

AIRPLAY **Monitor**®

• We Listen To Radio •

December 27, 1996

\$ 5.95

Volume 4 • No. 53

1996 SPECIAL YEAR END COMBINED ISSUE

TOP SONGS OF THE YEAR

COUNTRY

#1

BROOKS & DUNN
My Maria (ARISTA)

BEST OF '96

THE TOP SONGS, ARTISTS
AND LABELS OF 1996
IN EVERY FORMAT...
SEE INDEX, PG. 5

R&B

#1

MAINSTREAM

R. KELLY FEAT. RONALD ISLEY
Down Low (Nobody Has To Know) (JIVE)

ADULT

JOE
All The Things (Your Man Won't Do) (ISLAND)

RAP

FUGEES FEAT. BOUNTY KILLER
Killing Me Softly
(RUFFHOUSE/COLUMBIA)

ROCK

#1

MAINSTREAM

DISHWALLA
Counting Blue Cars (A&M)

MODERN

BUTTHOLE SURFERS
Pepper (CAPITOL)

TRIPLE A

THE WALLFLOWERS
6th Avenue Heartache (INTERSCOPE)

TOP 40

#1

MAINSTREAM

ALANIS MORISSETTE
Ironie (MAVERICK/REPRISE)

RHYTHM-CROSSOVER

KEITH SWEAT
Twisted (ELEKTRA/EEG)

ADULT TOP 40

TRACY CHAPMAN
Give Me One Reason (ELEKTRA/EEG)

ADULT CONTEMPORARY

TAKE THAT
Back For Good (ARISTA)

Elektra likes radio. #1 POP Tracy Chapman "Give Me One Reason" • **Keith Sweat** "Twisted" (14 weeks - all time BDS record) & "Nobody" **R&B** Keith Sweat "Twisted" & "Nobody" **ROCK** Metallica "Until It Sleeps" & "Hero Of The Day" • **Spacehog** "In The Meantime" **ALTER-NATIVE** Spacehog "In The Meantime" **AC** Tracy Chapman "Give Me One Reason" **NAC** David Sanborn "Spooky" **RAP** Busta Rhymes "Woo-Hah!! Got You All In Check" **COUNTRY** Bryan White "Rebecca Lynn," "I'm Not Supposed To Love You Anymore" & "So Much For Pretending" **COLLEGE** Stereolab *Emperor Tomato Ketchup* **TOP 5 POP** Natalie Merchant "Jealousy" • **En Vogue** "Don't Let Go (Love)" • **MC Lyte** "Keep On, Keepin' On" **R&B** En Vogue "Don't Let Go (Love)" • **MC Lyte** "Keep On, Keepin' On" **ROCK** Better Than Ezra "King Of New Orleans" **ALTERNATIVE** Better Than Ezra "King Of New Orleans" **RAP** Busta Rhymes "It's A Party" • **MC Lyte** "Keep On, Keepin' On" **AAA** Jackson Browne "Some Bridges" **COLLEGE** The Cure *Wild Mood Swings* • **The Afghan Whigs** *Black Love* • **Superdrag** *Regretfully Yours* • **Archers Of Loaf** *All The Nations Airports* **TOP 10 POP** Natalie Merchant "Wonder" **R&B** Busta Rhymes "Woo-Hah!! Got You All In Check" • **Brandy, Tamia, Gladys Knight & Chaka Khan** "Missing You" • **Bone Thugs-N-Harmony** "Days Of Our Lives" **ROCK** Phish "Free" **ALTERNATIVE** The Cure "The 13th" • **Nada Surf** "Popular" **AC** Natalie Merchant "Wonder" & "Jealousy" **AAA** Tracy Chapman "New Beginning" • **Natalie Merchant** "Jealousy" • **Phish** "Free" **COUNTRY** Kevin Sharp "Nobody Knows" **COLLEGE** Nada Surf *high/low*

We're happy to see the feeling's mutual.

Two years ago, the Elektra Entertainment Group began to rebuild. As we worked to establish a new identity that would honor our heritage but move aggressively into the future, there was a lot of talk in the industry about what kind of label we would become. We'll tell you what kind. The kind that has nearly doubled its market share in two years. The kind that spent four weeks this summer as the #1 label in the country. The kind whose young country label, Asylum, has exploded with two platinum albums from Nashville's newest star and has more on the way. The kind that took only two years to reach a three-year goal of 50% sales growth. The kind that struck gold or platinum over thirty times this year. That's the kind of label we've become.

IT'S AMAZING WHAT CAN COME FROM A GOOD RELATIONSHIP.



ELEKTRA ENTERTAINMENT GROUP

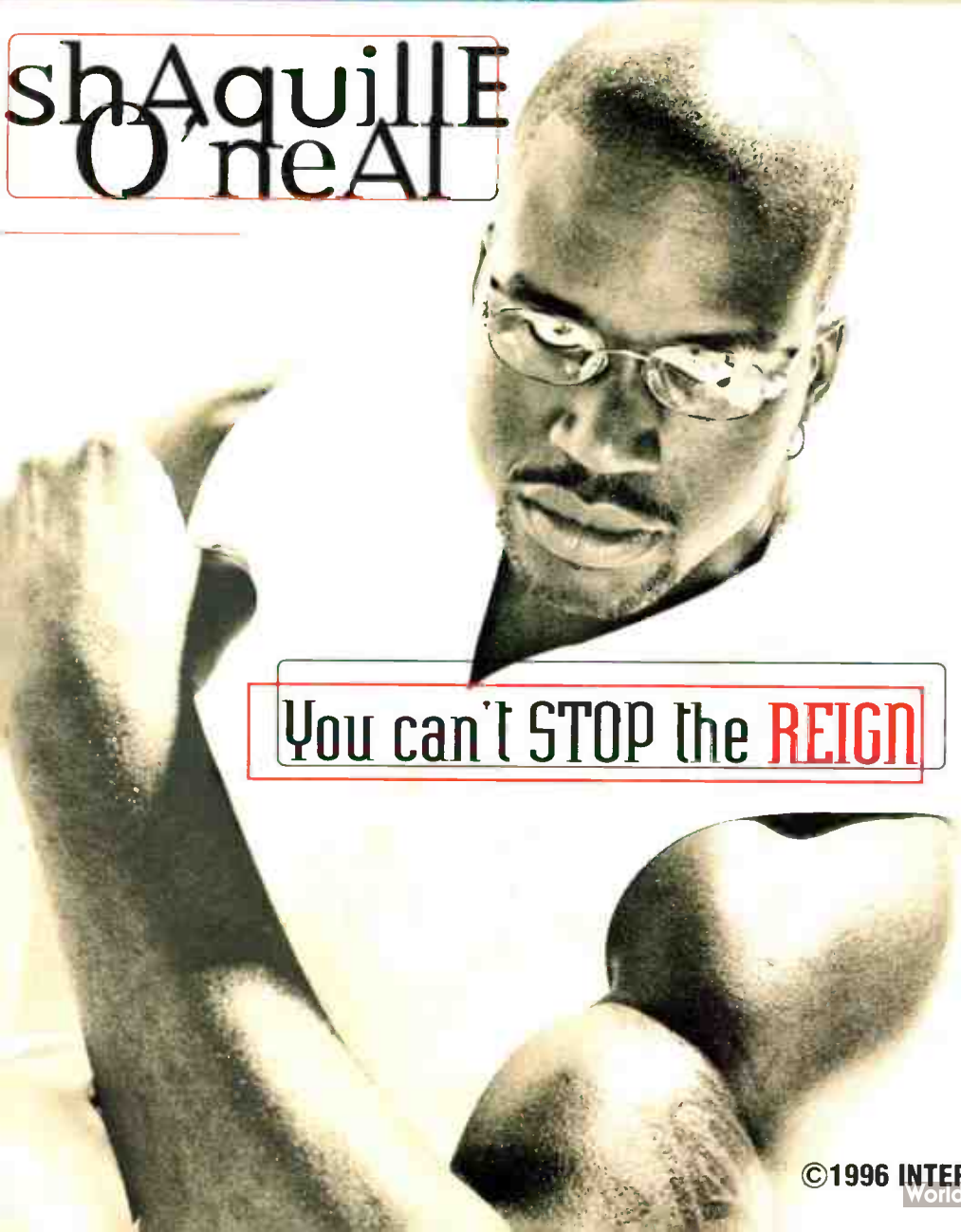
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BLACK street
BLACK street



ANOTHER LEVEL

shAquille
O'neal



You can't STOP the **REIGN**



DR. DRE PRESENTS ...
THE AFTERMATH

**The Interscope
Family would like to
thank Black Radio
and Retail for their
continuing
support!**

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**INTERSCOPE RECORDS
WOULD LIKE TO THANK**

AAA

ALTERNATIVE

TOP 40

RHYTHM-CROSSOVER

ACTIVE ROCK

& MAINSTREAM ROCK

RADIO FOR THEIR

CONTINUING SUPPORT &

A SUCCESSFUL YEAR

RECORDS

MCA

Music Entertainment Group

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World Radio History

**Trauma
RECORDS**

ONE AMAZING YEAR OF MUSIC.
ONE UNPRECEDENTED STRING OF SUCCESSES.
ONE INCOMPARABLE FAMILY OF LABELS.

TOP 40

TOP SOUNDTRACK ALBUM - WAITING TO EXHALE (ARISTA)
TOP NEW POP ARTIST - TONY RICH PROJECT (LAFACE)
TOP POP MARKETING LABEL - ARISTA
TOP HOT 100 SINGLES PROMO LABEL - ARISTA
TOP SINGLES LABEL - ARISTA
TOP HOT 100 SINGLES PRODUCER - BABYFACE (LAFACE)
TOP HOT 100 SINGLES SONGWRITER - BABYFACE (LAFACE)
TOP POP CATALOG ALBUM - KENNY G - MIRACLES (ARISTA)

R & B

TOP R&B ALBUM DISTRIBUTING LABEL - ARISTA
TOP R&B SINGLE - TONI BRAXTON - "YOU'RE MAKIN' ME HIGH/LET IT FLOW" (LAFACE)
HOT R&B SINGLES LABEL - LAFACE
HOT R&B SINGLES PROMOTION LABEL - ARISTA
TOP NEW R&B ARTIST - TOTAL (BAD BOY)
TOP R&B ARTIST/FEMALE - MONICA (ROWDY)
TOP R&B LABEL - LAFACE
TOP PROMOTION LABEL R&B MAINSTREAM - ARISTA
TOP LABEL R&B MAINSTREAM - ARISTA
TOP PROMOTION LABEL R&B ADULT - ARISTA
TOP ARTIST R&B ADULT - TONI BRAXTON (LAFACE)

COUNTRY

HOT COUNTRY SINGLES & TRACKS - BROOKS & DUNN (ARISTA NASHVILLE)
TOP COUNTRY ARTISTS - DUO/GROUP - BROOKS & DUNN (ARISTA NASHVILLE)

ADULT CONTEMPORARY

TOP CONTEMPORARY JAZZ ARTIST - KENNY G (ARISTA)
TOP CONTEMPORARY ALBUM - KENNY G - THE MOMENT (ARISTA)
TOP CONTEMPORARY JAZZ LABEL - ARISTA
TOP COMBINED JAZZ LABEL - ARISTA
HOT ADULT CONTEMPORARY SINGLES & TRACKS - TAKE THAT (ARISTA)

DANCE

HOT DANCE MUSIC MAXI-SINGLES SALES LABEL - ARISTA
HOT DANCE MUSIC MAXI-SINGLES SALES DISTRIBUTION LABEL - ARISTA
HOT DANCE MUSIC LABELS - ARISTA
HOT DANCE MUSIC MARKETING LABELS - ARISTA.



AIRPLAY Monitor

BEST OF '96

A Message From The Editor

Here's One Consolidation You'll Actually Like

In a year of consolidation within the broadcast industry, it was inevitable that the Airplay Monitor publications would consolidate, too—at least this one time. That's why you're reading a special combined issue of Airplay Monitor featuring the year-end information from all four Airplay Monitor publications and all 11 Airplay Monitor charts. This special issue of Airplay Monitor is a year-end bonus. Our next regular issues will be dated Jan. 10, 1997.

This special year-end issue features the biggest hits, artists, and labels of 1996 for each Airplay Monitor format, based on our exclusive information from Broadcast Data Systems, and for all Airplay Monitor formats combined, something no other publication can offer. It features analysis of the year in music from each of the Airplay Monitor chart managers, as well as interviews with the artists who influenced the musical landscape this year and the VPs of promotion who helped bring that music to radio. Finally, it offers lists of 1996's most-played songs as well as many individual Airplay Monitor reporting stations in each format as we could cram in, giving you the net effect of hearing several hundred New Year's Eve countdowns this year, meaning that at least a few stations won't have to work as hard to assemble their own.

All charts represent the Airplay Monitor chart year that began with the Dec. 1, 1995, issue and ended with the Nov. 22, 1996, issue.



Ross

There's a lot that happened in the Airplay Monitor publications that we're proud of this year. After launching our first Airplay Monitor in 1993 with charts only, we turned Rock Airplay Monitor into our fourth full-service trade publication in 1996, meaning that all the industry's major current-based formats now had credible charts and the best articles on radio programming in the business. It was always our intention that Airplay Monitor would become the "town meeting" for the exchange of information and ideas in each of its formats, and we hope we took a step closer to that in 1996.

There was more. We expanded our editorial staff from four to six. We redesigned the look of all our magazines and reorganized Top 40, Rock, and R&B by subformat to make them easier to read. We staged the third and largest Billboard/Airplay Monitor Radio Seminar and Awards to date in September, then went right to work on the next one, to be held in Orlando, Fla., Oct. 16-18, 1997. We expanded our coverage of the AC format and gave adult radio two charts, instead of just one. We added new features to all four publications, including exclusive station-format information from the M Street Journal and a new look at the music radio plays from veteran music writer Ken Barnes.

We also continued to move forward in our quest to organize our charts based on the music that stations play, not industry politics. That's not a task that everybody in the industry will thank us for, we realize. But it's one on which we've built more consensus than ever on a topic on which consensus seemed impossible and on which we plan to continue working with you.

That we were able to do all these things for another year requires several thanks. One is to the staffs of Airplay Monitor and Broadcast Data Systems—to every chart manager and managing editor, but particularly to production and support staffs that often feel underappreciated but help us to engage in what is virtually an ongoing redesign of the Airplay Monitor publications.

Another is to the industry that asked for a publication with more integrity three years ago and was willing to support it once it arrived.

The last is to every Airplay Monitor reader for making us their favorite trade publication in just a few years' time. Throughout 1997, Airplay Monitor will continue to grow and evolve with your input. This is our holiday gift to the industry; if you've never told us what would make Airplay Monitor a better publication, calling me directly at 212-536-5264 would be your holiday gift to us.

This was a year of massive change within the radio and record industry. A lot of those changes were disconcerting for everybody, but we thank you for embracing the changes we made during 1996 and hope you'll continue to do so in 1997.

SEAN ROSS

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1996: The Year In Radio

A Once In A Lifetime Year? Or Same As It Ever Was?

by Sean Ross

When the Telecommunications Act was signed in February, Airplay Monitor asked the record industry about its implications for radio programming, and the headline summed it up neatly: "New Owner Rules Give More Clout To Fewer PDs." Label reps feared megapoly would make them more vulnerable to group PDs, who could affect 400 spins a week, not 40, if they didn't get that track date. They were worried about PDs being too busy programming six stations to listen to new music, stations without direct format competition to force them on records, and a lack of programming innovation.

At year's end, roughly 40% of Airplay Monitor reporters have been through a sale in the past 18 months. (That doesn't count the stations that were sold more than once or the stations whose sales were quashed by the Department of Justice.) So how many of the reps' predictions came true in this year of megapoly?

- Group adds: A few groups talked about harnessing their influence with the record industry. A few pro-active record reps tried to cultivate group connections early on. But little actually happened. At year's end, it's possible to see records spread within a chain, but there are other equally obvious affinity groups: stations with shared consultants or various roving "brat packs" of PDs, and those both existed before Telecom. What was noticeable during 1996 was often group-wide philosophy changes. A lot of Jacor's new top 40s are more musically aggressive than before; several Evergreen stations ended up with strong dance leans because of WKTU New York, even if their format of record was mainstream top 40 or even hot AC.

- Busy PDs: If you've talked to voice-mail today, you know the answer to this one. But if the entire industry was too busy to listen to new music, well, how did Donna Lewis happen? Or Merril Bainbridge? LeAnn Rimes? Amber? Butthole Surfers? Gimwine? Deana Carter? 702? 311? Or "Macarena"? Somebody had to break those records. And if most of the left-field records in any format came from only a few PDs, well, it was that way before megapoly, too.

- Stations without direct competition: Depends which format. Consolidation put an end to a lot of second or third country stations. It put an end to most second moderns and, in a couple of cities, the first modern, too. Yet it also spawned markets with a second top 40 or a modern AC they couldn't support. Then again, the tendency to swarm to a *format du jour* existed—you guessed it—before Telecom, too.

- Lack of programming innovation: The early years of duopoly were terrific for radio programming, giving us hot country, the rise of '70s gold, the return of classic hits, the spread of adult R&B and R&B oldies, smooth jazz, and the modern explosion. Owners promised that

reaching critical mass in a market would let them experiment more, but the only "new" formats in 1996 were rhythmic and modern AC and, maybe, the resurgence of dance radio in a considerably different package.

Megapoly can claim some role in the resurgence of top 40, although, contrary to popular belief, not all the new top 40s were part of market multiplexes whose owners figured they could now try a niche format. Some of the major groups that finally tried top 40 this year did so because one came with their package of 20 new stations or because they wanted to overhaul their group image. Or just because of that pesky *format du jour* thing.

Megapoly didn't do a lot for innovation within country at a time when that format could have used some. Few owners used the opportunity to see what would happen if two country stations stopped mimicking each other and finally pursued different audiences. A few others were happy owning both halves of a head-to-head battle. Many more were much less interested in experimentation than in blowing up a rival and moving on.

The test of programming innovation has always been whether it can withstand a down economic cycle since the last one drove down station prices, sent balloon payments soaring out of reach of many owners, and disenfranchised any listener under 25 years old or over 48. If the year-end drop in radio stocks touches off another early '90s-style crisis among group owners, then the increased interest of the Department of Justice in radio ownership—which many feel triggered the stock drop—will have, ironically, done little to protect freedom of choice for either advertisers or consumers.

The record industry tried gamely to keep up with radio in 1996. In the time it takes to move any new act through the pipeline, top 40 went through three discernible changes. Add the fact that taking a year to break a record is no longer an anomaly and suddenly the best way to bring home a record seems to be walking away from it until top 40 goes through another sea change and becomes interested again. Still, the consolidation that most affected the record biz wasn't at radio but in the dwindling number of retail outlets that had everybody concerned at year's end.

One of the most worrisome aspects of megapoly somehow eluded the February article. If "this business isn't fun anymore" isn't a new complaint, it's now coming from people we never thought would say it. Radio folks have left to drive trucks, manage restaurants, and, in one oddly appropriate case, run a zoo. Emotional fluctuations often parallel the ups and downs of this business. Radio is already famous for being manic, but when a manic depressive goes to that "next level" we're always talking about, it's called rapid cycling and it's one step from dementia.

A Fond Farewell To Publisher Michael Ellis

With all the firsts Airplay Monitor has brought the industry over the past four years, including this special combined best of 1996 issue, the next issue will be a "first" we'd rather not bring you—the first issue without Michael Ellis as publisher, as he moves on to his VP of A&R position at Sony's new Grave Records.

