done? Do you sound great on the air, can you coach a morning show, can you push the envelope and keep it Adullt? Then we need to talk. Rush your T&R, salary requirement and station composite to: WJXL 3549 Russell Cave Road, Lexington, KY 40511 EOE.

**WMIDWEST**

**FM Talk**

Talk show host opening for the year 2000 and beyond. Can you take us into the new millennium with engaging conversation, humor and wit? Get on board with a pioneer in FM talk WJXL/Akron, OH. Call Bill Klass (330) 673-2323. EEO.

**MORNING NEWS CO-ANCHOR**

WTNV seeks a morning co-anchor — a network-quality pro — to deliver during the top morning drive show in Columbus. T&R and news writing sample required.

**TALK HOST**

We’re still looking for our next talk show host! Evenings will be your domain and it’s all about entertainment! Send to: Mike Elsland, WTNV Radio, 1301 Dublin Road, Columbus, OH 43215-7009.

**LEGENDARY NEWSRADIO 1000 K TOK IN OKLAHOMA CITY IS LOOKING TO UPGRADE ITS NEWS STAFF!**

We are seeking a very talented morning news anchor who can co-host our morning newswheel. This person must have 3-5 years experience as a news anchor and must be able to produce quality stories, no rip and read! We are also looking for two quality anchor/reporters who are looking to move up to market #53 to join our great team! Come work for Clear Channel. Send tape and resumes ASAP to: Bruce Collins/Program Director, NewsRadio 1000 K TOK, 50 Penn Place, Suite 1000, Oklahoma City, OK 73118. Females and minorities are encouraged to apply. Clear Channel is an equal opportunity employer.

**ACCOUNT EXECUTIVES** - Put radio stations on the Web. Fast-paced LA Internet company looking for aggressive sales professionals to secure, develop and maintain relationships with radio stations worldwide. High energy, flexibility, creativity and enthusiasm a MUST! Some travel required. Reply to: WebRadio.com Attn: M.Runyan, 21110 Oswald Street, Woodland Hills, CA 91367, email: micheller@geopub.com, or fax 818-703-8654. EOE.

**ACCOUNT EXECUTIVE** - Sacramento's Smooth Jazz has an immediate opening for an on-air production talent. If you have: • A knowledge of smooth jazz basics • A relaxed, adult on-air approach • Production skills • A working knowledge of computerized broadcast & production equipment Send your tape and resume to: Jill Christi, 94.7 KSSJ 5545 Madison Ave., Sacramento, CA 95841. No Phone Calls Please. Entercom is an EOE/MF.

**CAN YOU WEAR THE WIZARD'S HAT?**

Jacor/Santa Barbara needs another audio alchemist to join the creative team at our multi-format all-digital production group. This isn’t the place to park until the next air-shift opens up. We’re serious about quality work, developing talent and equal opportunity. If you know imagination counts for everything, send tape/cv, writing samples and resume to: Jacor, 414 East Cota Street, Santa Barbara, CA 93101. EOE.

**WEST**

Current morning show (that's leading) beats Howard Stern. Can you? Radio & Records, 10100 Santa Monica Blvd., #736, 5th Floor, Los Angeles, CA 90067 EOE.

**DIRECTOR OF MARKETING**

Are you ready to lead multiple stations in a major market? Excellent opportunity and a chance to do "Great Radio." Are you: 1) A leader 2) An Excellent Manager 3) Organized and most important... 4) IS YOUR CREATIVE "OFF THE HOOK." Rush your package to: Dave Presher, VP/GM, KOAK/KBV/KHVN, 7901 Carpenter Freeway, Dallas, TX 75247. Fax 214-688-7785. CBS is an Equal Opportunity employer.

**MUST FILL IMMEDIATELY:** 7pm-mid. and other positions opening soon. LIVE 95 on the Mississippi Gulf Coast congratulates our current DJ/night guy who leaps to a Top-50 market! Now, we must fill his headphones with another upbeat and fun air talent who can relate to young, active adults. You must love appearances and work the phones, MD, promotion or production skills a plus. We are a 100% CHR within earshot of Mobile and New Orleans. Use your own personality here; in fact, there's not a liner card in the building (well sort of). Chancellor, Clear Channel, Columbus and the other suits have nothing to do with our station. So if you want to work along Biloxi-Gulfport's casino row, just seconds from the beach, and join our winning team, please RUSH your T&R, Salary history to: EMPTV HEADPHONES, c/o Scott Sands, 1318 28th Avenue, Gulfport, MS 39501. http://www.live95fm.com Other positions available soon. No calls. WLNF-FM EOE.