When Michael Ellis joined Billboard as Hot 100 chart manager in 1985, the magazine began a journey from being the best-known brand name in the world of charted music to again having its most credible, respected charts. By helping Billboard usher in the SoundScan and Broadcast Data Systems era, he helped an industry that had always professed to want better research to finally have it. And by helping launch the Airplay Monitors in 1993, he helped make those charts the undisputed standard at radio for the first time in nearly two decades.

It may be hard for some to imagine Airplay Monitor or Billboard's Hot 100 without

Michael Ellis. It is for us, too. But the things he brought to this job—integrity, accuracy, and a respect for honest information—coincided with industry needs that were unmet elsewhere in 1985 or 1993. As long as that demand exists, the mission statement of this publication will remain unchanged. In the meantime, this special combined issue is dedicated to him with gratitude.

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AIRPLAY Monitor

BEST OF '96

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- 4 HOOTIE & THE BLOWFISH
- 5 MARIAH CAREY
- 6 ALAN JACKSON
- 7 BROOKS & DUNN
- 8 SMASHING PUMPKINS
- 9 PEARL JAM
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- 11 STONE TEMPLE PILOTS
- 12 TIM MCGRAW
- 13 GIN BLOSSOMS
- 14 SHANIA TWAIN
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- 16 CELINE DION
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- 48 U2
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- 55 HOOK—BLUES TRAVELER
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- 58 SPIDERWEBS—NO DOUBT
- 59 I'M NOT SUPPOSED TO LOVE YOU ANYMORE—BRYAN WHITE
- 60 TIME—HOOTIE & THE BLOWFISH
- 61 DON'T GET ME STARTED—RHETT AKINS
- 62 NO ONE NEEDS TO KNOW—SHANIA TWAIN
- 63 BREAKFAST AT TIFFANY'S—DEEP BLUE SOMETHING
- 64 TOO MUCH FUN—DARYLE SINGLETARY
- 65 YOU GOTTA LOVE THAT—NEAL MCCOY
- 66 CARRIED AWAY—GEORGE STRAIT
- 67 HYPNOTIZE THE MOON—CLAY WALKER
- 68 IT WOULDN'T HURT TO HAVE WINGS—MARK CHESNUTT
- 69 HOME—ALAN JACKSON
- 70 ROLL TO ME—DEL AMITRI
- 71 ONE OF US—JOAN OSBORNE
- 72 WALKIN' AWAY—DIAMOND RIO
- 73 TREAT HER RIGHT—SAWYER BROWN
- 74 ON A GOOD NIGHT—WADE HAYES
- 75 THE EARTH, THE SUN, THE RAIN—COLOR ME BADD
- 76 DON'T CRY—SEAL
- 77 MY BOO—GHOST TOWN DJ'S
- 78 SHE NEVER LETS IT GO TO HER HEART—TIM

Most Played Songs Of 1996

- 1 ALWAYS BE MY BABY—MARIAH CAREY
- 2 BECAUSE YOU LOVED ME—CELINE DION
- 3 NOBODY KNOWS—TONY RICH PROJECT
- 4 IRONIC—ALANIS MORISSETTE
- 5 GIVE ME ONE REASON—TRACY CHAPMAN
- 6 COUNTING BLUE CARS—DISHWALLA
- 7 KILLING ME SOFTLY—FUGEES
- 8 YOU LEARN—ALANIS MORISSETTE
- 9 I LOVE YOU ALWAYS FOREVER—DONNA LEWIS
- 10 MISSING—EVERYTHING BUT THE GIRL
- 11 FOLLOW YOU DOWN—GIN BLOSSOMS



Mariah Carey

- MCGRAW
- 79 IT'S WHAT I DO—BILLY DEAN
- 80 I DON'T THINK I WILL—JAMES BONAMY
- 81 WHERE DO YOU GO—NO MERCY
- 82 MEANT TO BE—SAMMY KERSHAW
- 83 ALL I WANT IS A LIFE—TIM MCGRAW
- 84 ALL THE THINGS (YOUR MAN WON'T DO)—JOE
- 85 FLOOD—JARS OF CLAY
- 86 LIVING IN A MOMENT—TY HERNDON
- 87 COUNT ON ME—WHITNEY HOUSTON & CECE WINANS
- 88 YOU'RE THE ONE—SWV
- 89 MY HEART HAS A HISTORY—PAUL BRANDT
- 90 GUYS DO IT ALL THE TIME—MINDY MCCREADY
- 91 LEARNING AS YOU GO—RICK TREVINO
- 92 BURDEN IN MY HAND—SOUNDGARDEN
- 93 I WANT TO COME OVER—MELISSA ETHERIDGE
- 94 SO MUCH FOR PRETENDING—BRYAN WHITE
- 95 TO BE LOVED BY YOU—WYNONNA
- 96 WILD ANGELS—MARTINA MCBRIDE
- 97 KISS FROM A ROSE—SEAL
- 98 LONG AS I LIVE—JOHN MICHAEL MONTGOMERY
- 99 THAT'S WHAT I GET FOR LOVING YOU—DIAMOND RIO
- 100 HEAD OVER FEET—ALANIS MORISSETTE

- 42 LIVE
- 43 LITTLE TEXAS
- 44 TRISHA YEARWOOD
- 45 SHANIA TWAIN
- 46 SAMMY KERSHAW
- 47 SOUNDGARDEN
- 48 MARY CHAPIN CARPENTER
- 49 ACE OF BASE
- 50 WYNONNA

Top Distributing Labels

- 1 WEA
- 2 BMG
- 3 SONY
- 4 POLYGRAM
- 5 UNI



Alanis Morissette

Most Played Artists Of The Mid-'90s (1995-1996)

- 1 ALAN JACKSON
- 2 GARTH BROOKS
- 3 GEORGE STRAIT
- 4 BROOKS & DUNN
- 5 HOOTIE & THE BLOWFISH



Alan Jackson



Garth Brooks

- 6 JOHN MICHAEL MONTGOMERY
- 7 PEARL JAM
- 8 CLINT BLACK
- 9 VINCE GILL
- 10 BOYZ II MEN
- 11 TRACY LAWRENCE
- 12 STONE TEMPLE PILOTS
- 13 MARIAH CAREY
- 14 TIM MCGRAW
- 15 COLLIN RAYE
- 16 COLLECTIVE SOUL
- 17 REBA MCENTIRE
- 18 GIN BLOSSOMS
- 19 CLAY WALKER
- 20 ALANIS MORISSETTE
- 21 TOBY KEITH
- 22 ALABAMA
- 23 PATTY LOVELESS
- 24 TLC
- 25 GREEN DAY
- 26 MARK CHESNUTT
- 27 NEAL MCCOY
- 28 MADONNA
- 29 JOE DIFFIE
- 30 TONI BRAXTON
- 31 JANET JACKSON
- 32 PAM TILLIS
- 33 MELISSA ETHERIDGE
- 34 BLACKHAWK
- 35 SMASHING PUMPKINS
- 36 SAWYER BROWN
- 37 TRAVIS TRITT
- 38 TRACY BYRD
- 39 DIAMOND RIO
- 40 R.E.M.
- 41 FAITH HILL

Most Played Video Artists Of 1996

- 1 ALANIS MORISSETTE
- 2 HOOTIE & THE BLOWFISH
- 3 MARIAH CAREY
- 4 TRACY LAWRENCE
- 5 SHANIA TWAIN
- 6 BROOKS & DUNN
- 7 SAWYER BROWN
- 8 SAMMY KERSHAW
- 9 BRYAN WHITE
- 10 PATTY LOVELESS
- 11 DWIGHT YOAKAM
- 12 MADONNA
- 13 TRAVIS TRITT
- 14 JOHN MICHAEL MONTGOMERY
- 15 TIM MCGRAW
- 16 FAITH HILL
- 17 TONI BRAXTON
- 18 COLLIN RAYE
- 19 FUGEES
- 20 LL COOL J
- 21 PAM TILLIS
- 22 REBA MCENTIRE
- 23 CELINE DION
- 24 ALAN JACKSON
- 25 WADE HAYES
- 26 BLACKHAWK
- 27 MELISSA ETHERIDGE
- 28 PAUL BRANDT
- 29 JOE DIFFIE
- 30 VINCE GILL
- 31 DIAMOND RIO
- 32 2PAC
- 33 TRISHA YEARWOOD
- 34 MAVERICKS
- 35 NEAL MCCOY
- 36 TOBY KEITH
- 37 MINDY MCCREADY
- 38 NATALIE MERCHANT
- 39 COOLIO
- 40 GARTH BROOKS
- 41 OASIS
- 42 SMASHING PUMPKINS
- 43 BONE THUGS-N-HARMONY
- 44 JEWEL
- 45 MARTINA MCBRIDE
- 46 TRACY CHAPMAN
- 47 TERRI CLARK
- 48 ERIC CLAPTON
- 49 RICOCHET
- 50 CLAY WALKER



GIRLS

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AIRPLAY Monitor BEST OF '96

#1 LABEL SPOTLIGHT

MCA Keeps Crown With Hot Second Half

For the first quarter, even the first half, 1996 was shaping up to be a tough year for MCA. Thanks to a much slower than normal single-release schedule in the first months of the year and some later superstar releases that didn't perform as expected, it looked as if MCA might lose the label of the year crown it has earned consistently for several years running. But before the year was half over, the MCA staff was well on its way to turning things around, thanks, in large part, to the efforts of senior VP of national promotion **Scott Borchetta** and his team.

Borchetta says 1995 was almost a "gimme" for top label honors. "I never would say label of the year is easy, but we were very consistent in our releases all year long," he says. But this year, MCA really had to fight for it. "Our release schedule in the first quarter of '96 was pretty light," he says. MCA normally releases a single three out of every four weeks, but it had just two releases in January and two in February, and several of its superstars were absent from the scene. Although the pace picked up in March, some of those releases didn't do as well as label execs had banked on.

"We just had some superstar singles that didn't have superstar performance [on the chart]," he says. "We had a lukewarm reception to **Reba McEntire's** 'Starting Over' album... so there was a situation where Reba wasn't at the top of the chart like she is again right now... We had **Vince Gill** with the 'Souvenirs' [greatest-hits] album with no new material, so we had no single while we were marketing [that] album. [And] we didn't have a **Trisha Yearwood** album in that first quarter."

By the time MCA's release schedule returned to normal in March, it had some serious makeup work to do, but it didn't happen right away. "Unfortunately, when we thought we were back on track, we didn't have the performance from Vince, Reba, and **Wynonna** that we had projected," he says. "The hardest part about what we do is trying to predict and project what... call-out research is going to be. Usually Vince, Reba, and Wynonna don't have research problems. [But] 'High Lonesome Sound,' 'Heaven Help My Heart,' and 'Starting Over Again'... all had major research problems." (While Borchetta is positioning these singles as disappointments, all three were top 20 records in June, which would be considered successes by almost anyone else's standards.)

MCA's midyear turnaround was helped along by the biggest **Mavericks** single yet ("All You Ever Do Is Bring Me Down"); by the consistency of **David Lee Murphy**, who, Borchetta says, "contributed over 150,000 spins to our million-spin year"; and by **George Strait's** "Blue Clear Sky" album. Also in the second half, Borchetta says, "Trisha delivered a great album, the third Vince single, 'Worlds Apart,' was a very strong, top five single... And now we're having a great run with **Tracy Byrd's** leadoff single ['Big Love'], and Reba."

Borchetta says his hardest-fought victory of 1996 was McEntire's hit, "The Fear Of Being Alone," because, "amazingly, radio was wondering if she was over," after the last album failed to excite PDs and listeners. "It's just amazing to me that [with] an artist country radio needs so badly, a handful of folks had turned the tide," resulting, Borchetta half-jokes, in him having to be "restrained" from several programmers.

Still, Borchetta says, the situation with McEntire is symptomatic of how country radio views superstars today. "I've seen almost every superstar out there over the last five years have a single that didn't go all the way," he says. According to Borchetta, the record industry is losing songs that would have been hits two or three years ago because of sheer volume. "Because there are so many labels coming at radio right now, the stories aren't as clear or as focused."

Borchetta is hoping 1997 will bring some shakeout in the competitive label environment. "There are a lot of other labels out there that just don't really have any business being in business. They're in the way," he says. "They're not bringing anything great to the table that is special enough for them to cut through."

With a promotion style that is equal parts hard-nosed tenacity and genuine passion, Borchetta is tougher on himself, on his team, and even on programmers than most of his colleagues. But he thinks the perception that he is a high-pressure bully is undeserved. "Obviously, we're very aggressive," he says, but "knowing how far to take people comes from... years of doing this. All this isn't done on pressure. A handful of situations come up that have the potential to be heated, but people know where I'm coming from and that it's about the artist and the music and [I'm] motivated by... a passion for the music. I try to never hang up with someone before a situation is resolved."

"[Decca VP/GM] **Shelia Shipley-Biddy** put it best a couple of years ago," Borchetta adds. "She said, 'There are people who are well-liked in our industry and people who are well-respected, and you are well-respected.' That was the biggest compliment she could have given me. I have this image out there that things blow up a lot more than they actually do, and maybe an altercation for someone else is regular business for me. I would hate if that's the perception, but there are a lot of people who take no for an answer. We will find ways to win for everybody. 'No' is not an acceptable answer. We have the track record that backs it up."

Borchetta says he has the same goals as the programmers he won't take a "no" from. "I want the same thing radio wants. I want huge hit records. It's not about my opinion, it's about what the fans and the listeners want, and they can't know until they have been exposed to this music."

His most effective tool is an honest rapport with programmers. "Credibility is everything in promotions," he says. "If you burned someone the last time on a single and come the next time and say, 'This is it,' they'll say, '20 other guys just told me the same thing'... We're not doing any of us any good if we're out there crying wolf on every record."



Borchetta

Somehow, 1996 Was Even Bigger For George Strait

George Strait has had quite a year.

At the Country Music Assn. Awards in October, he got a standing ovation when he won the male vocalist of the year prize for the first time in 10 years and took home album and single of the year honors. More recently, he was feted by MCA, his label for the past 15 years, for his 30 No. 1 singles and sales of more than 40 million records. Now, he's also earned the Airplay Monitor country artist of the year distinction.

But Strait is at something of a loss to explain why this year was so huge for his career. "I had a lot of good things happen," he says. "All my concerts this year were sellouts. It just seems like things are getting bigger and bigger and bigger, and I don't feel like I'm doing anything any different."

He's also at a loss to explain his longevity in the business. "I just feel so fortunate to still be around," he says. "From the very beginning when I started doing interviews and some-



Strait

body would ask me what I wanted out of this, one of my answers was that I would really like the longevity of somebody like **Merle Haggard** or **George Jones**. I don't just want to come out here and have two records and never be heard from again... But if you're asking me how I did it, I have no idea. I think it just all goes back to the music. I've been fortunate enough to maybe know exactly the kind of songs that I can pull off and the kind that I can't."

Strait's unusual longevity is also due, in large part, to his consistency. But even during the "class of '92" boom, when the focus was shifted to newer, younger, artists, Strait says he never considered changing his style to compete with the fresh faces. "Everybody's always worried and concerned that maybe this record is going to be his last one... There comes a time in everybody's career when that happens, [but] I've always approached it the same way on every album: find the best material I can and that I feel will fit me and go in there and do it. I've never set out to change anything."

Although he didn't change stylistically when the "class of '92" caught on, he did branch out into another field—acting—at around the same time. Strait starred in the film "Pure Country," whose quintuple-platinum soundtrack has been on the Billboard Top Country Albums chart for an incredible 222 weeks. He calls that film "the major boost in my career. Who knows if I hadn't done the movie and it hadn't been a success for me where my music career would stand right now." Although he has no immediate plans to act again, he's not ruling it out.

Unlike most country artists, Strait has long been inaccessible to the press, meaning his career has been radio- and concert-driven, rather than media-driven. Always a private person, Strait and his family closed ranks on the media after a family tragedy.

"I kinda made that decision a long time ago, back when we lost our daughter, and I didn't want to really talk about it with the press," he says. "It seemed that every time I would [do an interview] I would get asked about it, so I just made the decision then that that's how I was going to handle it, and if it worked it worked, and if it didn't, that was fine, too. I could handle that. So that's the way I've been... I'm still a real private person. I don't really mind talking to people about the music business and my career... but I still have other things that I enjoy doing other than music and stuff with my family, and I just prefer to keep that private."

In an odd way, Strait's cool inaccessibility has fostered a mystique that may have actually helped his career. Still, as an intensely private person, Strait finds the visibility of touring difficult, even though he still loves performing.

"It's tough for me to go on the road," he says. "I don't mind playing the concerts. That's still a lot of fun, but it's the traveling around and being away that I don't much care for. If I could just snap my finger and be somewhere and walk onstage and do my concert and then snap my finger and be back home, that would be great. But, unfortunately, I can't do that, and so when I know I have to leave and go on the road I'm kind of moping around."

One thing that has kept his enthusiasm for touring up is the audience response. "The crowds have been so good these past few years," he says. "We've just had more sellouts than I could have imagined."

Surprisingly, given his low-key nature, Strait is very competitive and watches the concert box scores and chart positions. "I like to see who's selling out there," says Strait, who believes every artist is competitive, "even if they don't admit [it]. It's not a mean type of a deal, but you like to see your records jump over people's."

It would seem that being "George Strait the legend" might be an overwhelming mantle to bear. In addition to all the awards, every week seems to bring a new distinction. KUPD-AM Portland, Ore., for example, began calling itself "Strait Country" earlier this year in honor of the artist. Magnatone artist **Rich McCready** released a single called "Thinking Strait." KKBQ (93Q) Houston recently ran an on-air bit in which female listeners were asked if they would leave their husbands for Strait, and most of the respondents said they would. But the man at the center of the career maelstrom is remarkably centered, even by country standards. The reason, he says, is that he keeps the music business part of his life balanced.

"I've got a lot of other interests and things that I enjoy doing as much as I enjoy going onstage and singing. I just can't make a living doing them," he says. "When I'm away from the music, when I'm at home, I am really and truly away from it. I don't sit around the house with a guitar. My friends that I hang around with, rarely do we ever talk about the music business. We're talking about fishing or roping or hunting or golfing or something else that



COUNTRY

by Phyllis Stark

has nothing to do with music... Some people, they live, eat, drink, breathe, and sleep music. I don't do that."

MCA senior VP of national promotion **Scott Borchetta** recently said of Strait, "He's enjoying it more now than ever, and it comes through in his music, his concerts, and just in talking to him. He's totally on his game." Asked if he agrees that he's at the top of his game, Strait says, "If this ain't the top, if it could get any better, I don't think I could stand it."

Strait has another album already in the can for release early next year and says he'll record another one in '97. He's also considered the idea of doing a concept album. "I thought I might like to do a swing album, just like the Hag's tribute album to **Bob Wills**. And I'd like to do some of that old big band swing like the **Sinatra** stuff sometime," he says. "Hopefully, someday I'll... make myself get in there and do it. It would be a lot of fun."

Asked what else is left to do in his career, Strait says, "I'm still enjoying doing the same thing that I've been doing for 15 years... so I'll probably just keep doing it."