**DID YOU SEE TODAY?**

Now you can see radio industry headlines, station trades, updated stock reports, and Arbitron ratings every business day! You'll also receive access to our website for breaking stories, ratings results and group owner changes. And now, we've added daily e-mail alerts of industry events as they occur.

Only $10 a month! (R&R Subscribers in the U.S. only)

310/788-1625

www.rronline.com moreinfo@rronline.com

February 19, 1999 R&R • 123
LOCAL SALES MANAGER
Even after the challenging business day, you’re still in “Paradise.” Pacific Star of Honolulu is in search of a Local Sales Manager to lead and manage two sales teams in our strong seven station cluster. You must be able to demonstrate an ability to train, coach and grow a top-notch sales staff. You must have strong people skills, an ability to package, position and create demand for a classic rock and a modern AC station. The revenues are on the rise, the sun is up every day, but there’s lots of work to be done. If you love a great environment both inside and outside, work to win and are ready to step up to your next challenge, fax your resume to: (808) 847-3067 today. No calls please.

MARKETPLACE

Top-10 Country station hiring talent for all day-parts. Knowledge and passion for country music a plus! Team player a must. If you’re a polished communicator, send T&R to: Radio & Records, 10100 Santa Monica Blvd., #732, 5th Floor, Los Angeles, CA 90067. EOE.

AIRCHECKS

AUDIO & VIDEO AIRCHECKS

D & R R & R

<table>
<thead>
<tr>
<th>Name</th>
<th>Station</th>
<th>Contact</th>
<th>Address</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>John</td>
<td>WABC</td>
<td>212-756-5000</td>
<td>1500 Broadway, New York, NY 10036</td>
<td>Radio &amp; Records</td>
</tr>
</tbody>
</table>

DORK-A-PELLAS

99 obnoxious jock jingles from L.A. Air Force
High quality, low taste, funny as hell.
$99 (+ shipping, $4/U.S. $6/Canada $10/overseas)
FREE DEMO.
1-800-476-8208
(Also tells you how to reach us via phone, fax, or mail.)
www.dorkadaily.com

COMEDY SERVICES

ALAN RAY'S TELEJOKE!

Topical comedy faxed or e-mailed daily!

Radio's Most Quoted Sheets Since 1988!

And introducing the new TeleJoke CD-ROM

Laughter through the 90s.

An Encyclopedia of over 40,000 one-liners.

For more information on all our services, call:
(209) 476-1511
or e-mail: ARAYCOMEDY@aol.com

MUSIC SOFTWARE

RESULTE 98!
The affordable Music Scheduling Software

Donna Halper & Associates

Features and flexibility FOB's want at a price even small markets can afford. Y2K, Win 95, Calsp
Donna 617-786-0666 or www.donnahalper.com

MUSIC WANTED

RECORDED MUSIC WANTED

EXCERBS OR UNUSED RECORD INVENTORIES

45s - 78s - LPs - TAPES

ALSO OLD PROMOTIONAL MATERIAL

SURROUND SOUND PRODUCTIONS

E-MAIL: Ideleott.com
610-630-7696
1-800-249-9163

www.americanradiohistory.com

PRODUCTION MUSIC

PRODUCTION MUSIC & EFFECTS

Sound Effects - over 55 products
Online demos - online ordering!
http://radio-mail.com
or call Ghostwriters (612) 522-6264
Sound Ideas, GMT Valiente, LA
Airforce, O'Connor Southern Tracks

www.americanradiohistory.com
### THE BACK PAGES

**NATIONAL AIRPLAY OVERVIEW FEBRUARY 19, 1999**

**Breakers in Blue**

#### CHR/POP

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Baby One More Time (Jive)</td>
<td>Britney Spears</td>
<td>Jive</td>
</tr>
<tr>
<td>2</td>
<td>Ain't No Other Man (Warner Bros.)</td>
<td>God God Dolls</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>4</td>
<td>Sun of a Gun (Deja Blue/RCA)</td>
<td>Brandi</td>
<td>Deja Blue/RCA</td>
</tr>
<tr>
<td>5</td>
<td>All I Can Do (MCA)</td>
<td>Lesley Gore</td>
<td>MCA</td>
</tr>
<tr>
<td>7</td>
<td>Take Me There (Interscope)</td>
<td>Blackstreet Boys A</td>
<td>Interscope</td>
</tr>
<tr>
<td>8</td>
<td>Stay The Same (Homestead)</td>
<td>Joey McIntyre</td>
<td>Homestead</td>
</tr>
<tr>
<td>9</td>
<td>Broken (Atlantic)</td>
<td>Eve 6</td>
<td>Atlantic</td>
</tr>
<tr>
<td>10</td>
<td>I'm Your Angel (Jive)</td>
<td>50 Cent</td>
<td>Jive</td>
</tr>
</tbody>
</table>

#### CHR/RHYTHMIC

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Faith (Warner Bros.)</td>
<td>Kelly</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>2</td>
<td>Ain't No Other Man (Warner Bros.)</td>
<td>God God Dolls</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>4</td>
<td>All I Can Do (MCA)</td>
<td>Lesley Gore</td>
<td>MCA</td>
</tr>
<tr>
<td>6</td>
<td>Take Me There (Interscope)</td>
<td>Blackstreet Boys A</td>
<td>Interscope</td>
</tr>
<tr>
<td>7</td>
<td>Stay The Same (Homestead)</td>
<td>Joey McIntyre</td>
<td>Homestead</td>
</tr>
<tr>
<td>8</td>
<td>Broken (Atlantic)</td>
<td>Eve 6</td>
<td>Atlantic</td>
</tr>
<tr>
<td>9</td>
<td>I'm Your Angel (Jive)</td>
<td>50 Cent</td>
<td>Jive</td>
</tr>
<tr>
<td>10</td>
<td>Faith (Warner Bros.)</td>
<td>Kelly</td>
<td>Warner Bros.</td>
</tr>
</tbody>
</table>

#### URBAN

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Angel Of Mine (Arista)</td>
<td>Monica</td>
<td>Arista</td>
</tr>
<tr>
<td>2</td>
<td>Sweet Lady (RCA/Columbia)</td>
<td>Tyrese</td>
<td>RCA/Columbia</td>
</tr>
<tr>
<td>3</td>
<td>Ex-Factor (Ruffhouse/Columbia)</td>
<td>Lauryn Hill</td>
<td>LL Cool J/Ruff</td>
</tr>
<tr>
<td>4</td>
<td>Heartbreak Hotel (Warner Bros.)</td>
<td>Whitney Houston</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>5</td>
<td>Since I've Been Loving You (Island)</td>
<td>Jesse Powell</td>
<td>Silk/Columbia</td>
</tr>
<tr>
<td>6</td>
<td>Everything (EastWest/EGG)</td>
<td>Gerald Levert</td>
<td>Testament/EGG</td>
</tr>
<tr>
<td>7</td>
<td>What's It Gonna Be (EGG)</td>
<td>Puff Daddy</td>
<td>Bad Boy/Arista</td>
</tr>
<tr>
<td>8</td>
<td>No Time (Def Jam/RCA)</td>
<td>Brandi</td>
<td>Def Jam/RCA</td>
</tr>
</tbody>
</table>

#### No Songs Qualified For Breaker Status This Week.

---

**CHR/RHYTHMIC begins on Page 50.**

---

**Hot AC**

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Angel Of Mine (Arista)</td>
<td>Sarah McLachlan</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>2</td>
<td>Ain't No Other Man (Warner Bros.)</td>
<td>God God Dolls</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>4</td>
<td>All I Can Do (MCA)</td>
<td>Lesley Gore</td>
<td>MCA</td>
</tr>
<tr>
<td>6</td>
<td>Take Me There (Interscope)</td>
<td>Blackstreet Boys A</td>
<td>Interscope</td>
</tr>
<tr>
<td>7</td>
<td>Stay The Same (Homestead)</td>
<td>Joey McIntyre</td>
<td>Homestead</td>
</tr>
<tr>
<td>8</td>
<td>Broken (Atlantic)</td>
<td>Eve 6</td>
<td>Atlantic</td>
</tr>
<tr>
<td>9</td>
<td>I'm Your Angel (Jive)</td>
<td>50 Cent</td>
<td>Jive</td>
</tr>
<tr>
<td>10</td>
<td>Faith (Warner Bros.)</td>
<td>Kelly</td>
<td>Warner Bros.</td>
</tr>
</tbody>
</table>