#1 ARTIST SPOTLIGHT



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★ PEOPLE'S CHOICE AWARDS - FAVORITE MALE MUSICAL PERFORMER (5TH CONSECUTIVE YEAR)

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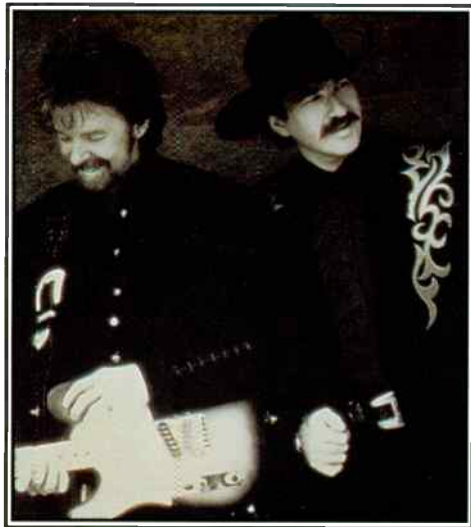


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World Radio History

AIRPLAY Monitor

BEST OF '96



Brooks & Dunn

Country Singles & Tracks

Pos. TITLE—Artist—Label/Promotion Label

- 1 MY MARIA—Brooks & Dunn—Arista
- 2 BLUE CLEAR SKY—George Strait—MCA
- 3 TIME MARCHES ON—Tracy Lawrence—Atlantic
- 4 DADDY'S MONEY—Ricochet—Columbia
- 5 SHE NEVER LETS IT GO TO HER HEART—Tim McGraw—Curb
- 6 LIVING IN A MOMENT—Ty Herndon—Epic
- 7 NO ONE NEEDS TO KNOW—Shania Twain—Mercury Nashville
- 8 YOU CAN FEEL BAD—Patty Loveless—Epic
- 9 HYPNOTIZE THE MOON—Clay Walker—Giant
- 10 NO NEWS—Lonestar—BNA
- 11 YOU WIN MY LOVE—Shania Twain—Mercury Nashville
- 12 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!—Shania Twain—Mercury Nashville
- 13 SO MUCH FOR PRETENDING—Bryan White—Asylum
- 14 IT MATTERS TO ME—Faith Hill—Warner Bros.
- 15 I THINK ABOUT YOU—Collin Raye—Epic
- 16 DOES THAT BLUE MOON EVER SHINE ON YOU—Toby Keith—Mercury Nashville
- 17 HOME—Alan Jackson—Arista
- 18 CARRIED AWAY—George Strait—MCA
- 19 BIGGER THAN THE BEATLES—Joe Diffie—Epic
- 20 ON A GOOD NIGHT—Wade Hayes—Columbia
- 21 TO BE LOVED BY YOU—Wynonna—Curb/MCA
- 22 BELIEVE ME BABY (I LIED)—Trisha Yearwood—MCA
- 23 SOMEONE ELSE'S DREAM—Faith Hill—Warner Bros.
- 24 I'M NOT SUPPOSED TO LOVE YOU ANYMORE—Bryan White—Asylum
- 25 YOU GOTTA LOVE THAT—Neal McCoy—Atlantic
- 26 EVERY TIME I GET AROUND YOU—David Lee Murphy—MCA
- 27 WALKIN' AWAY—Diamond Rio—Arista
- 28 HEART'S DESIRE—Lee Roy Parnell—Career
- 29 I'LL TRY—Alan Jackson—Arista
- 30 GUYS DO IT ALL THE TIME—Mindy McCready—BNA
- 31 WILD ANGELS—Martina McBride—RCA
- 32 LEARNING AS YOU GO—Rick Trevino—Columbia
- 33 IF YOU LOVED ME—Tracy Lawrence—Atlantic
- 34 DON'T GET ME STARTED—Rhett Akins—Decca
- 35 THAT'S WHAT I GET FOR LOVIN' YOU—Diamond Rio—Arista
- 36 I DON'T THINK I WILL—James Bonamy—Epic
- 37 ME AND YOU—Kenny Chesney—BNA
- 38 THE BEACHES OF CHEYENNE—Garth Brooks—Capitol Nashville
- 39 I AM THAT MAN—Brooks & Dunn—Arista
- 40 LONG AS I LIVE—John Michael Montgomery—Atlantic
- 41 IT'S WHAT I DO—Billy Dean—Capitol Nashville
- 42 IT WOULDN'T HURT TO HAVE WINGS—Mark Chesnut—Decca
- 43 I KNOW SHE STILL LOVES ME—George Strait—MCA
- 44 THEN YOU CAN TELL ME GOODBYE—Neal McCoy—Atlantic
- 45 IF I WERE YOU—Terri Clark—Mercury Nashville
- 46 ONLY ON DAYS THAT END IN Y—Clay Walker—Giant
- 47 COWBOY LOVE—John Michael Montgomery—Atlantic
- 48 NOT THAT DIFFERENT—Collin Raye—Epic
- 49 TREAT HER RIGHT—Sawyer Brown—Curb
- 50 TEN THOUSAND ANGELS—Mindy McCready—BNA
- 51 LIKE THE RAIN—Clint Black—RCA
- 52 HEADS CAROLINA, TAILS CALIFORNIA—Jo Dee Messina—Curb
- 53 MORE THAN YOU'LL EVER KNOW—Travis Tritt—Warner Bros.
- 54 TOO MUCH FUN—Daryle Singletary—Giant
- 55 THE ROAD YOU LEAVE BEHIND—David Lee Murphy—MCA
- 56 STARS OVER TEXAS—Tracy Lawrence—Atlantic
- 57 WORLDS APART—Vince Gill—MCA
- 58 MY HEART HAS A HISTORY—Paul Brandt—Reprise
- 59 I DO—Paul Brandt—Reprise
- 60 THAT GIRL'S BEEN SPYIN' ON ME—Billy Dean—Capitol Nashville
- 61 YOU CAN'T LOSE ME—Faith Hill—Warner Bros.
- 62 MEANT TO BE—Sammy Kershaw—Mercury Nashville
- 63 LONELY TOO LONG—Patty Loveless—Epic
- 64 THE MAKER SAID TAKE HER—Alabama—RCA
- 65 WHEN BOY MEETS GIRL—Terri Clark—Mercury Nashville
- 66 YOU'RE NOT IN KANSAS ANYMORE—Jo Dee Messina—Curb
- 67 LOVE REMAINS—Collin Raye—Epic
- 68 ALL I WANT IS A LIFE—Tim McGraw—Curb
- 69 WHAT DO I KNOW—Ricochet—Columbia
- 70 RUNNIN' AWAY WITH MY HEART—Lonestar—BNA
- 71 THE RIVER AND THE HIGHWAY—Pam Tillis—Arista
- 72 NOT ENOUGH HOURS IN THE NIGHT—Doug Supernaw—Giant
- 73 LIKE THERE AIN'T NO YESTERDAY—Black Hawk—Arista
- 74 CAN'T BE REALLY GONE—Tim McGraw—Curb
- 75 A WOMAN'S TOUCH—Toby Keith—Mercury Nashville
- 76 JACOB'S LADDER—Mark Wills—Mercury Nashville
- 77 HEAVEN HELP MY HEART—Wynonna—Curb/MCA
- 78 WHAT I MEANT TO SAY—Wade Hayes—Columbia
- 79 STRAWBERRY WINE—Deana Carter—Capitol Nashville
- 80 IT'S MIDNIGHT CINDERELLA—Garth Brooks—Capitol Nashville
- 81 RING ON HER FINGER, TIME ON HER HANDS—Reba McEntire—MCA
- 82 TALL, TALL TREES—Alan Jackson—Arista
- 83 CHANGE MY MIND—John Berry—Capitol Nashville
- 84 I CAN STILL MAKE CHEYENNE—George Strait—MCA
- 85 ALL YOU EVER DO IS BRING ME DOWN—The Mavericks (Featuring Flaco Jimenez)—MCA
- 86 SOME THINGS ARE MEANT TO BE—Linda Davis—Arista
- 87 REBECCA LYNN—Bryan White—Asylum
- 88 A THOUSAND TIMES A DAY—Patty Loveless—Epic
- 89 ALMOST A MEMORY NOW—BlackHawk—Arista
- 90 HOLDIN' ON TO SOMETHING—Jeff Carson—Curb
- 91 VIDALIA—Sammy Kershaw—Mercury Nashville
- 92 HIGH LONESOME SOUND—Vince Gill—MCA
- 93 OUT WITH A BANG—David Lee Murphy—MCA

Rimes Shakes Up Music Row During Country's Year Of Confusion

by Wade Jessen



1996 may be remembered as Music Row at its most confused. The passage of the Telecom Act, with the resulting chaos at radio, coincided with a tremendous period of adjustment to the laws of supply and demand.

The label proliferation that followed the poorly managed growth of the previous five years took its most significant backward step when A&M Nashville locked its doors, prompting massive speculation about which shoe would drop next. With more than 25 labels on Music Row, PDs are still being asked to force-feed a glut of new artists to their audiences. While those PDs claim new artists aren't being allowed to sink in with the audience, one of 1996's most-talked-about songs established itself almost immediately.

LeAnn Rimes' "Blue" left many scratching their heads in disbelief. While other labels were shoveling marketing dollars out the door to break acts, Rimes came from virtually nowhere, attracting that much more attention when "Blue" peaked abruptly at No. 10. That led to a short-lived finger-pointing spree in which USA Today claimed country radio had "snubbed" Rimes. But by the end of the year, enough of those who blew through "Blue" quickly were supporting Rimes' third single that the "snub" clearly wasn't personal.

Brooks & Dunn's "My Maria" enjoyed the most airplay of any single in 1996 and was a potent factor in the duo's first-ever Country Music Assn. entertainer of the year award. In fact, no duo had ever taken that trophy, which will serve to make Music Row even more determined to break new duos in 1997.

The year may also be remembered as the

year of the navel. Beginning in 1995 with Shania Twain, female attitude songs became the flavor of the day in country. Twain was followed by BNA's Mindy McCready, whose second hit, "Guys Do It All The Time," planted her squarely in No. 1 territory. Even Atlantic rode the sisters-of-spunk caravan with Mila Mason's recent "That's Enough Of That."

In 1996, all rules flew out the window with respect to ballads vs. tempo. Superstar ballads fell by the wayside, while lesser-known but thumpier songs made it to the top, like Ricochet's "Daddy's Money." Only six of the 29 titles to peak at No. 1 were ballads, and only one of those is from a debut album: Deana Carter's "Strawberry Wine" spent two weeks at No. 1 and unseated "Blue" after that song's unprecedented 20-week run at No. 1 on Billboard's Top Country Singles Sales chart.

As the year ended, several legendary tunesmiths saw a resurgence, including Tom T. Hall and Bill and Sharon Rice, whose "Lonely Too Long" rose to No. 1 for Patty Loveless. That, coupled with a recent increase in remakes, suggests a sort of creative accounting along Music Row. And the tenor of current tracks from John Michael Montgomery, Travis Tritt, Mark Wills, and Brooks & Dunn suggests a more country sound for the format taking shape.

Then again, any predictions for country in 1997 would be just as haphazard as a 1995 prediction that 1996's biggest-selling single would be by an artist that isn't old enough to drive or vote, or that a contemporary superstar such as Vince Gill would include a banjo bridge on one of his hits. I'm happy just to keep score.

- 94 LIFE GETS AWAY—Clint Black—RCA
- 95 THE CAR—Jeff Carson—Curb
- 96 IT'S LONELY OUT THERE—Pam Tillis—Arista
- 97 GLIVIN' WATER TO A DROWNING MAN—Lee Roy Parnell—Career
- 98 BLUE—LeAnn Rimes—Curb
- 99 STARTING OVER AGAIN—Reba McEntire—MCA
- 100 CHECK YES OR NO—George Strait—MCA

Country Singles & Tracks Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 GEORGE STRAIT (6) MCA
- 2 SHANIA TWAIN (6) Mercury Nashville
- 3 ALAN JACKSON (5) Arista (1) Warner Bros.
- 4 TRACY LAWRENCE (5) Atlantic
- 5 TIM MCGRAW (5) Curb
- 6 FAITH HILL (5) Warner Bros.
- 7 GARTH BROOKS (8) Capitol Nashville
- 8 BROOKS & DUNN (4) Arista
- 9 BRYAN WHITE (4) Asylum
- 10 COLLIN RAYE (5) Epic
- 11 CLAY WALKER (4) Giant
- 12 DAVID LEE MURPHY (4) MCA
- 13 PATTY LOVELESS (3) Epic
- 14 JOHN MICHAEL MONTGOMERY (5) Atlantic
- 15 RICOCHET (4) Columbia
- 16 DIAMOND RIO (3) Arista
- 17 TERRI CLARK (4) Mercury Nashville
- 18 LONESTAR (4) BNA
- 19 NEAL MCCOY (5) Atlantic
- 20 LEE ROY PARNELL (4) Career
- 21 BLACKHAWK (5) Arista
- 22 PAM TILLIS (4) Arista
- 23 VINCE GILL (1) Columbia (4) MCA
- 24 JOE DIFFIE (4) Epic
- 25 ALABAMA (4) RCA
- 26 REBA MCENTIRE (4) MCA
- 27 MINDY MCCREADY (3) BNA
- 28 WYNONNA (4) Curb
- 29 TRACY BYRD (4) MCA
- 30 WADE HAYES (3) Columbia
- 31 TOBY KEITH (4) Mercury Nashville
- 32 BILLY DEAN (3) Capitol Nashville
- 33 JO DEE MESSINA (3) Curb

- 34 PAUL BRANDT (3) Reprise
- 35 MARTINA MCBRIDE (4) RCA
- 36 RHETT AKINS (3) Decca
- 37 CLINT BLACK (5) RCA
- 38 KENNY CHESNEY (4) BNA
- 39 SAMMY KERSHAW (3) Mercury Nashville
- 40 MARK CHESNUTT (4) Decca
- 41 SAWYER BROWN (4) Curb
- 42 JEFF CARSON (4) Curb
- 43 JAMES BONAMY (4) Epic
- 44 TY HERNDON (4) Epic
- 45 TRAVIS TRITT (1) MCA (4) Warner Bros.
- 46 JOHN BERRY (4) Capitol Nashville
- 47 TRISHA YEARWOOD (4) MCA
- 48 TRACE ADKINS (2) Capitol Nashville
- 49 DARYLE SINGLETARY (4) Giant
- 50 RICK TREVINO (2) Columbia

Country Singles & Tracks Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Singles)

- 1 MCA (41)
- 2 ARISTA (27)
- 3 EPIC (24)
- 4 MERCURY NASHVILLE (24)
- 5 CURB (33)
- 6 CAPITOL NASHVILLE (31)
- 7 ATLANTIC (20)
- 8 RCA (23)
- 9 BNA (21)
- 10 GIANT/REPRISE (22)

Country Singles & Tracks Labels

Pos. LABEL (No. Of Charted Singles)

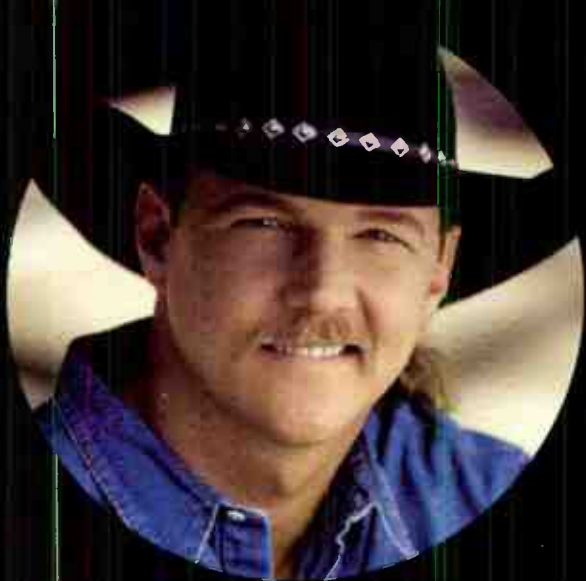
- 1 MCA (37)
- 2 ARISTA (27)
- 3 CURB (38)
- 4 EPIC (24)
- 5 MERCURY NASHVILLE (24)
- 6 CAPITOL NASHVILLE (31)
- 7 ATLANTIC (20)
- 8 RCA (23)
- 9 BNA (21)
- 10 COLUMBIA (17)

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POWER PLAYLISTS

Most-Played Records From Jan. 1-Nov. 17, 1996



Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TSA weekly cumes, beginning with the highest-cumming station. Cumes are updated twice yearly following the release of the Spring and Fall Arbitron surveys.

Grid of 48 radio station playlists (WUSN, KZLA, WKHX, KSCS, WMZQ, WXTU, KYNG, KILT, KIKK, WWWW, KPLX, KKBQ, WGAR, WYCD, WIL, WPOC, KEYE, WBOB, WIVK, WYAY, KYGO, KMPS, WFMS, KNIX) with columns for station name, PD, MD, and a list of 30 songs with play counts.

COUNTRY

POWER PLAYLISTS



Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TSA weekly count, beginning with the highest-counting station. Counts are updated twice yearly following the release of the Spring and Fall Arbitron surveys.



Most-Played Records From Jan. 1-Nov. 17, 1996

WTQR	WDSY	WSIX	KMLE	KFRG	WSOC
Greensboro PD: Paul Franklin MD: Deano PLAYS	Pittsburgh PD: Justin Case Acting MD: Rick Daulton PLAYS	Nashville PD/MD: Dave Kelly PLAYS	Phoenix PD/MD: Jeff Garrison PLAYS	San Bernardino OM: Ray Massie MD: Don Jefferies PLAYS	Charlotte PD: Paul Johnson MD: Rick McCracken PLAYS
1 Lonestar, No News 776	1 George Strait, Blue Clear Sky 819	1 Jo Dee Messina, Heads Carolina, Tails Ca 726	1 Lonestar, No News 951	1 Jo Dee Messina, Heads Carolina, Tails Ca 721	1 Lonestar, No News 973
2 Daryle Singletary, Too Much Fun 769	2 Brooks & Dunn, My Man 812	2 Brooks & Dunn, My Man 718	2 Lonestar, No News 926	2 The Mavericks, All You Ever Do Is Bring Me D 656	2 George Strait, Blue Clear Sky 776
3 Faith Hill, Someone Else's Dream 752	3 Toby Keith, Does That Blue Moon Ever Sh 762	3 David Lee Murphy, Every Time I Get Arou 692	3 George Strait, Blue Clear Sky 909	3 Mark Chesnut, It Wouldn't Hurt To Have 651	3 Brooks & Dunn, My Man 822
4 George Strait, Blue Clear Sky 739	4 Wade Hayes, On A Good Night 728	4 Rhett Akins, Don't Get Me Started 686	4 Shania Twain, You Win My Love 876	4 Low Roy Parrell, Heart's Desire 625	4 Mindy McCready, 10,000 Angels 681
5 Mark Chesnut, It Wouldn't Hurt To Have 733	5 Rhett Akins, Don't Get Me Started 697	5 Neal McCoy, You Gotta Love That 686	5 George Strait, Carried Away 859	5 Neal McCoy, You Gotta Love That 625	5 Paul Brandt, My Heart Has A History 634
6 Ricochet, Daddy's Money 721	6 Sawyer Brown, Treat Her Right 679	6 Shauna Twain, You Win My Love 665	6 Tracy Lawrence, Time Marches On 859	6 Faith Hill, Someone Else's Dream 603	6 Shania Twain, If You're Not In It For L 617
7 Tracy Lawrence, Time Marches On 713	7 Diamond Rio, Walkin' Away 678	7 Tim McGraw, All I Want Is A Life 660	7 Ricochet, Daddy's Money 779	7 Lonestar, No News 567	7 Lee Roy Parrell, Heart's Desire 570
8 Diamond Rio, Walkin' Away 705	8 Sammy Kershaw, Meant To Be 682	8 Wade Hayes, On A Good Night 644	8 Bryan White, I'm Not Supposed To Love Yo 668	8 David Lee Murphy, Every Time I Get Arou 566	8 Tracy Lawrence, Time Marches On 570
9 Wynonna, To Be Loved By You 682	9 Alan Jackson, Home 664	9 The Mavericks, All You Ever Do Is Bring Me D 625	9 James Bonamy, I Don't Think I Will 739	9 Daryl Singletary, Too Much Fun 564	9 Patty Loveless, You Can Feel Bad 562
10 Collin Raye, I Think About You 674	10 Alan Jackson, Home 664	10 Faith Hill, Someone Else's Dream 619	10 Jo Dee Messina, Heads Carolina, Tails Ca 723	10 Daryl Singletary, Too Much Fun 564	10 Jo Dee Messina, Heads Carolina, Tails Ca 548
11 Alan Jackson, Home 662	11 David Lee Murphy, Every Time I Get Arou 664	11 Faith Hill, Someone Else's Dream 619	11 Paul Brandt, I Do 722	11 Billy Dean, It's What I Do 548	11 Mindy McCready, Guys Do It All The Time 541
12 Patty Loveless, You Can Feel Bad 661	12 Bryan White, I'm Not Supposed To Love Yo 663	12 Ricochet, Daddy's Money 617	12 Daryle Singletary, Too Much Fun 707	12 George Strait, Blue Clear Sky 548	12 Shania Twain, You Win My Love 524
13 Clay Walker, Hypnotize The Moon 647	13 Lee Roy Parrell, Heart's Desire 661	13 Mark Chesnut, It Wouldn't Hurt To Have 617	13 Tim McGraw, She Never Lets It Go To Her 700	13 Tim McGraw, All I Want Is A Life 547	13 Neal McCoy, You Gotta Love That 520
14 Brooks & Dunn, My Man 646	14 Ricochet, Daddy's Money 646	14 Faith Hill, Someone Else's Dream 615	14 Daryl Singletary, Too Much Fun 697	14 Collin Raye, I Think About You 547	14 Ricochet, Daddy's Money 512
15 George Strait, Carried Away 588	15 George Strait, Carried Away 645	15 Daryle Singletary, Too Much Fun 615	15 Toby Keith, Does That Blue Moon Ever Sh 697	15 Patty Loveless, You Can Feel Bad 534	15 Collin Raye, I Think About You 510
16 Terri Clark, When Boy Meets Girl 588	16 George Strait, Carried Away 645	16 Collin Raye, I Think About You 605	16 Kenny Chesney, Me And You 669	16 Neal McCoy, Then You Can Tell Me Goodbye 533	16 George Strait, Check Yes Or No 496
17 Sammy Kershaw, Meant To Be 580	17 Daryle Singletary, Too Much Fun 632	17 Diamond Rio, Walkin' Away 604	17 David Lee Murphy, Dust On The Bottle 659	17 Wade Hayes, On A Good Night 533	17 David Lee Murphy, Dust On The Bottle 475
18 Ricochet, What Do I Know 580	18 Tracy Lawrence, Time Marches On 607	18 George Strait, Blue Clear Sky 597	18 Rick Trevino, Learning As You Go 659	18 Shania Twain, No One Needs To Know 520	18 George Strait, Carried Away 468
19 David Lee Murphy, Dust On The Bottle 576	19 Lonestar, No News 623	19 Toby Keith, Does That Blue Moon Ever Sh 582	19 Tim McGraw, I Like It, I Love It 659	19 Brooks & Dunn, My Man 520	19 Daryl Singletary, Too Much Fun 468
20 Mindy McCready, 10,000 Angels 569	20 Patty Loveless, You Can Feel Bad 623	20 James Bonamy, I Don't Think I Will 572	20 Mindy McCready, 10,000 Angels 659	20 George Strait, Carried Away 522	20 Daryl Singletary, Too Much Fun 468
21 Jo Dee Messina, Heads Carolina, Tails Ca 568	21 John Michael Montgomery, Long As I Live 619	21 Tracy Lawrence, Time Marches On 569	21 Clay Walker, Hypnotize The Moon 625	21 Terri Clark, If I Were You 522	21 Wade Hayes, On A Good Night 465
22 Terri Clark, If I Were You 568	22 Martina McBride, Wild Angels 582	22 Shauna Twain, You Win My Love 566	22 Sammy Kershaw, Meant To Be 597	22 Martina McBride, Wild Angels 512	22 Clay Walker, Hypnotize The Moon 457
23 Shania Twain, You Win My Love 511	23 Shauna Twain, You Win My Love 583	23 Lee Roy Parrell, Givin' Water To A Drwn 554	23 Alan Jackson, I'll Try 579	23 Toby Keith, Does That Blue Moon Ever Sh 512	23 Clay Walker, Hypnotize The Moon 456
24 Aaron Tippin, That's As Close As I'll Ge 552	24 Jeff Carson, Holdin' On To Something 573	24 Lonestar, Runnin' Away With My Heart 554	24 Faith Hill, It Matters To Me 576	24 Shania Twain, You Win My Love 506	24 Brooks & Dunn, My Man 445
25 Kenny Chesney, Grandpa Got Me So 549	25 Neal McCoy, You Gotta Love That 563	25 Terri Clark, If I Were You 552	25 Brooks & Dunn, I Am That Man 565	25 James Bonamy, I Don't Think I Will 506	25 David Lee Murphy, Dust On The Bottle 428
26 Blackhawk, Almost A Memory Now 540	26 Terri Clark, If I Were You 552	26 Blackhawk, Almost A Memory Now 549	26 Shania Twain, You Win My Love 565	26 Bryan White, I'm Not Supposed To Love Yo 506	26 The Mavericks, All You Ever Do Is Bring Me D 422
27 John Michael Montgomery, Sold 532	27 Shania Twain, You Win My Love 552	27 Clay Walker, Almost A Memory Now 549	27 Bryan White, I'm Not Supposed To Love Yo 506	27 Mindy McCready, 10,000 Angels 506	27 George Strait, Carried Away 417
28 Shania Twain, Any Man Of Mine 525	28 Terri Clark, If I Were You 552	28 Clay Walker, Almost A Memory Now 549	28 Mindy McCready, 10,000 Angels 506		
29 Rhett Akins, Don't Get Me Started 521	29 Shania Twain, No One Needs To Know 547	29 Sawyer Brown, Treat Her Right 544	29 Shania Twain, Any Man Of Mine 558		

AIRPLAY Monitor

BEST OF '96

#1 LABEL SPOTLIGHT

Arista Makes Big Noise At R&B Radio

There are more than a few labels with clout, talent, and promotion skill in the pop/R&B arena, but a consistent winner is Arista Records. The label housed at 6 W. 57th St. in New York continues to make a big noise on every radio format, ending 1996 as the year's No. 1 label for both mainstream and adult R&B.

Beyond his A&R acumen, chairman **Clive Davis** has an ability to choose the executive talent that brings his records to market. In the R&B division, that task falls to senior VP of black music **David Linton** and senior VP of R&B promotion **Lionel Ridenour**, who share promotion of a roster that includes Arista's own stable of talent as well as that of LaFace, Rowdy, and Bad Boy Records.

Linton has been an established figure in R&B music, coming into the top slot at Arista in 1994 (R&B Airplay Monitor profiled Linton in the Feb. 16, 1996, issue) from a similar position at PolyGram Distribution. Ridenour, a former independent street promoter, rose through the ranks and was named senior VP earlier this year. Ridenour achieved the title through a combination of organization, diplomacy, and a real love of the music—all the music—that Arista releases.

"We definitely have a strong commitment to all of our records, and that commitment carries through in Arista, Bad Boy, Rowdy, and LaFace product. It is all family; it's all together; we all share in each other's successes," says Ridenour. "When we've got something we all believe in, we do not give up the fight. That's the philosophy that Clive sends down, and he is tenacious in his love and pursuit of music. And because there is such a big effort made in giving us the right kind of music, the right kind of artists, and the right kind of deals, it gives us more incentive to go out there and execute and do what we have to do."

With chart-topping, genre-impacting hits generated by the "Waiting To Exhale" soundtrack; new product from **Toni Braxton**; successful singles from **OutKast**, **Total**, the **Tony Rich Project**, and **Monica**; successful debuts by **Deborah Cox**, **112**, **A Few Good Men**, **Az Yet**, and **Donell Jones**; and another star-power soundtrack, "The Preacher's Wife," at year's end, Ridenour, asked about his label's ongoing strength at radio, says, "After a

certain amount of time, success breeds success—it helps us overcome the hurdles. People think it's easy over here. They say, 'You've got all the records.' But it's hard to deal with four or five records all going on at the same time."

Ridenour notes that while outsiders may wonder at the logic of having a department in which two people hold the same executive title, the system works well. "My day-to-day thing is moving the records, and Dave is more administrative. We're both involved in planning and doing what we have to do with the records," he says. Both Ridenour and Linton work closely with **Vanessa Barryer**, national director of promotion. The R&B promotion staff this year also included **Kim Ferguson** in the Northeast (who has since joined Island), **Craig Davis** in Washington, D.C., **Toni Payne** in the Carolinas, **Ife Green** in Atlanta, **Butch Hartfield** in New Orleans, **C.C. McClendon** in Detroit, **John Hall Jr.** in Chicago, and **Mike Avery** on the West Coast.

Originally from Cincinnati, Ridenour came to Los Angeles to attend college. A classmate had recorded an indie record and needed help promoting it, and Ridenour got his first taste of promotion by working the track to local radio stations. That artist was eventually picked up by a major. So Ridenour established Mainframe Records, planning to duplicate that initial success by blowing up artists locally and trying to sell them off to the majors. "A lot of folks were putting out indie records at the time, so there was a need for people to do promotion. So in between billing on record sales, we made money doing promotions," he recalls. Soon enough, he and partners **Doug Young** and **Jeff House** (now national rap director at Arista) were hired by **Step Johnson** at Capitol Records and became that label's first national street team, helping to break such artists as **Hammer** and **Young MC**. Soon, Ridenour became Capitol's national director of rap promotion, then West Coast R&B promotion manager. In January 1993, he left Capitol, crossed the country, and joined Arista to become senior national director of R&B promotion.

Ridenour calls his almost four years with the label "incredible" and feels especially gratified to be part of the building of the young associated labels Rowdy and Bad Boy. The forthcoming 1997 release schedule will be no less hard-hitting, says Ridenour, with new product from the **Notorious B.I.G.**, **Aretha Franklin**, **Lisa Stansfield**, and **Ray Parker Jr.**; **Sean "Puffy" Combs'** "Hell Up In Harlem" compilation; and new singles from "The Preacher's Wife," **Braxton**, **For Real**, **Az Yet**, **112**, and more.

"Whenever you can work with legends like **Aretha Franklin** or **Whitney Houston**, it's very special, but at the same time, it's special to see the breaking of new acts... You've got the established, heritage artists and being part of what they do is only going to make you better. At the same time, you get this feeling of satisfaction when you break a **Faith** or a **Total**, or see a **Toni** or **TLC** rise to superstardom," he says. "There's so much positive music, and that [stems] from the fact that Clive had the vision to make these deals and bring in these young entrepreneurs and give us the tools to work them. When he made these deals [for Rowdy and Bad Boy], people said, 'Why are you making deals with these producers?' He saw that black music was today's pop music before the competition."



Ridenour

LL Cool J Is Still A Knockout

"I'm really thankful I've been able to do it this long, that people accept what I'm doing. I still love putting pen to paper, and I'm still excited to be going into the studio," says **LL Cool J**, this year's No. 1 rap airplay artist, of his still-formidable rap skills.

He's come a long way from the skinny Queens, N.Y., teenager in the Adidas warmup suit and floppy hat who claimed "I Can't Live Without My Radio" in 1985. Eleven years later, it seems radio can't live without LL Cool J. This year, the superstar rapper/producer/actor appeared on six tracks and edged out the new-style-flow of **Bone Thugs-N-Harmony** and multi-format darlings the **Fugees** for the top rap airplay artist crown. All while starring in "In The House," the UPN sitcom now in its third season.

The former James Todd Smith, one of only a handful of artists from the early days of rap recordings to have maintained a profitable career



LL Cool J

into the '90s, dominated airplay this year with tracks that, while musically easygoing, contained his trademark sexual edge: "Doin' It," "Loungin'," and "Hey Lover," as well as featured slots on **Babyface** and **Boyz II Men** projects. He's also represented on the soundtrack to the forthcoming "Beavis & Butt-head Do America" film with his rap reinterpretation of the **Rufus** hit "Ain't Nobody."

"I think 1996 has been beautiful, tremendous," says LL enthusiastically. "I got an opportunity to do music this year, and I do love my music. Especially coming off the 1993 '14 Shots To The Dome' [album] that didn't do as well, I'm real thankful to give people what I've given them and that people responded to it so well. I feel real good about this year."

There is one thing to which LL attributes his renewed energy and resulting popularity: "I've gained a new-found respect for the music industry as a whole since I've been acting," he

says. "[Ten years ago] I never would have predicted doing a [TV] show. Acting has allowed me to appreciate my music even more, because I've pulled away from it. When I do the music now, it's so refreshing, such a relief, that I look at it in a new light. It's like you drink a glass of ice water differently after jogging."

In addition to acting, performing, and recording on his own, LL worked with a couple of other artists, including prolific songwriter/producer **Babyface**.

"The Babyface project was a lot of fun—working with a man that talented was great. I would definitely work with him again," he says.

Looking ahead to the new year, LL says that he's going to concentrate on establishing his new label, **Ilion Records**, the name of which was



by **Janine Mc Adams**

taken from the street he lived on growing up in Hollis, Queens. While there is no distribution deal as yet, LL expects to see one up in early '97. The first artist he will concentrate on is singer **Chantal Jones**, who makes an appearance on "Ain't Nobody." But the artist, who prophetically tagged himself **Ladies Love Cool James** in the early '80s and made a stunning film debut in "Krush Groove," says he has no plans to record in the coming year.

"I won't be recording anymore this year, I'll just concentrate on acting. I'm reading a lot of scripts, planning some films for this summer, but right now I'm not committed to anything," he says.

Hanging Out With Columbia's Maxwell

In the past few years, R&B music has seen unique artists inject the format with the retro sound of '60s and '70s soul. If **D'Angelo** was '95's crusader for old-school funk, then '96 surely belonged to Columbia Records newcomer **Maxwell**.

Though less interested in re-creating the musical sound of the '70s through classic instrumentation and funk-falsetto vocals than **D'Angelo**, Maxwell's music recaptured the multilayered instrumental flow and romantic soulfulness of classic R&B. And acclaim was not immediate: A first single, "Til The Cops Come Knockin'," received minimal play. It was the second single, "Ascension (Don't Ever Wonder)," that broke from R&B adult radio to become a hit at mainstream and adult stations.



Maxwell

Maxwell, a self-described "Puerto Rican-West Indian" from Brooklyn, N.Y., was initially surprised by the acceptance of his first recorded effort, particularly since there was a long gap between the recording of it and its release. "I'm blown

away by it," he told Monitor earlier this year. "It was a bit disheartening when you submit your record a year ago and give it to the label. It wasn't that they [didn't] understand it—I think they really got into it initially—but there weren't people in the marketing department that could do anything, so I had to wait for the right time. In hindsight, it's the best thing that could happen to me."

Maxwell's emergence as a singer/songwriter

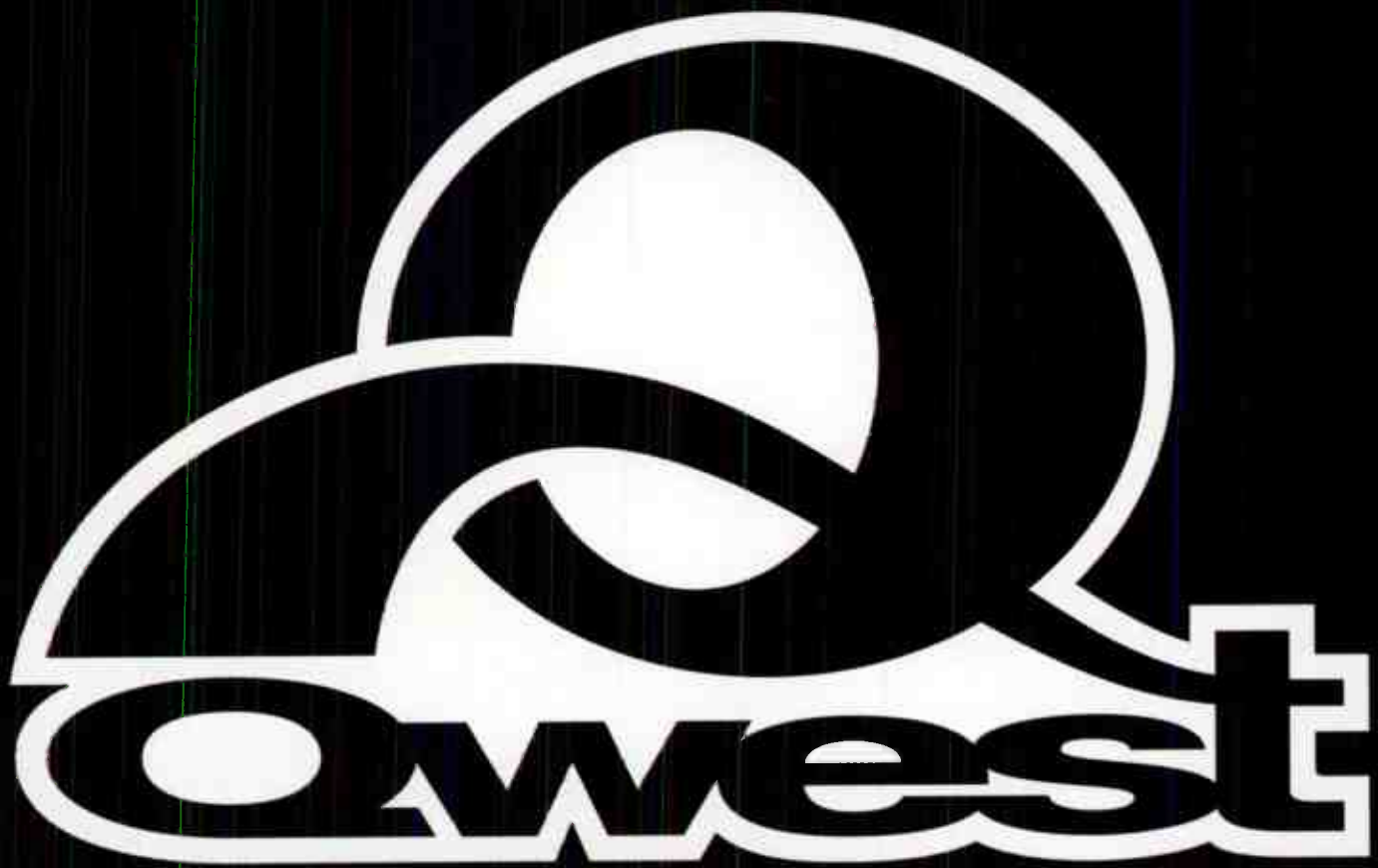
was pure accident, he says. "When I was 17, I borrowed a keyboard from a friend with no intention of messing with it that much," he admits. "When I got around to picking it up, I never put it down. [The music] came after being diligent with it." Maxwell began composing and started to play songs for friends, who soon became encouraging him to circulate them. "I just thought if maybe I was lucky I would write some songs for people, that I might produce them. I never in my life thought that someone would think I could go out and do it." Soon publishers came calling; one sent his tape on to Sony Music. It soon became clear that the label was interested in recording Maxwell himself.

With a successful club and promotional tour completed, and talk of a bigger national tour under way, Maxwell has had to learn the business requirements of being an artist. "It's not always the most enjoyable thing to deal with, but I've met a lot of people opening up my head to a lot of things this way and getting feedback... I get such a kick out of hearing the good and the bad," he says with a laugh. "It just makes me want to get better... It worked out in the sense that success for me just means expressing it to its 100%—the rest is just cream on the cake with some cherries and candles. People actually going out and buying the record is a trip."

"My biggest joy is that African-Americans are taking on this project stronger [than originally thought]," he says. "They are proving something to the industry and radio."