---

**AC begins on Page 53.**

---

**Rock**

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Angel Of Mine (Arista)</td>
<td>Monica</td>
<td>Arista</td>
</tr>
<tr>
<td>2</td>
<td>Sweet Lady (RCA/Columbia)</td>
<td>Tyrese</td>
<td>RCA/Columbia</td>
</tr>
<tr>
<td>3</td>
<td>Ex-Factor (Ruffhouse/Columbia)</td>
<td>Lauryn Hill</td>
<td>LL Cool J/Ruff</td>
</tr>
<tr>
<td>4</td>
<td>Heartbreak Hotel (Warner Bros.)</td>
<td>Whitney Houston</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>5</td>
<td>Since I've Been Loving You (Island)</td>
<td>Jesse Powell</td>
<td>Silk/Columbia</td>
</tr>
<tr>
<td>6</td>
<td>Everything (EastWest/EGG)</td>
<td>Gerald Levert</td>
<td>Testament/EGG</td>
</tr>
<tr>
<td>7</td>
<td>What's It Gonna Be (EGG)</td>
<td>Puff Daddy</td>
<td>Bad Boy/Arista</td>
</tr>
<tr>
<td>8</td>
<td>No Time (Def Jam/RCA)</td>
<td>Brandi</td>
<td>Def Jam/RCA</td>
</tr>
</tbody>
</table>

---

**URBAN begins on Page 54.**

---

**No Songs Qualified For Breaker Status This Week.**

---

**CHR begins on Page 50.**

---

**Maximizing Visibility**

- Cost effective plastic banners for your station.
- We print any logos or designs in up to four spot colors.
- Perfect for concerts, public appearances, expos & giveaways.
- Packaged on a roll and easy to use.
NATIONAL AIRPLAY OVERVIEW FEBRUARY 19, 1999

URBAN AC

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R. KELLY When a Woman's Fed Up (Jive)</td>
</tr>
<tr>
<td>2</td>
<td>TEMPTATIONS This Is My Promise (Motown)</td>
</tr>
<tr>
<td>3</td>
<td>WHITNEY HOUSTON Heartbreak Hotel (Arista)</td>
</tr>
<tr>
<td>4</td>
<td>DEE DEE CAROX Nobody's Supposed To Be Here (Arista)</td>
</tr>
<tr>
<td>5</td>
<td>JESSE POWELL You (Silas/MCA)</td>
</tr>
<tr>
<td>6</td>
<td>TERRYE Sweet Lady (RCG)</td>
</tr>
<tr>
<td>7</td>
<td>GERALD LEVERT Taking Everything (EastWest/EG)</td>
</tr>
<tr>
<td>8</td>
<td>MONICA Angel Of Mine (Arista)</td>
</tr>
<tr>
<td>9</td>
<td>GRANDY How You Ever (Atlantic)</td>
</tr>
<tr>
<td>10</td>
<td>LAURYN HILL Ex-Factor (Ruffhouse/Columbia)</td>
</tr>
<tr>
<td>11</td>
<td>CASE EJIDE Faded Pictures (DefJam/RAL/Mercury)</td>
</tr>
<tr>
<td>12</td>
<td>JIMI HENDRIX These Are The Times (Universal/Island)</td>
</tr>
<tr>
<td>13</td>
<td>KIRK FRANKLINLean On Me (Gospel Gmhn/PeRhyme)</td>
</tr>
<tr>
<td>14</td>
<td>LES NUBANS Maketa (Ontown/Virgin)</td>
</tr>
<tr>
<td>15</td>
<td>TEMPTATIONS Say (Motown)</td>
</tr>
<tr>
<td>16</td>
<td>KENNY LATTIMORE If I Lose My Woman (Columbia)</td>
</tr>
<tr>
<td>17</td>
<td>Dwayne Wills You (LaFace/Arista)</td>
</tr>
<tr>
<td>18</td>
<td>TEVIN CAMPBELL Another Way (Gwinds/West)</td>
</tr>
<tr>
<td>19</td>
<td>KORU (Easy) I Will Get There (DreamWorks)</td>
</tr>
<tr>
<td>20</td>
<td>DIVINE One More Try (Pendulum/Rad Art)</td>
</tr>
<tr>
<td>21</td>
<td>FAYE BROWN I'm Not Your Victim (APR/Bright)</td>
</tr>
<tr>
<td>22</td>
<td>KEITH SWEET I'm Not Ready (Elektra/Epic)</td>
</tr>
<tr>
<td>23</td>
<td>ERIC BENET IF I'M REAL (Vaughn/Paragon)</td>
</tr>
<tr>
<td>24</td>
<td>VESTA You Still Do It (E.C./Motown)</td>
</tr>
<tr>
<td>25</td>
<td>TAMIA Loving You Still (Quest/West)</td>
</tr>
<tr>
<td>26</td>
<td>LUTHER VANDROSS I'm Only Human (UL/Virgin)</td>
</tr>
<tr>
<td>27</td>
<td>TRINITY I'm So In Love (G-Records/Epic)</td>
</tr>
</tbody>
</table>

No Songs Qualified For Breaker Status This Week.

URBAN AC begins on Page 64.

COUNTRY

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MARK CHESNUTT I Don't Want To Miss A Thing (MCA)</td>
</tr>
<tr>
<td>2</td>
<td>DIAMOND RIO Unbelievable (Arista)</td>
</tr>
<tr>
<td>3</td>
<td>CARRI EVANS No Place That I Know (RCG)</td>
</tr>
<tr>
<td>4</td>
<td>DIXIE CHICKS You Were Mine (Monument)</td>
</tr>
<tr>
<td>5</td>
<td>JOHN MICHAEL MONTGOMERY Hold On To Me (Atlantic)</td>
</tr>
<tr>
<td>6</td>
<td>TIM McGRAW For A Little While (Curb)</td>
</tr>
<tr>
<td>7</td>
<td>BILLY RAY CYRUS Busy Man (Mercury)</td>
</tr>
<tr>
<td>8</td>
<td>TRISHA YEARWOOD Powerful Thing (MCA)</td>
</tr>
<tr>
<td>9</td>
<td>REBA McENTIRE Wrong Night (MCA)</td>
</tr>
<tr>
<td>10</td>
<td>SHANIA TWAIN That Don't Impress Me Much (Mercury)</td>
</tr>
<tr>
<td>11</td>
<td>GEORGE STRAIT Meanwhile (MCA)</td>
</tr>
<tr>
<td>12</td>
<td>CHEYENNE Others/Country (MCA)</td>
</tr>
<tr>
<td>13</td>
<td>BROOKS &amp; DUNN I Can't Get Over You (Arista)</td>
</tr>
<tr>
<td>14</td>
<td>WILKINSONS Fly (The Angel Song) (Al)</td>
</tr>
<tr>
<td>15</td>
<td>ALABAMA Keen (RCG)</td>
</tr>
<tr>
<td>16</td>
<td>LEE ANN WOMACK I Think Of A Reason Later (MCA)</td>
</tr>
<tr>
<td>17</td>
<td>KINLEY'S Somebody's Out There Watching (Epic)</td>
</tr>
<tr>
<td>18</td>
<td>MARK WILLS Wish You Were Here (Mercury)</td>
</tr>
<tr>
<td>19</td>
<td>FAITH HILL Love Ain't Like That (Warner Bros.)</td>
</tr>
<tr>
<td>20</td>
<td>RICKY SCAGG'S Nothing But You (MCA)</td>
</tr>
<tr>
<td>21</td>
<td>SAWERTY BROWN Drive My Wild (Curb)</td>
</tr>
<tr>
<td>22</td>
<td>TY HERDON Hands Of A Working Man (Epic)</td>
</tr>
<tr>
<td>23</td>
<td>COLIN FLETCHER I'm Not (Epic)</td>
</tr>
<tr>
<td>24</td>
<td>PATTY LOVELACE Can't Get Enough (Epic)</td>
</tr>
<tr>
<td>25</td>
<td>TRACY BYRD Mama Ain't Happy (MCA)</td>
</tr>
<tr>
<td>26</td>
<td>ANDY GREGGS You Don't Ever Lose (RCA)</td>
</tr>
<tr>
<td>27</td>
<td>AARON TIPPIN (Lyric Street)</td>
</tr>
<tr>
<td>28</td>
<td>VINCENT DILL Don't Come Crying To Me (MCA)</td>
</tr>
<tr>
<td>29</td>
<td>TERRY CLARK Everyday I Cry (Mercury)</td>
</tr>
</tbody>
</table>

39 WARREN BROWNERS Better Man (MCA)

COUNTRY begins on Page 73.