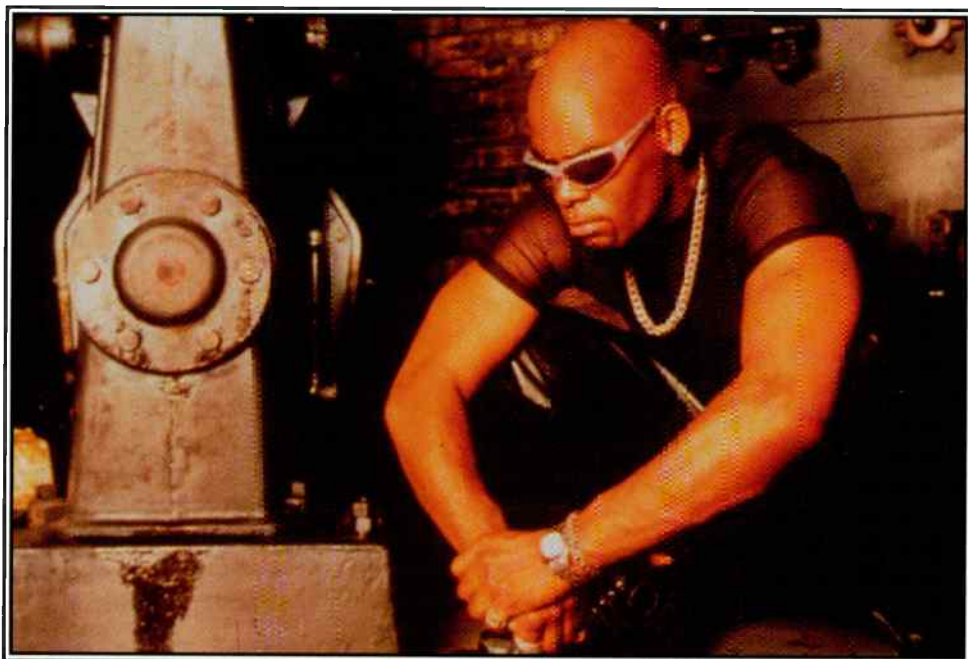
Hittin' Switches



THE Qwest IS ON FOR '97

AIRPLAY Monitor

BEST OF '96



R. Kelly

R&B/Mainstream Titles

Pos. TITLE—Artist—Label/Promotion Label

- 1 **DOWN LOW (NOBODY HAS TO KNOW)**—R. Kelly Featuring Ronald Isley—Jive
- 2 **I CAN'T SLEEP BABY (IF I)**—R. Kelly—Jive
- 3 **WHY I LOVE YOU SO MUCH**—Monica—Rowdy/Arista
- 4 **YOU'RE MAKIN' ME HIGH**—Toni Braxton—LaFace/Arista
- 5 **ALL THE THINGS (YOUR MAN WON'T DO)**—Joe—Island
- 6 **SITTIN' UP IN MY ROOM**—Brandy—Arista
- 7 **TOUCH ME TEASE ME**—Case Featuring Foxy Brown—Spoiled Rotten/Def Jam/Mercury
- 8 **LADY**—D'Angelo—EMI
- 9 **KILLING ME SOFTLY**—Fugees—Ruffhouse/Columbia
- 10 **TWISTED**—Keith Sweat—Elektra/EEG
- 11 **NOT GON' CRY**—Mary J. Blige—Arista
- 12 **ONLY YOU**—112 Featuring The Notorious B.I.G.—Bad Boy/Arista
- 13 **KISSIN' YOU**—Total—Bad Boy/Arista
- 14 **ALWAYS BE MY BABY**—Mariah Carey—Columbia
- 15 **BEFORE YOU WALK OUT OF MY LIFE**—Monica—Rowdy/Arista
- 16 **YOU'RE THE ONE**—SWV—RCA
- 17 **GET ON UP**—Jodeci—MCA
- 18 **THA CROSSROADS**—Bone Thugs-N-Harmony—Ruthless/Relativity
- 19 **NO DIGGITY**—Blackstreet (Featuring Dr. Dre)—Interscope
- 20 **MY BOO**—Ghost Town DJ's—So So Def/Columbia
- 21 **SOON AS I GET HOME**—Faith Evans—Bad Boy/Arista
- 22 **NO ONE ELSE**—Tata!—Bad Boy/Arista
- 23 **I WILL SURVIVE**—Chantay Savage—RCA
- 24 **HIT ME OFF**—New Edition—MCA
- 25 **TELL ME**—Dru Hill—Island
- 26 **LAST NIGHT**—Az Yet—LaFace/Arista
- 27 **EXHALE (SHOOP SHOOP)**—Whitney Houston—Arista
- 28 **USE YOUR HEART**—SWV—RCA
- 29 **DO YOU WANT TO**—Xscape—So So Def/Columbia
- 30 **IF YOUR GIRL ONLY KNEW**—Aaliyah—Blackground/Atlantic
- 31 **A THIN LINE BETWEEN LOVE & HATE**—H-Town—Jac-Mac/Warner Bros.
- 32 **ONE SWEET DAY**—Mariah Carey & Boyz II Men—Columbia

- 33 **HEY LOVER**—LL Cool J—Def Jam/Mercury
- 34 **LOVE U 4 LIFE**—Jodeci—MCA
- 35 **WHAT KIND OF MAN WOULD I BE**—Mint Condition—Perspective/A&M
- 36 **CALIFORNIA LOVE**—2Pac (Featuring Dr. Dre And Roger Troutman)—Death Row/Interscope
- 37 **KEEP ON, KEEPIN' ON**—MC Lyte Featuring Xscape—Flavor Unit/EastWest/EEG
- 38 **I MISS YOU (COME BACK HOME)**—Manifah—Uptown/MCA
- 39 **NOBODY**—Keith Sweat Featuring Athena Cage—Elektra/EEG
- 40 **I LIKE**—Montell Jordan Featuring Slick Rick—Def Jam/Mercury
- 41 **HOUSE KEEPER**—Men Of Vizion—MJJ/550 Music/Epic
- 42 **COUNT ON ME**—Whitney Houston & CeCe Winans—Arista
- 43 **GET MONEY**—Junior M.A.F.I.A. Featuring The Notarius B.I.G.—Undeas/Big Beat/Atlantic
- 44 **PONY**—Ginuwine—550 Music
- 45 **LOUNGIN'**—LL Cool J—Def Jam/Mercury
- 46 **WHERE DO U WANT ME TO PUT IT**—Solo—Perspective/A&M
- 47 **WE GOT IT**—Immature (Featuring Smooth)—MCA
- 48 **ASCENSION (DON'T EVER WONDER)**—Maxwell—Columbia
- 49 **WHO CAN I RUN TO**—Xscape—So So Def/Columbia
- 50 **IF I RULED THE WORLD**—Nas—Columbia
- 51 **THE THINGS THAT YOU DO**—Gina Thompson—Mercury
- 52 **YOU**—Manifah—Uptown/Universal
- 53 **TONITE'S THA NIGHT**—Kris Kross—Ruffhouse/Columbia
- 54 **EVER SINCE YOU WENT AWAY**—Art N' Soul—Nature Boy/Big Beat/Atlantic
- 55 **WHO DO U LOVE**—Deborah Cox—Arista
- 56 **BLACKBERRY MOLASSES**—Mista—EastWest/EEG
- 57 **HOW DO U WANT IT**—2Pac (Feat. KC & JoJo)—Death Row/Interscope
- 58 **ME AND THOSE DREAMIN' EYES OF MINE**—D'Angelo—EMI
- 59 **DIGGIN' ON YOU**—TLC—LaFace/Arista
- 60 **YOU REMIND ME OF SOMETHING**—R. Kelly—Jive
- 61 **LET IT FLOW**—Toni Braxton—Arista
- 62 **YOUR SECRET LOVE**—Luther Vandross—LV/Epic
- 63 **WHERE EVER YOU ARE**—Terry Ellis—EastWest/EEG
- 64 **MISSING YOU**—Brandy, Tamia, Gladys Knight & Chaka Khan—EastWest/EEG

Soundtracks, Rhythm-Alternative Lead Brave New World Of R&B Music

by Datu Faison



At year's end, two trends are increasingly clear in R&B music. One is the rise of "rhythm-alternative" artists—singer/songwriter/producers in the D'Angelo/Maxwell mode, who led the charge for live instrumentation and strong lyrical content in '96.

Until recently, rhythm-alternative was a small circle, including trailblazers **Tony Toni Toné**, **Mint Condition**, **Terence Trent D'Arby**, and **Lenny Kravitz**. Carrying the torch in '96 were **Groove Theory**, **Me'Shell Ndegeocello**, **Sandra St. Victor**, **Eric Benét**, and, particularly, **the Fugees**. While the Fugees' March '94 debut barely squeaked past the 180,000-unit mark, the trio garnered acclaim with its second set, "The Score," which sold more than 5 million units in the U.S. The Fugees' remake of "Killing Me Softly" was No. 1 on Monitor's mainstream R&B, rhythmic top 40, mainstream top 40, and rap charts.

D'Angelo's solo debut, "Brown Sugar," went platinum. His biggest single, "Lady," peaked at No. 2 and No. 3 on R&B mainstream and R&B adult, respectively. Maxwell was a surprise hit; his "Ascension (Don't Ever Wonder)" peaked at No. 2 on the R&B Adult chart; his debut set, "Maxwell's Urban Hang Suite," went gold.

The other noticeable trend in 1996 is the

rise of the soundtrack album as a vehicle for breaking new artists and relaunching veterans. In 1994, 10 soundtracks charted on Billboard's Top R&B Albums chart; that number grew to 14 in '95 and in the '96 chart year has risen to 18. Several cuts featured on soundtracks, such as **Bone Thugs-N-Harmony's** "Days Of Our Lives" ("Set It Off") and **R. Kelly's** "I Believe I Can Fly" ("Space Jam"), started out as radio-only singles, heavily promoted to bolster album sales.

Island's "Don't Be A Menace To South Central . . ." boosted several acts, including **the Isley Brothers** and **Joe**, whose "All The Things Your Man Won't Do" spent 39 weeks on Monitor's R&B adult chart. The title track from "A Thin Line Between Love & Hate" by **H-Town** peaked at No. 5 on R&B mainstream. Meanwhile, Arista's "Waiting To Exhale" soundtrack was a PD's goldmine, featuring **Mary J. Blige's** "Not Gon' Cry," **Brandy's** "Sittin' Up In My Room," and **Whitney Houston's** "Exhale," all of which are likely to remain in R&B libraries for years. **Eddie Murphy's** "The Nutty Professor" soundtrack also broke some of this year's biggest artists, including **Case Featuring Foxy Brown's** "Touch Me, Tease Me," **Jay-Z Featuring Foxy Brown's** "Ain't No Nigga," and **Az Yet's** "Last Night."

R&B/Mainstream Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 **R. KELLY** (4) Jive
(1) Warner Sunset/Atlantic
- 2 **MONICA** (3) Rowdy
- 3 **D'ANGELO** (3) EMI
- 4 **TONI BRAXTON** (1) Arista
(2) LaFace
- 5 **TOTAL** (3) Bad Boy
- 6 **MARIAH CAREY** (3) Columbia
- 7 **SWV** (3) RCA
- 8 **LL COOL J** (3) Def Jam
(1) Epic
- 9 **XSCAPE** (1) Flavor Unit/EastWest
(3) So So Def
- 10 **JODECI** (2) MCA
- 11 **BRANDY** (1) Arista
(1) Atlantic
(1) EastWest
- 12 **FUGEES** (3) Ruffhouse
- 13 **KEITH SWEAT** (2) Elektra
- 14 **FAITH EVANS** (3) Bad Boy
(1) Big Beat
- 15 **BONE THUGS-N-HARMONY** (1) Ruthless
(1) Ruthless/EastWest
- 16 **JOE** (1) Island
- 17 **WHITNEY HOUSTON** (3) Arista
- 18 **NEW EDITION** (2) MCA
- 19 **MONIFAH** (2) Uptown
- 20 **MARY J. BLIGE** (1) Arista

R&B/Mainstream Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Singles)

- 1 **ARISTA** (31)
- 2 **COLUMBIA** (17)
- 3 **EEG** (18)
- 4 **MCA** (12)
- 5 **MERCURY** (14)
- 6 **ISLAND** (11)
- 7 **EPIC** (10)
- 8 **JIVE** (6)
- 9 **INTERSCOPE** (11)
- 10 **RCA** (5)

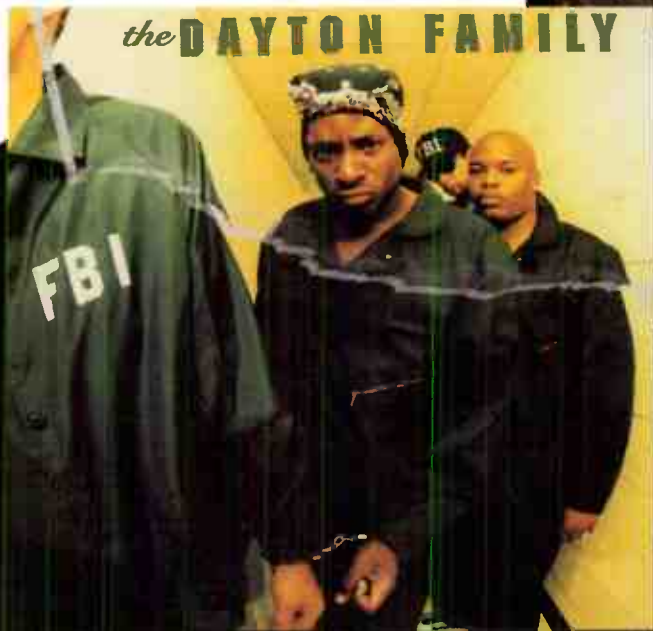
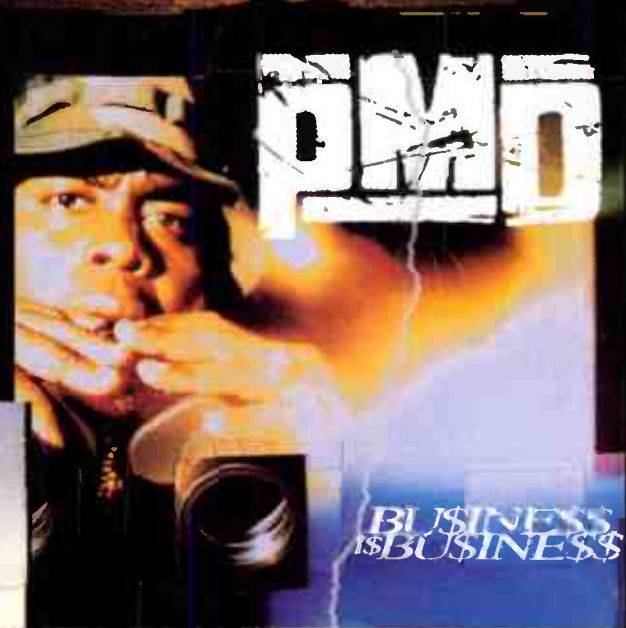
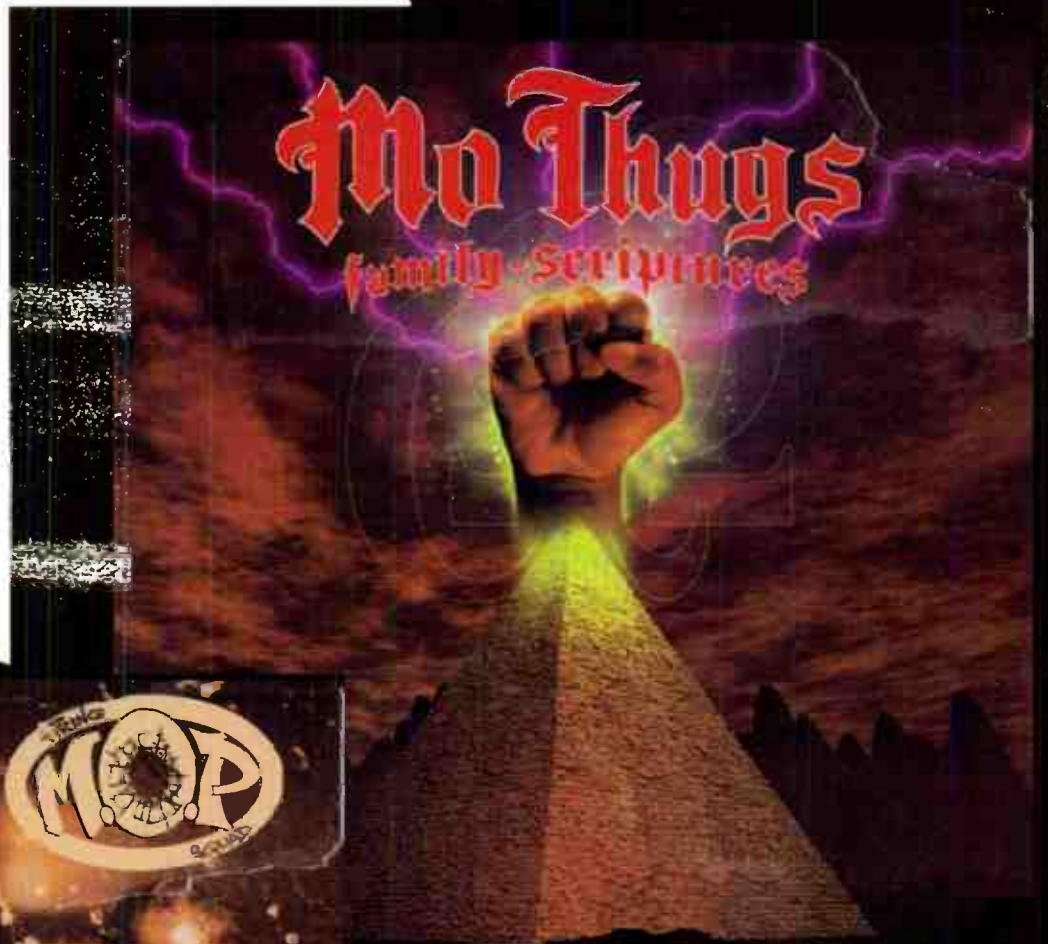
R&B/Mainstream Labels

Pos. LABEL (No. Of Charted Singles)

- 1 **ARISTA** (9)
- 2 **BAD BOY** (8)
- 3 **LAFACE** (11)
- 4 **MCA** (7)
- 5 **COLUMBIA** (7)

- 65 **ONE FOR THE MONEY**—Harace Brown—Motown
- 66 **NOBODY KNOWS**—The Tony Rich Project—LaFace/Arista
- 67 **DAYS OF OUR LIVEZ**—Bone Thugs-N-Harmony—Ruthless/EastWest/EEG
- 68 **THEY DON'T CARE ABOUT US**—Michael Jackson—Epic
- 69 **ELEVATORS (ME & YOU)**—Outkast—LaFace/Arista
- 70 **AIN'T NOBODY**—Faith Evans—Bad Boy/Arista
- 71 **HOOKED ON YOU**—Silk—Elektra/EEG
- 72 **STEEL**—702—Biv 10/Motown
- 73 **I'M STILL IN LOVE WITH YOU**—New Edition—MCA
- 74 **THIS IS FOR THE LOVER IN YOU**—Babyface Feat. LL Cool J, Howard Hewett, Jody Watley & Jeffrey Daniels—Epic
- 75 **BACK TO THE WORLD**—Tevin Campbell—Qwest/Warner Bros.
- 76 **5 O'CLOCK**—Nanchalant—MCA
- 77 **FANTASY**—Mariah Carey—Columbia
- 78 **LET'S GET THE MOOD RIGHT**—Johnny Gill—Motown
- 79 **FALLING**—Montell Jordan—Def Jam/Mercury
- 80 **SLOW JAMS**—Quincy Jones Feat. Babyface & Tamia With Portrait—Qwest/Warner Bros.
- 81 **CRUISIN'**—D'Angelo—EMI
- 82 **TELL ME**—Groove Theory—Epic
- 83 **LET'S LAY TOGETHER**—The Isley Brothers—Island
- 84 **PLEASE DON'T GO**—Immature—MCA
- 85 **DOIN IT**—LL Cool J—Def Jam/Mercury
- 86 **CAN'T BE WASTING MY TIME**—Mona Lisa Featuring Lost Boyz—Island
- 87 **PO PIMP**—Do Or Die (Featuring Twista)—Rap-A-Lot/Noo Trybe/Virgin
- 88 **UN-BREAK MY HEART**—Toni Braxton—LaFace/Arista
- 89 **KEEP TRYIN'**—Groove Theory—Epic
- 90 **YOU PUT A MOVE ON MY HEART**—Quincy Jones Introducing Tamia—Qwest/Warner Bros.
- 91 **MOVIN' ON**—CeCe Peniston—A&M
- 92 **FLOATIN' ON YOUR LOVE**—The Isley Brothers Featuring Angela Winbush—T-Neck/Island
- 93 **IN THE HOOD**—Danell Jones—LaFace/Arista
- 94 **STAIRWAY TO HEAVEN**—Pure Soul—Step Sun/Interscope
- 95 **NEVER TOO BUSY**—Kenny Lattimore—Columbia
- 96 **DON'T WANNA LOSE YOU**—Lionel Richie—Mercury
- 97 **I BELIEVE I CAN FLY**—R. Kelly—Warner Sunset/Atlantic
- 98 **THIS TIME AROUND**—Michael Jackson—Epic
- 99 **KNOCKS ME OFF MY FEET**—Donell Jones—LaFace/Arista
- 100 **BABY LUV**—Groove Theory—Epic

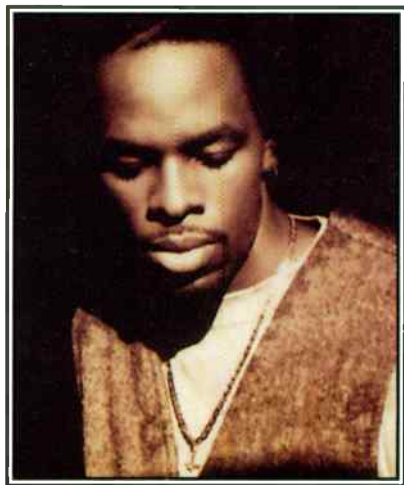
IS
THIS
UNDER
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ENOUGH
FOR
YA
?