ALTERNATIVE

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SUGAR RAY Every Morning (Lava/Atlantic)</td>
</tr>
<tr>
<td>2</td>
<td>EVERLAST What's It Like (Tommy Boy)</td>
</tr>
<tr>
<td>3</td>
<td>CREEED One (Wind-up)</td>
</tr>
<tr>
<td>4</td>
<td>MARVELOUS Freak Of The Week (MIA/Veruerra)</td>
</tr>
<tr>
<td>5</td>
<td>COLLECTIVE SOUL Total (Atlantic)</td>
</tr>
<tr>
<td>6</td>
<td>GONZALEZ I'm Not (Capital)</td>
</tr>
<tr>
<td>7</td>
<td>ORGY Blue Monday (Elektra/Epic)</td>
</tr>
<tr>
<td>8</td>
<td>DAVID MATTHEWS Band Crush (RCA)</td>
</tr>
<tr>
<td>9</td>
<td>OFFSPRING Why Don't You Get A Job? (A&amp;R) (?®)</td>
</tr>
<tr>
<td>10</td>
<td>MOB GRABBER Stuck In The (Atlantic)</td>
</tr>
<tr>
<td>11</td>
<td>FATBOY SLIM Praise You (Knot/Verbally/Aktar)</td>
</tr>
<tr>
<td>12</td>
<td>LORNE O'WORLD's Worst Enemy (RCG)</td>
</tr>
<tr>
<td>13</td>
<td>CARDINAL Game Show (Stockholm/Mercury)</td>
</tr>
<tr>
<td>14</td>
<td>GOD DOLLS Strike (Warner Bros.)</td>
</tr>
<tr>
<td>15</td>
<td>FLYS Got You (Where I Want You) (Epic/Win/Laface/Arista)</td>
</tr>
<tr>
<td>16</td>
<td>SEMINICD Secret Smile (MCA)</td>
</tr>
<tr>
<td>17</td>
<td>DOVETAIL Joint Lovin' On The Inside (Aeron/Columbia)</td>
</tr>
<tr>
<td>18</td>
<td>GARBAGE Special (Ammo Soundtrack/Interglobe)</td>
</tr>
<tr>
<td>19</td>
<td>CARRIE CRAWFORD More Than Right (RCA)</td>
</tr>
<tr>
<td>20</td>
<td>SHEEP Go To Heaven (Capricorn/Mercury)</td>
</tr>
<tr>
<td>21</td>
<td>ALANIS MORRISSETTE Joining You (Reprise/Reprise)</td>
</tr>
<tr>
<td>22</td>
<td>VAST Touch (Elektra/Epic)</td>
</tr>
<tr>
<td>23</td>
<td>LIMP BIZKIT (MCA)</td>
</tr>
<tr>
<td>24</td>
<td>STARING WESTWARD Haunting Me (MCA)</td>
</tr>
</tbody>
</table>

No Songs Qualified For Breaker Status This Week.

ALTERNATIVE begins on Page 80.

ADULT ALTERNATIVE

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SHERYL CROW There Goes The Neighborhood (A&amp;M)</td>
</tr>
<tr>
<td>2</td>
<td>NEW RADICALS I'll Be What You Make Me (MCA)</td>
</tr>
<tr>
<td>3</td>
<td>JOHNΜ ISAACK Flying (Reprise)</td>
</tr>
<tr>
<td>4</td>
<td>JOHN MELLENCAMP I'm Not Running Anywhere (Columbia)</td>
</tr>
<tr>
<td>5</td>
<td>ALAN JACKSON Gone Crazy (Arista)</td>
</tr>
<tr>
<td>6</td>
<td>ADULT ROCK Candy (RCA)</td>
</tr>
<tr>
<td>7</td>
<td>JOHN McCLEAN Fridge (Reprise)</td>
</tr>
<tr>
<td>8</td>
<td>SUGAR DOLLS Slide (Warner Bros.)</td>
</tr>
<tr>
<td>9</td>
<td>WES CUNDINHAM So It Goes (Warner Bros.)</td>
</tr>
<tr>
<td>10</td>
<td>SHAUN MULLINS Shaker (SMG/Columbia)</td>
</tr>
<tr>
<td>11</td>
<td>MOON TRAVELER Satisfied (RCA)</td>
</tr>
<tr>
<td>12</td>
<td>SUGAR RAY Every Morning (Lava/Atlantic)</td>
</tr>
<tr>
<td>13</td>
<td>LUSCIA WING Satisfied (MCA)</td>
</tr>
<tr>
<td>14</td>
<td>SEMINICD Secret Smile (MCA)</td>
</tr>
<tr>
<td>15</td>
<td>SUZAN DEBES You Need To (Tone Coral/Atlantic)</td>
</tr>
<tr>
<td>16</td>
<td>EVERLAST What's It Like (Tommy Boy)</td>
</tr>
<tr>
<td>17</td>
<td>JEWEL Hands (Atlantic)</td>
</tr>
<tr>
<td>18</td>
<td>B.B. KING Bad Case Of Love (MCA)</td>
</tr>
<tr>
<td>19</td>
<td>BRUCE HORNSBY King Of The Hill (RCA)</td>
</tr>
<tr>
<td>20</td>
<td>MATCHBOX 20 2 Good 2 Be Bad (Lava/Atlantic)</td>
</tr>
<tr>
<td>21</td>
<td>MELANIE CROMWELL Cannibal (FN/MCA)</td>
</tr>
<tr>
<td>22</td>
<td>BARONEY Take My Time (Capricorn/Mercury)</td>
</tr>
<tr>
<td>23</td>
<td>ALANIS MORRISSETTE Joining You (Reprise/Reprise)</td>
</tr>
<tr>
<td>24</td>
<td>VAST Touch (Elektra/Epic)</td>
</tr>
<tr>
<td>25</td>
<td>LIMP BIZKIT (MCA)</td>
</tr>
<tr>
<td>26</td>
<td>STARING WESTWARD Haunting Me (MCA)</td>
</tr>
</tbody>
</table>

Next level radio solutions: Harris Broadcast Systems

From source to transmitter, Harris has taken steps to offer complete radio solutions to its customers around the globe. Whether you need one component in the air chain such as a DRC2000 Digital Audio Console, Harris 2CD FM transmitter, DX AM transmitter, or a completely integrated studio, Harris is ready to bring your radio station to the next level.

1-800-622-9022 • www.harris.com/communications
MICHAEL “MICKEY” LUCKOFF
President/General Manager, KG0 & KSFO/San Francisco

GO/San Francisco has had the same general manager for 24 years. Even more amazing, the station has been No. 1 in the market in every Arbitron book for over two decades. How this incredible success has been achieved can be summed up in two words: Mickey Luckoff.

Luckoff, a native of Detroit, began his broadcast career in local radio sales upon his graduation from the University of Michigan. Following early moves to Chicago and Los Angeles, he joined KG0 in 1972, and in three short years was named President and GM. In 1995 KG0 acquired KSFO, and Luckoff assumed responsibility for that station as well.

Luckoff has been referred to as “Talk radio’s best GM, and this week he is being saluted at R&R’s Talk Radio Seminar ‘98 with our first-ever Talk Radio Lifetime Achievement Award.

How consolidation has changed his responsibilities: “At this particular point, it has us more alert and aware than anything else. Our little division out here in San Francisco has not had a tremendous amount of change, other than that I’m running three stations.”

On continuing to be No. 1: “We never take that for granted. We are never cocky about it. We try to operate as if we are fifth, trying to move up. We never go crazy with a good book, and we never get terribly depressed when we have a down book. We try to take it very much in stride. We never take our eye off the mark, and we concentrate on what we can do better. That’s really very key.”

General managers of the future: “I think we have to know what our limitations are. I find myself working longer hours, because I am fairly hands-on, and as these blocks of stations grow, products like this need a lot of tender loving care. It requires a certain amount of time, and if you don’t nurture it properly, you’re not going to get out of it what you should be getting out of it. You and I have both heard of people saying, ‘I’ve got so much on my plate, I’m really in a supervisory role.’ I don’t think you can let these get so that way. I think these particular products have to be very carefully maintained.”

Advice to managers working for companies looking for short-term results: “This is the third company that’s owned this place since we started our run, and I must say that we’ve been very fortunate in being able to sell this approach to each of the companies, including the original one, ABC. The approach is that this particular product doesn’t deliver quite the margins that you can get on music facilities, but it’s one that continuously grows and pays off well. The consistency of it is really what’s enabled a lot of things to happen. Number one, stay with the format; number two, allow me to stay here and retain a lot of the people that we have. This is really a unique deal for that reason, because three different owners have recognized it.”

Local vs. syndicated talent: “At its best, News/Talk radio is a local medium. If it can be spiced up by some real good syndicated talent, that’s great, but in the long run, it’s a local medium. I have great concern about it being over-reliant upon a syndicated program or syndicator.”