THE #1 STREET LABEL IN THE COUNTRY
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AIRPLAY Monitor

BEST OF '96



Joe

R&B/Adult Titles

- Pos. TITLE—Artist—Label/Promotion Label
- 1 ALL THE THINGS (YOUR MAN WON'T DO)—Joe—Island
 - 2 YOU'RE MAKIN' ME HIGH—Toni Braxton—LaFace/Arista
 - 3 EXHALE (SHOOP SHOOP)—Whitney Houston—Arista
 - 4 ASCENSION (DON'T EVER WONDER)—Maxwell—Columbia
 - 5 LADY—D'Angelo—EMI
 - 6 ONE SWEET DAY—Mariah Carey & Boyz II Men—Columbia
 - 7 COUNT ON ME—Whitney Houston & CeCe Winans—Arista
 - 8 LET IT FLOW—Toni Braxton—Arista
 - 9 NEVER TOO BUSY—Kenny Lattimore—Columbia
 - 10 DOWN LOW (NOBODY HAS TO KNOW)—R. Kelly Featuring Ronald Isley—Jive
 - 11 I CAN'T SLEEP BABY (IF I)—R. Kelly—Jive
 - 12 YOU PUT A MOVE ON MY HEART—Quincy Jones Introducing Tamia—Qwest/Warner Bros.
 - 13 NOT GON' CRY—Mary J. Blige—Arista
 - 14 ALWAYS BE MY BABY—Mariah Carey—Columbia
 - 15 YOUR SECRET LOVE—Luther Vandross—LV/Epic
 - 16 I WILL SURVIVE—Chantay Savage—RCA
 - 17 LET'S LAY TOGETHER—The Isley Brothers—Island
 - 18 ALREADY MISSING YOU—Gerald Levert & Eddie Levert Sr.—EastWest/EEG
 - 19 DON'T WANNA LOSE YOU—Lionel Richie—Mercury
 - 20 SOON AS I GET HOME—Faith Evans—Bad Boy/Arista
 - 21 SITTING UP IN MY ROOM—Brandy—Arista
 - 22 I'LL DO ANYTHING FOR YOU—Ann Nesby—Perspective/A&M
 - 23 SLOW JAMS—Quincy Jones Feat. Babyface & Tamia With Portrait—Qwest/Warner Bros.
 - 24 NOBODY KNOWS—The Tony Rich Project—LaFace/Arista
 - 25 WHY DOES IT HURT SO BAD—Whitney Houston—Arista
 - 26 LET'S GET THE MOOD RIGHT—Johnny Gill—Motown
 - 27 WHO CAN I RUN TO—Xscape—So So Def/Columbia
 - 28 WHERE DO U WANT ME TO PUT IT—Solo—Perspective/A&M
 - 29 GET ON UP—Jodeci—MCA
 - 30 WHERE EVER YOU ARE—Terry Ellis—EastWest/EEG
 - 31 BEFORE YOU WALK OUT OF MY LIFE—Monica—Rowdy/Arista
 - 32 MISSING YOU—Brandy, Tamia, Gladys Knight & Chaka Khan—EastWest/EEG
 - 33 EVER SINCE YOU WENT AWAY—Art N' Soul—Nature Boy/Big Beat/Atlantic

- 34 KILLING ME SOFTLY—Fugees—Ruffhouse/Columbia
- 35 HOUSE KEEPER—Men Of Vizion—MJ/550 Music/Epic
- 36 SOMETHING BEAUTIFUL REMAINS—Tina Turner—Virgin
- 37 FOREVER MORE—Puff Johnson—Work/Columbia
- 38 WHAT KIND OF MAN WOULD I BE—Mint Condition—Perspective/A&M
- 39 TWISTED—Keith Sweat—Elektra/EEG
- 40 GOOD LOVE—Johnnie Taylor—Malaco
- 41 I'M STILL WEARING YOUR NAME—Ann Nesby—Perspective/A&M
- 42 FLOATIN' ON YOUR LOVE—The Isley Brothers Featuring Angela Winbush—T-Neck/Island
- 43 HEAVEN—Solo—Perspective/A&M
- 44 STILL IN LOVE—Brian McKnight—Mercury
- 45 CRUISIN'—D'Angelo—EMI
- 46 WIND BENEATH MY WINGS—Gerald Levert & Eddie Levert Sr.—EastWest/EEG
- 47 GIVE ME THE NIGHT—Randy Crawford—Bluemoon/Atlantic
- 48 SORRY, I—Will Downing—Mercury
- 49 MELODIES FROM HEAVEN—Kirk Franklin & The Family—Gospe Centric
- 50 'TIL YOU DO ME RIGHT—After 7—Virgin

R&B/Adult Artists

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 TONI BRAXTON (1) Arista (3) LaFace
 - 2 WHITNEY HOUSTON (3) Arista
 - 3 R. KELLY (4) Jive (1) Warner Sunset/Atlantic
 - 4 JOE (1) Island
 - 5 D'ANGELO (3) EMI
 - 6 MARIAH CAREY (4) Columbia
 - 7 THE ISLEY BROTHERS (1) Island (2) T-Neck
 - 8 MAXWELL (3) Columbia
 - 9 SOLO (3) Perspective
 - 10 BRANDY (1) Arista (1) Atlantic (1) EastWest
 - 11 ANN NESBY (2) Perspective
 - 12 KENNY LATTIMORE (2) Columbia
 - 13 LUTHER VANDROSS (3) LV
 - 14 MARY J. BLIGE (1) Arista
 - 15 MONICA (2) Rowdy
 - 16 TAMIA (1) EastWest (2) Qwest
 - 17 CHANTAY SAVAGE (1) RCA
 - 18 LIONEL RICHIE (2) Mercury
 - 19 THE TONY RICH PROJECT (2) LaFace
 - 20 XScape (2) So So Def

R&B/Adult Promotion Labels

- Pos. PROMOTION LABEL (No. Of Charted Singles)
- 1 ARISTA (25)
 - 2 COLUMBIA (18)
 - 3 ISLAND (6)
 - 4 EEG (12)
 - 5 A&M (11)
 - 6 WARNER BROS. (11)
 - 7 EPIC (15)
 - 8 JIVE (5)
 - 9 MERCURY (10)
 - 10 EMI (6)

R&B/Adult Labels

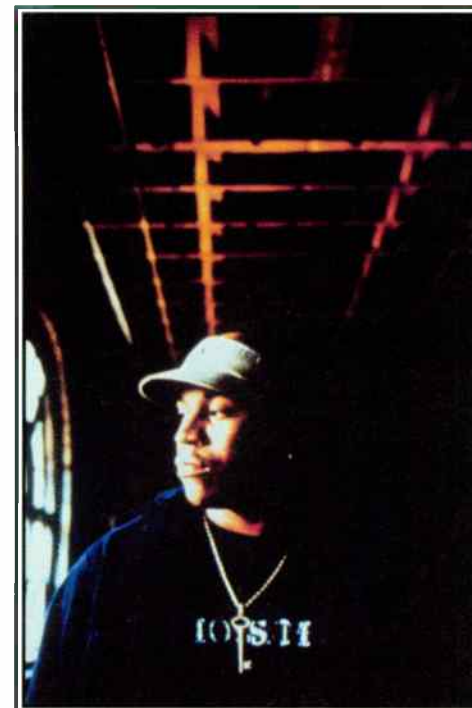
- Pos. LABEL (No. Of Charted Singles)
- 1 ARISTA (11)
 - 2 COLUMBIA (15)
 - 3 ISLAND (4)
 - 4 LAFACE (8)
 - 5 PERSPECTIVE (6)



Fugees

Rap Singles

- Pos. TITLE—Artist—Label/Promotion Label
- 1 KILLING ME SOFTLY—Fugees Featuring Bounty Killer—Ruffhouse/Columbia
 - 2 THA CROSSROADS—Bone Thugs-N-Harmony—Ruthless/Relativity
 - 3 HEY LOVER—LL Cool J—Def Jam/Mercury
 - 4 CALIFORNIA LOVE—2Pac (Featuring Dr. Dre And Roger Trautman)—Death Row/Interscope
 - 5 C'MON N' RIDE IT (THE TRAIN)—Quad City DJ's—QuadraSound/Big Beat/Atlantic
 - 6 LOUNGIN—LL Cool J—Def Jam/Mercury
 - 7 IF I RULED THE WORLD—Nas—Columbia
 - 8 KEEP ON, KEEPIN' ON—MC Lyte Featuring Xscape—Flavor Unit/EastWest/EEG
 - 9 GET MONEY—Junior M.A.F.I.A. Feat. The Notorious B.I.G.—Undeas/Big Beat/Atlantic
 - 10 TONITE'S THA NIGHT—Kris Kross—Ruffhouse/Columbia
 - 11 DOIN IT—LL Cool J—Def Jam/Mercury
 - 12 HOW DO U WANT IT—2Pac (Feat. KC & JoJo)—Death Row/Interscope
 - 13 DAYS OF OUR LIVEZ—Bone Thugs-N-Harmony—Ruthless/EastWest/EEG
 - 14 1,2,3,4 (SUMPIN' NEW)—Coolio—Tammy Boy
 - 15 READY OR NOT—Fugees—Ruffhouse/Columbia
 - 16 5 O'CLOCK—Nonchalant—MCA
 - 17 GANGSTA'S PARADISE—Coolio Featuring L.V.—MCA Soundtracks/MCA
 - 18 ELEVATORS (ME & YOU)—OutKast—LaFace/Arista
 - 19 WOO-HAH!! GOT YOU ALL IN CHECK—Busta Rhymes—Elektra/EEG
 - 20 FU-GEE-LA—Fugees—Ruffhouse/Columbia



LL Cool J

Rap Artists

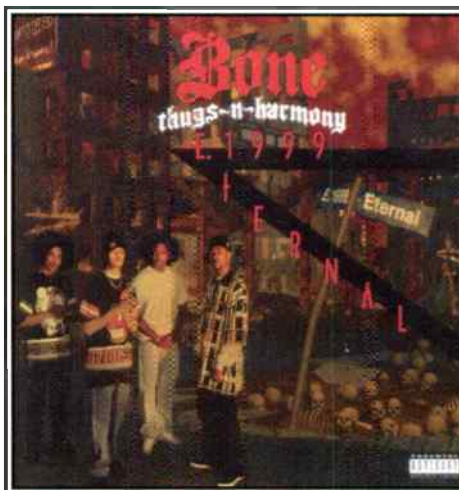
- Pos. ARTIST (No. Of Charted Singles) Label
- 1 LL COOL J (4) Def Jam (1) Geffen
 - 2 BONE THUGS-N-HARMONY (1) Epic Soundtrax (3) Ruthless (1) Ruthless/EastWest
 - 3 FUGEES (3) Ruffhouse
 - 4 COOLIO (1) MCA Soundtracks (3) Tommy Boy (1) Warner Sunset
 - 5 QUAD CITY DJ'S (1) Flavor Unit/EastWest (2) QuadraSound/Big Beat
 - 6 2PAC (6) Death Row (1) Interscope
 - 7 BOUNTY KILLER (1) Ruffhouse
 - 8 NAS (2) Columbia
 - 9 KRIS KROSS (2) Ruffhouse
 - 10 OUTKAST (2) LaFace
 - 11 MC LYTE (2) EastWest (1) Flavor Unit/EastWest
 - 12 LOST BOYZ (1) Island (1) Universal (1) Uptown
 - 13 THE NOTORIOUS B.I.G. (1) Bad Boy (1) Undeas/Big Beat
 - 14 NONCHALANT (2) MCA
 - 15 BUSTA RHYMES (2) Elektra (1) Warner Sunset
 - 16 DR. DRE (1) Aftermath (1) Death Row
 - 17 JUNIOR M.A.F.I.A. (3) Undeas/Big Beat
 - 18 CRUCIAL CONFLICT (2) Pallas
 - 19 ROGER TROUTMAN (1) Death Row
 - 20 THA DOGG POUND (3) Death Row

Rap Promotion Labels

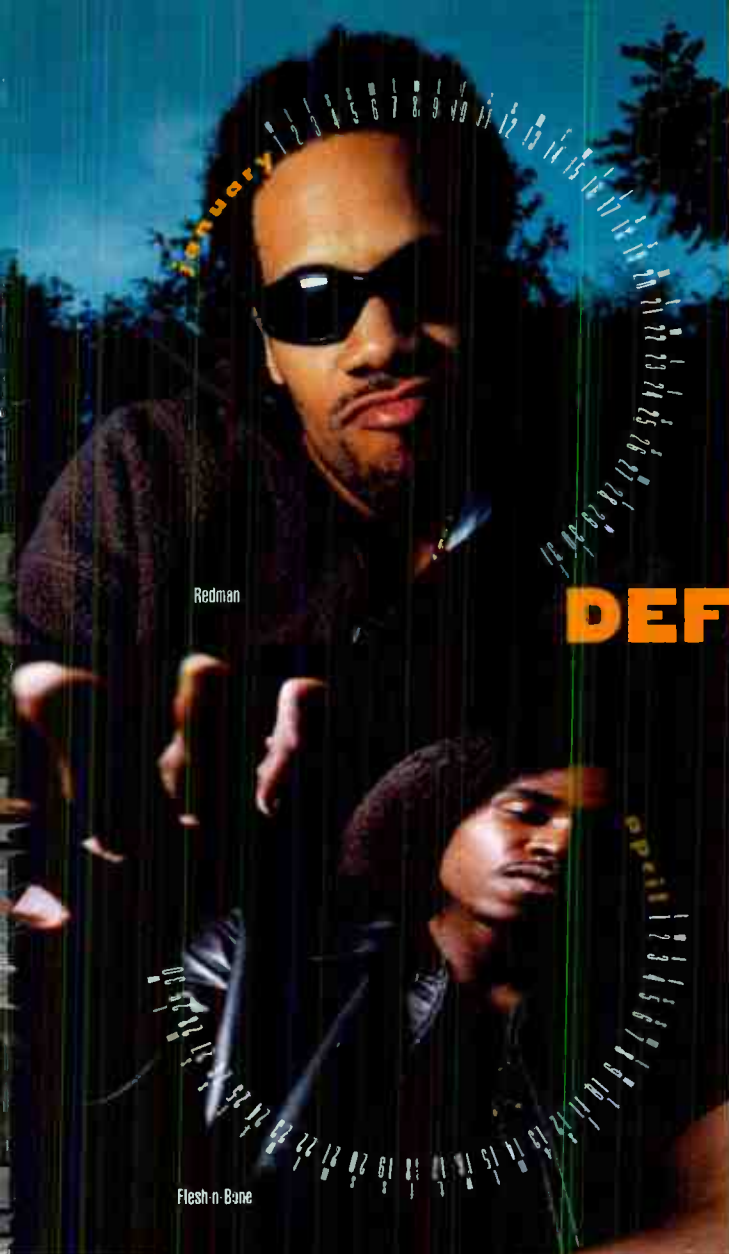
- Pos. PROMOTION LABEL (No. Of Charted Singles)
- 1 COLUMBIA (13)
 - 2 INTERSCOPE (17)
 - 3 MERCURY (10)
 - 4 EEG (11)
 - 5 RELATIVITY (10)
 - 6 ATLANTIC (9)
 - 7 MCA (7)
 - 8 JIVE (14)
 - 9 ISLAND (16)
 - 10 ARISTA (8)

Rap Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 RUFFHOUSE (7)
 - 2 DEF JAM (16)
 - 3 DEATH ROW (11)
 - 4 RUTHLESS (7)
 - 5 TOMMY BOY (6)

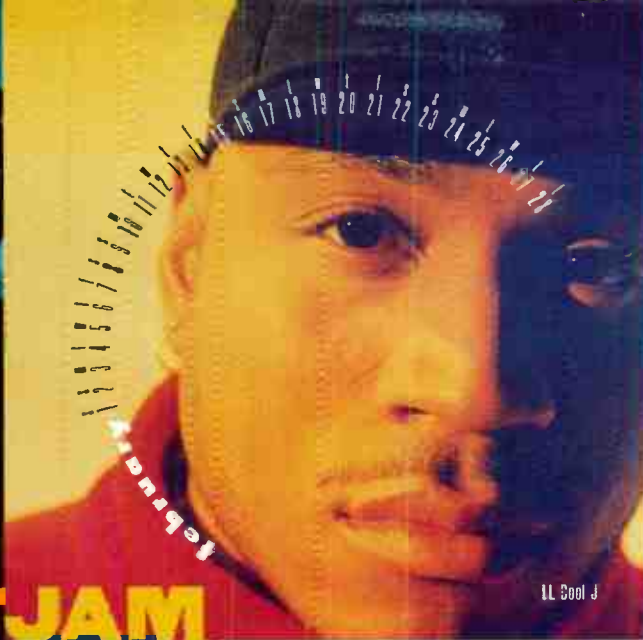


Bone Thugs-N-Harmony



Redman

DEF JAM 1997



LL Cool J



Foxy Brown



Cormega



Richie Rich



The Cru



Da 5 Featbz



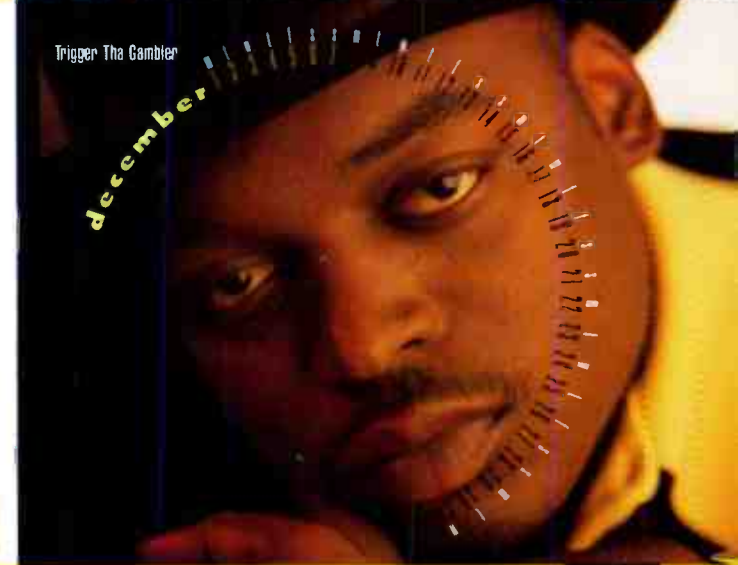
Method Man



Warren G



Slick Rick



Trigger Tha Gambler

STANDING THE TEST OF RHYME

POWER PLAYLISTS

Most-Played Records From Jan. 1-Nov. 17, 1996



Playlists supplied by Broadcast Data Systems' Radio Track service...