His management style: “I have the very best employees I can find. I urge creativity at every level. I frown upon anyone saying, ‘This is the way we’ve always done it.’ I reward people for taking a chance and failing as opposed to not taking a chance. I prod people by asking a load of questions. I’m never afraid to be wrong, and I’m more than happy to acquiesce. I’ll ask a department head why they chose a certain direction or process, and if they’ve thought it out and I think their reasoning is sound or there’s a good chance of an idea working, that’s great. As far as I’m concerned, any ideas are their ideas. I really try to keep my own ego out of this as much as I’m able to.”

Something about his stations that would surprise our readers: “Most of our people have served in more than one function in the station, myself included. There is a tremendous love for this place, and often people who go away come back again. You can go home. It doesn’t always work, but you can go home. I sometimes kid myself into believing the people here are more interested in being with this winner than they are necessarily concerned with what money they make, but that’s a fallacy on my part. There’s tremendous pride in this place, and it feeds on itself, because it attracts really good people and it’s a wonderful product to be identified with. It’s good for everything from resumes to getting into restaurants.”

Career highlights: “One of them is being able to be in San Francisco for a majority of my career. Up until a couple of years ago you had to be ready to pack and move all the time, and I’ve been very fortunate in being able to stay here and enjoy the success of the stations and operate a long way from company headquarters.”

Career disappointment: “It will probably always be that I never owned my own station. I’ve been close on a few occasions.”

Personal motivation: “I love to win.”

Most influential individuals: “There are countless numbers. There’s a whole host of people who built this thing and sustain it and maintain the growth, and God knows I learn from them every single day.”

Favorite radio format: “When I first came to KG0, it sure as hell wasn’t Talk. I wondered how in the world I was ever going to sell it. I always said that if I owned a station, I wanted it to be one of those Beautiful Music stations, which they now call AC. Truthfully speaking, I’ve always said that would be the easiest kind to own, but if I ever had a product to sell, this would be the format I’d want to sell it on. There’s constant excitement in this format; there’s never a dull moment. Every segment has new and different things happening. You really don’t know what’s going to come out of that little box. It’s very unpredictable, but very exciting and incredibly intriguing.”

Favorite television show: “NYPP Blue.”

Favorite song: “I love Broadway music, Andrew Lloyd Webber type.”

Favorite movies: “On Golden Pond.”


Favorite restaurant: “I love restaurants. Every day something new comes up, from a little fish joint on the wharf to some of San Francisco’s finest. I’ll say Terra in St. Helena.”

Beverage of choice: “Kupa’s finest.”

Hobbies: “Golf, tennis, running, radio, cocker spaniels and travel.”

Stock recommendation: “Most of mine is in Disney.”

Future of the News/Talk format: “I think a lot of it has to do with the market itself and the number of stations in the market. I’m definitely seeing the evolution of a younger type of Talk format. We’ve been successful here at having a middle-of-the-road station in KG0, but we’ve obviously also been successful at developing a niche format in KSFO. It all depends on the marketplace. How many markets can support an all-News station? I think you only have real News stations in about six or eight of the top markets. It’s the same with News/Talk: I don’t think you’re going to see News/Talk in more than one or two facilities other than in the top markets for a while.”

By Erica Farber

128 • R&R February 19, 1999
Out of the heartland comes the AudioWizard CFS™ for Windows™
the most complete digital production and delivery system available

Within the last few years, the AudioWizard from Prophet Systems Innovations has been chosen by the broadcast industry’s big boys, small groups and individual stations to become a leader in digital audio delivery.

But, we’re not new. We have decades of experience in digital audio radio. In fact, a number of us joined the PSI team after successfully relying on the AudioWizard in day-to-day broadcast situations. Our programming department continues to anticipate not just your needs for today, but for the months and years to come—both in updates to AudioWizard CFS and in the development of AudioWizard CFS 3. Our Academy is ready to teach you all the AudioWizard’s extensive capabilities. And our tech support is standing by with expanded service hours and a more comprehensive offering of support options.

The innovations continue as we improve and refine our products to give cost-effect digital audio to single stations, huge groups and everyone in-between. Count on us. Together, let’s make great radio.

PROPHET SYSTEMS
innovations

WAN CASTING
www.americanradiohistory.com

Sales: (800) 658-4403 Support: (308) 284-8450 E-mail: sales@prophetsys.com Web: www.prophetsys.com
Faith Hill

"let me let go"

The follow up to her multi-format smash hit "This Kiss."
from her double-platinum plus-album FAITH.
Nominated for 4 Grammy® Awards! Look for her on tour this spring.

Impacting The Adult Formats
February 22nd

www.americanradiohistory.com