Grid of 24 radio station playlists including HOT 97, THE BEAT, WGCI, POWER 99, WPGC, WJLB, V103, THE BOX, WKYS, 99 JAMZ, K104, 106 JAMZ, HOT 97.5, WZAK, Q93, 92Q, K97, and V103. Each station listing includes PD, MD, and a list of top 40 songs with play counts.



R & B / MAINSTREAM

R & B / ADULT

103 JAMZ
WOWI Norfolk
PD: Hurricane Dave MD: Heart Attack
PLAYS
1 Case, Touch Me Tease Me 692

102 JAMZ
WJHM Orlando
OM: Adam Cook PD: Robb Allen MD: Cedric Hollywood
PLAYS
1 Mariah Carey, Always Be My Baby 1170

POWER 98
WPEG Charlotte
PD: Andre Carson MD: Nate Quick
PLAYS
1 D'Angelo, Lady 928

98.7 KISS FM*
WRKS New York
PD: Vinny Brown MD: Toya Beasley
PLAYS
1 Joe, All The Things 408

POWER 107.5
WBSL New York
PD: Frankie Crocker APD: Reggie Rouse
PLAYS
1 Toni Braxton, You're Makin' Me High 713

V103
WVAZ Chicago
PD: Maxx Myrick MD: Jamilla Muhammad
PLAYS
1 D'Angelo, Lady 732

MAJIC 108
KMJM St. Louis
VP/Operations: Chuck Atkins
PLAYS
1 R. Kelly, I Can't Sleep Baby 654

102 JAMZ
WJMH Greensboro
PD: Brian Douglas MD: Mary K.
PLAYS
1 Mariah Carey, Always Be My Baby 1483

K97.5
WQOK Raleigh
PD/MD: Hozie Mack
PLAYS
1 Case, Touch Me, Tease Me 885

WHUR
Washington, DC
PD: Hector Hannibal MD: David A. Dickinson
PLAYS
1 Maxwell, Ascension 447

WDAS Philadelphia
PD: Joe "Butterball" Tamburo APD/MD: Daisey Davis
PLAYS
1 Joe, All The Things 685

MAJIC 102
KMJQ Houston
PD: Carl Conner MD: Carla Boatner
PLAYS
1 Toni Braxton, You're Makin' Me High 706

WENN
WENN Birmingham
PD: Dave Donnell MD: Mychael Starr
PLAYS
1 Keith Sweat, Twisted 671

HOT 103 JAMZ
KPRS Kansas City
PD: Sam Weaver MD: Myron D.
PLAYS
1 Joe, All The Things 595

THE BIG DM
WVDM Columbia
PD: Paul Jackson APD/MD: Curtis Wilson
PLAYS
1 Chantay Savage, I Will Survive 835

KISS 104
WALR Atlanta
OM: Kris McClendon APD: Jeffrey Charles
PLAYS
1 Joe, All The Things 763

HOT 105
WHQT Miami
PD: Tony Kidd APD: Phil Michaels
PLAYS
1 Mariah Carey, Always Be My Baby 716

MAJIC 102.3
WMMJ Washington
PD/MD: Doug Gilmore APD: Ron Thompson
PLAYS
1 Island Inspirational All Stars, Don't Gi 910

WENN
WENN Birmingham
PD: Dave Donnell MD: Mychael Starr
PLAYS
1 Keith Sweat, Twisted 671

HOT 103 JAMZ
KPRS Kansas City
PD: Sam Weaver MD: Myron D.
PLAYS
1 Joe, All The Things 595

THE BIG DM
WVDM Columbia
PD: Paul Jackson APD/MD: Curtis Wilson
PLAYS
1 Chantay Savage, I Will Survive 835

MIX 92.3
WVMD Detroit
PD: Monica Starr MD: Lynn Briggs
PLAYS
1 Toni Braxton, Let It Flow 846

RHYTHM 102.3
KJLH Los Angeles
PD/MD: Cliff Winston
PLAYS
1 Toni Braxton, You're Makin' Me High 763

THE TOUCH
WBVA Charlotte
NPD: Monica Logan PD: Andre Carson
PLAYS
1 Joe, All The Things 1099

AIRPLAY Monitor

BEST OF '96

#1 LABEL SPOTLIGHT

Columbia, A Mainstream Rock Mainstay

With 19 titles, Columbia topped the mainstream rock year-end label rundown, paced by tracks from **Alice In Chains**, **Stabbing Westward**, **Sponge**, and others. Senior VP of national rock promotion **Jim Del Balzo** says, "We release maybe not quite as many records as other people do. People think that Columbia is a lot bigger label than it really is." That volume allows Del Balzo and his team to "work everything for a long time."



Del Balzo

After **Stabbing Westward's** first album sold nearly 60,000 units, its follow-up went gold this year. All that is "especially impressive," given that rock radio is, Del Balzo says, "getting a little softer. Stations that used to rock really hard don't quite rock that hard anymore."

With **Sponge**, "their first track, 'Wax Ecstatic,' did very well," says Del Balzo, but "no matter how successful the first record is, there's always baggage that you bring into the second release. Second releases, for the most part, often take a long time. [It's] been out for three or four months. And it's just now starting to click."

For '97, Del Balzo foresees modern rock woes, stemming from "MTV, with their statement about emphasizing a little bit less alternative rock than they have. That's going to have an adverse effect on alternative radio. Whether anybody would admit it or not, MTV drives the bus, especially at alternative radio. They play the stuff that alternative radio plays. Because they play it, there's a more active response at the alternative stations."

Looking into his crystal ball, Del Balzo predicts that "the emphasis is going to flip back a little bit more toward pop. Which means that alternative radio is going to be a little bit lost, and rock radio will need to fill that void. And I think you're going to see more of the rock bands that are specific to rock and not shared with alternative come back to the forefront... The timing is perfect for the release of an **Aerosmith** record."

Oasis Leads Epic to Modern Supernova

Oasis placed "Wonderwall" and "Champagne Supernova" in the year-end modern rock track chart, leading a dozen titles that earned Epic its year-end victory at modern.



Bergen

While Epic VP of alternative **Stu Bergen** was happy with the band's success, he says, "We knew that they were a special band and they had written some phenomenal songs, so I don't think it was a great surprise." Still, he adds, these days "you can't take anything for granted."

Along with chart attention, Oasis grabbed tabloid-like headlines. Bergen says, "I think at some point, for an artist that has such incredible music, when the sideshow overtakes the music, that's unfortunate." He says Oasis is "precious close" to the wrong end of that equation. Still, the band's members are back in the studio, working on their third Epic release, due next year.

Rage Against The Machine and **Korn** were hard-fought successes for Epic this year. While **Rage** had, Bergen says, "a breakthrough radio song on this record," there remains "the difficulty in achieving the same success on second singles as you do on first singles." Bergen hopes to see modern "build a balance between playing hit songs and building artists for the future. Right now, it's skewing toward the songs vs. the artist," which, he says, is keeping the format from "building the next **Nirvanas** and **Pearl Jams**."

A&M First At Triple-A

Sting, **Gin Blossoms**, **Blues Traveler**, **Dishwalla**, and **Suzanne Vega** helped A&M crown 1996's triple-A label list. When courting the format, A&M VP of album promotion **J.B. Brenner** says, the key is "patience, because when you're dealing with a significantly smaller number of stations... and stations that aren't as current-intensive... it takes a little longer to develop things. In some ways, that's good, because at other formats sometimes radio can make a call on a record in a month and it's barely in the stores and it's kind of over already."



Brenner

Brenner uses that building time at triple-A to form a confluence of marketing strategies. "When a band's able to tour, you can really get some synergy in markets with a club date or an in-store, perhaps that day, and a visit to the radio station," he says. "It gives your marketing department something to work around, knowing that you have an anchor station."

Brenner sees triple-A as potentially "where alternative was five years ago, before it took off." He applauds **Susquehanna** for being a front-runner in triple-A with **KFOG** San Francisco and new sign-on **KNBR** (the Zone) Dallas. He predicts more stations following the path of **WKOC** Norfolk, Va., which "went kind of modern, and now they're back to the triple-A thing."

Brenner says, "What people lose sight of is a quality spin. When you get three plays a day at a station like **KFOG**, you're reaching a lot of people... If you're into that two-, three-play-a-day thing, and they're in decent dayparts, you're going to reach people... it's not a perfect world out there, and it doesn't operate as quickly as people would like, but triple-A is a huge factor in helping start projects."

311 Thrives On Being 'Slightly Different'

"I have almost all the radio experience in the band," quips 311 bassist **P-Nut**. Although he spent little time listening to the radio growing up in Omaha, Neb., he's the band's principal ambassador to radio. "I do all the radio interviews," he says. "I love it, because it gets me away from the club and into other people's hands, and I can interact with them, microphone to microphone. Being the bass player, I don't get much of a chance to speak my mind."

The band has dealt with radio this year more than at any other time in its three-set career. P-Nut did the interviews as the band played countless radio concerts, making a solid name for itself at modern and mainstream rock, fueled by "Down" and "All Mixed Up." In so doing, 311 brought a rhythmic, hip-hop touch to rock radio that helped define one of modern rock's most unexpected trends of 1996 and a lyrical spirit that stands in contrast to the darker, grungier side of the genre.

While he won't go as far as calling 311 the lyrical antidote, P-Nut says 311 offers "a different idea, and that's another thing that we thrive on, being slightly different. We're anti-gun, [and] we're pro-marijuana. There's really nothing to be angry about except those two things."

While **Iron Maiden**, the **Smiths**, and **P-Funk** influenced P-Nut's bass skills, rap acts, such as **Geto Boyz**, **Ice Cube**, and the **Roots**, fill his musical diet. Early this year, 311 shared a bill with **Pharcyde** and **Cypress Hill**. To P-Nut, "it's just weird that what it takes for me to make music doesn't get played on the radio. You never hear **Frank Black** on the radio, and I listen to him all the time. My music gets played, [but] what it takes to get there doesn't get played. It just confuses me."

For a band that largely built its reputation on live shows, P-Nut notes, playing big radio festivals over the past year was strange. "A radio show is usually like seven to eight bands, ranging from 4:00 in the afternoon until 11:00," he says. "That means the crowd is that much bigger. We don't pull in 20,000 people on our own, so we're not playing amphitheaters when we headline."

On the other hand, when the band is on its own in a small venue, "it's all just us, and the focus is on us, and the pressure's on us... [There's] no noise restrictions, and nobody's taking our money away from merchandise or anything. It's just our program."

"We've already discussed not doing that many more [radio shows], because of the lack of control," he adds. "We like to run things, and I hope there's nothing wrong with that. I'm sure we're going to do a couple, but it's not going to be our forte like it was this year. I mean, we appreciate all the help from radio stations, but we don't see any need for us to get on a big radio bill anymore... but I'm sure we can be talked into it."

After touring for a year and a half behind "311," P-Nut says, "We're just happy about getting to the new stuff. [Lead singer **Nick Hexum**] is writing more dancehall and reggae stuff... Me and [drummer] **Chad** and [guitarist] **Tim** are trying to write songs that are almost so hard that we can't even play them. That's what keeps us interested—[having] a nice song that everyone can sing to, and then the next song on the album is something that you just go, 'Oh my God! How do they do that?' And that's what we want to do. We want to be a musician's band, even though we are all over the radio right now. That's what we're all about."



Audience Drives Dave Matthews Band

The **Dave Matthews Band** has certainly had its fair share of success across format boundaries. But it was with triple-A that the band topped our year-end stats as act of the year, placing "So Much To Say" and "Too Much" in the top 10 of our year-end triple-A tracks.

Calling us from the road, **Dave Matthews** admits to a similarity between his band and the likes of **Blues Traveler** and **Phish**—while the success of those musically ambitious bands may be a recent phenomenon, it wasn't their music that changed but audiences' tastes, he says.

"The audience decides whether or not they want to hear that," says Matthews. "There's always going to be bands that play that way... It would be kind of an absurd concept for a band to tour frat and nightclubs doing the same set every night or playing a song the same way every night. It would just become tiresome. I don't think you would last. But, if inside those venues of live music you could somehow make each night special, then you will last. That's one thing that we probably have in common with **Phish** and **Blues Traveler**. That's probably why we end up being in the same categories. Because



Dave Matthews Band



probably you'd find that where we came from is a similar thing."

An emphasis on jams is not the only place the band reflects triple-A values. Matthews says, "It is exciting to me that we've managed to make rock music, but with principally acoustic instruments and an unusual combination of them."



by Marc Schiffman

Matthews plays to audiences full of young people who go as crazy over violin solos as they might for a guitar solo. Perhaps, says Matthews, it taps into a rebellious spirit. "It's probably different to them," he says. "[It's] what might be considered blasphemous on that instrument to some. So, I think there's that element to it. It's sort of a new treatment to the violin, although it's been in rock music since the beginning, but **Boyd** has his own way of playing it, and I think he's just thrilling to watch."

Matthews' CD player these days is busy playing "a new **Franz Liszt** record, which is really cool, some concertos of his. I love the new **Soul Coughing** and the old **Soul Coughing**... I spend a lot of time listening to **Ben Harper**. He's unbelievable, and he's so ridiculous live, just phenomenal... I hate to use spiritual, because it's such an overused word, but he's a very powerful performer."

With its current tour wrapping in January, the band will go on break until summer. As for a new album, Matthews says, "I hope we can get one squeezed out this year, or at least the beginning of '98. If it didn't take so much of our time on the road, maybe we could put lots of albums out. If we didn't take so much time in the studio, maybe we could be touring more."

When told that **R.E.M.'s** current album was recorded in between shows on its last tour, Matthews says, "That's a good idea... It works for them like a champ... Maybe I'll talk to **Steve** about that. Get **Lillywhite** out here and see if he wants to do that."

AIRPLAY **Monitor** BEST OF '96



Dishwalla

Mainstream Rock Tracks

- | Pos. | TITLE—Artist—Label/Promotion Label |
|------|------------------------------------------------------------------|
| 1 | COUNTING BLUE CARS—Dishwalla—A&M |
| 2 | SANTA MONICA (WATCH THE WORLD DIE)—Everclear—Tim Kerr/Capitol |
| 3 | UNTIL IT SLEEPS—Metallica—Elektra/EEG |
| 4 | IN THE MEANTIME—Spacehog—HiFi/Sire/EEG |
| 5 | CUMBERSOME—Seven Mary Three—Mammoth/Atlantic |
| 6 | TRIPPIN' ON A HOLE IN A PAPER HEART—Stone Temple Pilots—Atlantic |
| 7 | BURDEN IN MY HAND—Soundgarden—A&M |
| 8 | THE WORLD I KNOW—Collective Soul—Atlantic |
| 9 | I GOT ID—Pearl Jam—Epic |
| 10 | 1979—The Smashing Pumpkins—Virgin |
| 11 | OPEN UP YOUR EYES—Tonic—Polydor/A&M |
| 12 | WHERE THE RIVER FLOWS—Collective Soul—Atlantic |
| 13 | MACHINEHEAD—Bush—Trauma/Interscope |
| 14 | HEAVEN BESIDE YOU—Alice In Chains—Columbia |
| 15 | GLYCERINE—Bush—Trauma/Interscope |
| 16 | PRETTY NOOSE—Soundgarden—A&M |
| 17 | HUMANS BEING—Van Halen—Warner Sunset/Warner Bros. |
| 18 | MY FRIENDS—Red Hot Chili Peppers—Warner Bros. |
| 19 | BRAIN STEW/JADED—Green Day—Reprise |
| 20 | SISTER—The Nixons—MCA |
| 21 | OVER NOW—Alice In Chains—Columbia |
| 22 | WATER'S EDGE—Seven Mary Three—Mammoth/Atlantic |
| 23 | BIG BANG BABY—Stone Temple Pilots—Atlantic |
| 24 | AGAIN—Alice In Chains—Columbia |
| 25 | VANISHING CREAM—The Hunger—Universal |
| 26 | TEST FOR ECHO—Rush—Anthem/Atlantic |
| 27 | SEE YOU ON THE OTHER SIDE—Ozzy Osbourne—Epic |
| 28 | GOOD FRIDAY—The Black Crowes—American/Reprise |
| 29 | WHAT DO I HAVE TO DO?—Stabbing Westward—Columbia |
| 30 | 6TH AVENUE HEARTACHE—The Wallflowers—Interscope |
| 31 | BULLET WITH BUTTERFLY WINGS—The Smashing Pumpkins—Virgin |
| 32 | NAME—Goa Goo Dolls—Warner Bros. |
| 33 | SHAME—Stabbing Westward—Columbia |
| 34 | TONIGHT, TONIGHT—The Smashing Pumpkins—Virgin |
| 35 | WAITING FOR TONIGHT—Tom Petty And The Heartbreakers—MCA |

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|----|----------------------------------------------------|
| 36 | HERO OF THE DAY—Metallica—Elektra/EEG |
| 37 | DEJA VOODOO—Kenny Wayne Shepherd—Giant |
| 38 | WONDERWALL—Oasis—Epic |
| 39 | ME WISE MAGIC—Van Halen—Warner Bros. |
| 40 | DROWN—Son Volt—Warner Bros. |
| 41 | WALLS—Tom Petty And The Heartbreakers—Warner Bros. |
| 42 | ALL I KNOW—Screaming Trees—Epic |
| 43 | LONG WAY DOWN—Goo Goo Dolls—Warner Bros. |
| 44 | TOO MUCH—Dave Matthews Band—RCA |
| 45 | NAKED—Goo Goo Dolls—Warner Bros. |
| 46 | FOLLOW YOU DOWN—Gin Blossoms—A&M |



Metallica

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|----|--------------------------------------------------------------------|
| 47 | CHAMPAGNE SUPERNOVA—Oasis—Epic |
| 48 | WORK IT OUT—Def Leppard—Mercury |
| 49 | BANDITOS—The Refreshments—Mercury |
| 50 | PERRY MASON—Ozzy Osbourne—Epic |
| 51 | KING OF NEW ORLEANS—Better Than Ezra—Swell/Elektra/EEG |
| 52 | AEROPLANE—Red Hot Chili Peppers—Warner Bros. |
| 53 | COVER YOU IN OIL—AC/DC—EastWest/EEG |
| 54 | OLD MAN & ME (WHEN I GET TO HEAVEN)—Hootie & The Blowfish—Atlantic |
| 55 | WHAT'S UP WITH THAT—ZZ Top—RCA |
| 56 | WHO YOU ARE—Pearl Jam—Epic |
| 57 | AIN'T MY BITCH—Metallica—Elektra/EEG |
| 58 | KEY WEST INTERMEZZO (I SAW YOU FIRST)—John Mellencamp—Mercury |
| 59 | EVERYTHING FALLS APART—dog's eye view—Columbia |
| 60 | HAIL HAIL—Pearl Jam—Epic |
| 61 | WAX ECSTATIC (TO SELL ANGELINA)—Sponge—Columbia |

Newcomers Dominate Mainstream; Triple-A Shares The Wealth

by Anthony Colombo



Continuing a trend of recent years, the top of Airplay Monitor's mainstream rock year-end charts are dominated by new acts. Four of the top five records are the first chart records for their respective bands (Dishwalla, Everclear, Spacehog, and Seven Mary Three). Seventeen of the year's top 100 songs were by first-time charters.

This isn't really surprising when you consider that of the 116 artists that hit the mainstream rock chart during the chart year, only 23 had ever charted before 1990. Those 23 artists account for just 44 of the 200 titles that charted during the '96 chart year.

The trend toward sharing of music between mainstream rock and modern rock continued, as all but 27 of the year-end top 100 also charted at modern. The top mainstream rock exclusives were Collective Soul's "Where The River Flows" (No. 12) and Van Halen's "Humans Being" (No. 17).

In 1996, 15 tracks spent at least one week at No. 1, four more than in 1995. Metallica's "Until It Sleeps" claimed the longest

run at the top, with seven consecutive weeks and eight overall. Three bands, Collective Soul, Stone Temple Pilots, and Van Halen, took two tracks to No. 1 during the year.

On the triple-A side, only four acts (the Dave Matthews Band, Hootie & the Blowfish, Tom Petty & the Heartbreakers, and Alanis Morissette) charted three or more songs in 1996. The 99 titles that charted during the course of the year were spread out among a whopping 71 artists.

This would seem to indicate that triple-A stations, despite having what some see as a more hit-driven, track-oriented approach, still have a share-the-wealth approach in terms of the artists that it plays. Consider also that seven of the 15 tracks that went to No. 1 stayed there for just one week. The major exception was "Old Man & Me (When I Get To Heaven)" by Hootie & the Blowfish, which set a chart record in April, May, and June with a nine-week stint at No. 1.

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|-----|----------------------------------------------------------------|
| 62 | ZERO—The Smashing Pumpkins—Virgin |
| 63 | SHE'S JUST KILLING ME—ZZ Top—Los Hooligans/Epic Soundtrax/Epic |
| 64 | ANGELS OF THE SILENCES—Counting Crows—DGC/Geffen |
| 65 | BLACKBERRY—The Black Crowes—American/Reprise |
| 66 | SKIN & BONES—The Hazies—EMI |
| 67 | GRIND—Alice In Chains—Columbia |
| 68 | PURE MASSACRE—Silverchair—Epic |
| 69 | YOUR LITTLE SECRET—Melissa Etheridge—Island |
| 70 | HARD AS A ROCK—AC/DC—EastWest/EEG |
| 71 | LIE ON LIE—Chalk Farm—Columbia |
| 72 | LEAVE ME ALONE—Jerry Cantrell—Work |
| 73 | FLOOD—Jars Of Clay—Essential/Silvertone/Jive |
| 74 | POSSUM KINGDOM—Toadies—Interscope |
| 75 | I WAS WRONG—Social Distortion—550 Music |
| 76 | COMEDOWN—Bush—Trauma/Interscope |
| 77 | ROCK AND ROLL ALL NITE—Kiss—Mercury |
| 78 | CLIMB THAT HILL—Tom Petty And The Heartbreakers—Warner Bros. |
| 79 | BIG ME—Foo Fighters—Roswell/Capitol |
| 80 | PEPPER—Butthole Surfers—Capitol |
| 81 | BORN WITH A BROKEN HEART—Kenny Wayne Shepherd—Giant |
| 82 | IRONIC—Alanis Morissette—Maverick/Reprise |
| 83 | BITTERSWEET ME—R.E.M.—Warner Bros. |
| 84 | THE GARDEN OF ALLAH—Don Henley—Geffen |
| 85 | HOOK—Blues Traveler—A&M |
| 86 | MUZZLE—The Smashing Pumpkins—Virgin |
| 87 | DOWN—311—Capricorn/Mercury |
| 88 | MOTHER MOTHER—Tracy Bonham—Island |
| 89 | STINKFIST—Too!—Zoo |
| 90 | PHOTOGRAPH—The Verve Pipe—RCA |
| 91 | BUT ANYWAY—Blues Traveler—A&M |
| 92 | BLOW UP THE OUTSIDE WORLD—Soundgarden—A&M |
| 93 | AWAY—Toadies—Interscope |
| 94 | SWALLOWED—Bush—Trauma/Interscope |
| 95 | UNDERSTANDING—Candlebox—Maverick/Warner Bros. |
| 96 | LADY PICTURE SHOW—Stone Temple Pilots—Atlantic |
| 97 | ANEURYSM—Nirvana—DGC/Geffen |
| 98 | HAND IN MY POCKET—Alanis Morissette—Maverick/Reprise |
| 99 | I'LL STICK AROUND—Foo Fighters—Roswell/Capitol |
| 100 | YOU DON'T KNOW ME AT ALL—Don Henley—Geffen |

Mainstream Rock Artists

- | Pos. | ARTIST (No. Of. Charted Tracks) | Label |
|------|---------------------------------|----------|
| 1 | THE SMASHING PUMPKINS (5) | Virgin |
| 2 | ALICE IN CHAINS (5) | Columbia |
| 3 | BUSH (4) | Trauma |
| 4 | SOUNDGARDEN (3) | A&M |
| 5 | METALLICA (3) | Elektra |
| 6 | SEVEN MARY THREE (3) | Mammoth |
| 7 | STONE TEMPLE PILOTS (3) | Atlantic |
| 8 | COLLECTIVE SOUL (2) | Atlantic |

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|----|-------------------|--------------------------------|
| 9 | PEARL JAM (5) | Epic |
| 10 | GOO GOO DOLLS (3) | Warner Bros. |
| 11 | DISHWALLA (2) | A&M |
| 12 | EVERCLEAR (2) | Tim Kerr |
| 13 | SPACEHOG (2) | HiFi/Sire |
| 14 | VAN HALEN (2) | Warner Bros. (1) Warner Sunset |



Smashing Pumpkins

- | | | |
|----|-------------------------------------|----------------------|
| 15 | TOM PETTY AND THE HEARTBREAKERS (2) | Warner Bros. (1) MCA |
| 16 | RED HOT CHILI PEPPERS (2) | Warner Bros. |
| 17 | OZZY OSBOURNE (3) | Epic (1) Geffen |
| 18 | STABBING WESTWARD (2) | Columbia |
| 19 | GREEN DAY (3) | Reprise |
| 20 | TONIC (1) | Polydor |

Mainstream Rock Promotion Labels

- | Pos. | PROMOTION LABEL (No. Of Charted Tracks) |
|------|-----------------------------------------|
| 1 | ATLANTIC (21) |
| 2 | WARNER BROS. (19) |
| 3 | COLUMBIA (20) |
| 4 | A&M (13) |
| 5 | EPIC (17) |
| 6 | EEG (12) |
| 7 | INTERSCOPE (11) |
| 8 | VRGIN (12) |
| 9 | CAPITOL (11) |
| 10 | REPRISE (12) |

Mainstream Rock Labels

- | Pos. | LABEL (No. Of Charted Tracks) |
|------|-------------------------------|
| 1 | COLUMBIA (19) |
| 2 | ATLANTIC (14) |
| 3 | EPIC (16) |
| 4 | WARNER BROS. (14) |
| 5 | A&M (10) |

AIRPLAY Monitor BEST OF '96

There's No Doubt That Modern's Heroes Of The Year Were Varied

by Mark Marone



The definition of modern rock continued to evolve in 1996. While guitar rock remained the format's dominant flavor, modern reclaimed its enterprising spirit, incorporating more variety than it had in years. Modern embraced the pure pop of **No Doubt**, thrash pioneers **Metallica**, and the acoustic-based **Wallflowers**, illustrating just how broad the format had become.

In 1996, hip-hop-inflected rock added spice to the mix in a big way, from "Pepper" to lighter tracks like "Standing Outside A Broken Phone Booth..." In fact, tracks that embraced elements of hip-hop in some form held the No. 1 spot for 19 of 20 consecutive weeks, save for a brief interruption by **Pearl Jam**. Starting with the **Butthole Surfers'** chart topper July 6, the spot was held consecutively by **Primitive Radio Gods**, **311**, **eels**, and **Sublime**.

Despite rhythmic elements, guitar rock remained the format's standard-bearer in 1996,

thanks to quality albums from **Soundgarden**, **Stone Temple Pilots**, **Smashing Pumpkins**, and **Pearl Jam**. With modern and mainstream still sharing many acts, the number of top 10 songs that were exclusive to modern dropped from 17 last year to 11 in 1996. Of the 71 songs that went top 10 at modern, here's what didn't cross over to mainstream rock: all three **No Doubt** tracks, **Cake**, **Oasis'** "Don't Look Back In Anger," **Republica**, the **Rentals**, **Goldfinger**, **Beck**, the **Cranberries'** "Free To Decide," and eels' "Novocaine For The Soul," the first modern No. 1 since **Counting Crows'** "Einstein On The Beach" in Aug. '94 to not cross.

As for the longstanding predictions of a British invasion, so far, only Britpop's top export, **Oasis**, has been wildly successful here. "Wonderwall" and "Champagne Supernova" put **Oasis** in the No. 1 spot for 15 weeks and hoisted it from being the 16th-ranked act last year to No. 2 this year.



Butthole Surfers

Modern Rock Tracks

- Pos. TITLE—Artist—Label/Promotion Label
- 1 PEPPER—Butthole Surfers—Capitol
 - 2 1979—The Smashing Pumpkins—Virgin
 - 3 COUNTING BLUE CARS—Dishwalla—A&M
 - 4 TRIPPIN' ON A HOLE IN A PAPER HEART—Stone Temple Pilots—Atlantic
 - 5 SANTA MONICA (WATCH THE WORLD DIE)—Everclear—Tim Kerr/Capitol
 - 6 WONDERWALL—Oasis—Epic
 - 7 SPIDERWEBS—No Doubt—Trauma/Interscope
 - 8 IN THE MEANTIME—Spacehog—HiFi/Sire/EEG
 - 9 MACHINEHEAD—Bush—Trauma/Interscope
 - 10 STUPID GIRL—Garbage—Almo Sounds/Geffen
 - 11 DOWN—311—Capricorn/Mercury
 - 12 STANDING OUTSIDE A BROKEN PHONE BOOTH...—Primitive Radio Gods—Ergo/Columbia
 - 13 BRAIN STEW/JADED—Green Day—Reprise
 - 14 BURDEN IN MY HAND—Soundgarden—A&M
 - 15 MOTHER MOTHER—Tracy Bonham—Island
 - 16 GLYCERINE—Bush—Trauma/Interscope
 - 17 BIG ME—Foo Fighters—Roswell/Capitol
 - 18 IRONIC—Alanis Morissette—Maverick/Reprise
 - 19 CHAMPAGNE SUPERNOVA—Oasis—Epic
 - 20 WHERE IT'S AT—Beck—DGC/Geffen
 - 21 TONIGHT, TONIGHT—The Smashing Pumpkins—Virgin
 - 22 NATURAL ONE—Folk Implosion—London
 - 23 NOVOCAINE FOR THE SOUL—eels—DreamWorks/Geffen
 - 24 JUST A GIRL—No Doubt—Trauma/Interscope
 - 25 THE WORLD I KNOW—Collective Soul—Atlantic
 - 26 I GOT ID—Pearl Jam—Epic

- 27 CUMBERSOME—Seven Mary Three—Mammoth/Atlantic
- 28 WHAT I GOT—Sublime—Gasoline Alley/MCA
- 29 SALVATION—The Cranberries—Island
- 30 BIG BANG BABY—Stone Temple Pilots—Atlantic
- 31 HERE IN YOUR BEDROOM—Goldfinger—Mojo/Universal
- 32 PRETTY NOOSE—Soundgarden—A&M
- 33 TAHITIAN MOON—Porno For Pyros—Warner Bros.
- 34 PHOTOGRAPH—The Verve Pipe—RCA
- 35 HEAVEN BESIDE YOU—Alice In Chains—Columbia
- 36 TOO MUCH—Dave Matthews Band—RCA
- 37 WHO WILL SAVE YOUR SOUL—Jewel—Atlantic
- 38 KING OF NEW ORLEANS—Better Than Ezra—Swell/Elektra/EEG
- 39 BANDITOS—The Refreshments—Mercury
- 40 READY TO GO—Republica—deConstruction/RCA
- 41 AEROPLANE—Red Hot Chili Peppers—Warner Bros.
- 42 NAKED—Goo Goo Dolls—Warner Bros.
- 43 ZERO—The Smashing Pumpkins—Virgin
- 44 WHAT DO I HAVE TO DO?—Stabbing Westward—Columbia
- 45 6TH AVENUE HEARTACHE—The Wallflowers—Interscope
- 46 ANGRY JOHNNY—Poe—Modern/Atlantic
- 47 I WAS WRONG—Social Distortion—550 Music
- 48 SISTER—The Nixons—MCA
- 49 YOU LEARN—Alanis Morissette—Maverick/Reprise
- 50 BULLET WITH BUTTERFLY WINGS—The Smashing Pumpkins—Virgin
- 51 ONLY HAPPY WHEN IT RAINS—Garbage—Almo Sounds/Geffen
- 52 IF IT MAKES YOU HAPPY—Sheryl Crow—A&M
- 53 GUILTY—Gravity Kills—TVT
- 54 WHO YOU ARE—Pearl Jam—Epic
- 55 FREE TO DECIDE—The Cranberries—Island
- 56 MY FRIENDS—Red Hot Chili Peppers—Warner Bros.
- 57 BULLS ON PARADE—Rage Against The Machine—Epic
- 58 DON'T LOOK BACK IN ANGER—Oasis—Epic
- 59 FLOOD—Jars Of Clay—Essential/Silvertone/Jive
- 60 ONE OF US—Joan Osborne—Blue Gorilla/Mercury
- 61 POSSUM KINGDOM—Toadies—Interscope
- 62 ALL I KNOW—Screaming Trees—Epic
- 63 FOLLOW YOU DOWN—Gin Blossoms—A&M
- 64 SHAME—Stabbing Westward—Columbia
- 65 POPULAR—Nada Surf—Elektra/EEG
- 66 PEACHES—The Presidents Of The United States

- 67 E-BOW THE LETTER—R.E.M.—Warner Bros.
 - 68 ANGELS OF THE SILENCES—Counting Crows—DGC/Geffen
 - 69 MUZZLE—The Smashing Pumpkins—Virgin
 - 70 CAUGHT A LITE SNEEZE—Tori Amos—Atlantic
 - 71 SO MUCH TO SAY—Dave Matthews Band—RCA
 - 72 RUBY SOHO—Rancid—Epitaph
 - 73 WAX ECSTATIC (TO SELL ANGELINA)—Sponge—Columbia
 - 74 SCOOPY SNACKS—Fun Lovin' Criminals—EMI
 - 75 MINT CAR—The Cure—Fiction/Elektra/EEG
 - 76 WHOEVER YOU ARE—Geggy Tah—Luaka Bop/Warner Bros.
 - 77 THE DISTANCE—Cake—Capricorn/Mercury
 - 78 MIGHTY K.C.—For Squirrels—550 Music
 - 79 BUT ANYWAY—Blues Traveler—A&M
 - 80 WONDER—Natalie Merchant—Elektra/EEG
 - 81 DON'T SPEAK—No Doubt—Trauma/Interscope
 - 82 INSIDE—Patti Rothberg—EMI
 - 83 BITTERSWEET ME—R.E.M.—Warner Bros.
 - 84 HIGH AND DRY—Radiohead—Capitol
 - 85 SUCKED OUT—Superdrag—Elektra/EEG
 - 86 SWALLOWED—Bush—Trauma/Interscope
 - 87 BOUND FOR THE FLOOR—Local H—Island
 - 88 OVER NOW—Alice In Chains—Columbia
 - 89 NAME—Goo Goo Dolls—Warner Bros.
 - 90 ANEURYSM—Nirvana—DGC/Geffen
 - 91 SWEET LOVER HANGOVER—Love & Rockets—Beggars Banquet/American
 - 92 EVERYTHING FALLS APART—dog's eye view—Columbia
 - 93 HAIL HAIL—Pearl Jam—Epic
 - 94 HEARTSPARK DOLLARSIGN—Everclear—Tim Kerr/Capitol
 - 95 A COMMON DISASTER—Cowboy Junkies—Geffen
 - 96 HOOK—Blues Traveler—A&M
 - 97 ALL I REALLY WANT—Alanis Morissette—Maverick/Reprise
 - 98 SATELLITE—Dave Matthews Band—RCA
 - 99 LUMP—The Presidents Of The United States Of America—Columbia
 - 100 EL SCORCHO—Weezer—DGC/Geffen
- 2 OASIS (3) Epic
 - 3 BUSH (4) Trauma
 - 4 NO DOUBT (3) Trauma
 - 5 ALANIS MORISSETTE (5) Maverick
 - 6 STONE TEMPLE PILOTS (3) Atlantic
 - 7 SOUNDGARDEN (3) A&M
 - 8 GARBAGE (3) Almo Sounds (1) Capitol
 - 9 PEARL JAM (4) Epic
 - 10 EVERCLEAR (2) Tim Kerr
 - 11 DAVE MATTHEWS BAND (4) RCA
 - 12 GREEN DAY (3) Reprise
 - 13 ALICE IN CHAINS (4) Columbia
 - 14 BUTTHOLE SURFERS (1) Capitol
 - 15 THE CRANBERRIES (2) Island
 - 16 311 (3) Capricorn
 - 17 RED HOT CHILI PEPPERS (1) Geffen (2) Warner Bros.
 - 18 FOO FIGHTERS (2) Roswell
 - 19 TRACY BONHAM (2) Island
 - 20 THE PRESIDENTS OF THE UNITED STATES OF AMERICA (4) Columbia

Modern Rock Promotion Labels

- Pos. PROMOTION LABEL (No. Of Charted Tracks)
- 1 INTERSCOPE (14)
 - 2 ATLANTIC (16)
 - 3 EPIC (12)
 - 4 COLUMBIA (16)
 - 5 GEFEN (13)
 - 6 A&M (11)
 - 7 REPRIS (14)
 - 8 WARNER BROS. (13)
 - 9 CAPITOL (9)
 - 10 EEG (13)

Modern Rock Labels

- Pos. LABEL (No. Of Charted Tracks)
- 1 EPIC (12)
 - 2 A&M (9)
 - 3 TRAUMA (8)
 - 4 COLUMBIA (16)
 - 5 ATLANTIC (8)

Modern Rock Artists

- Pos. ARTIST (No. Of Charted Tracks) Label
- 1 THE SMASHING PUMPKINS (5) Virgin

Triple A Tracks

- Pos. TITLE—Artist—Label/Promotion Label
- 1 6TH AVENUE HEARTACHE—The Wallflowers—Interscope
 - 2 SO MUCH TO SAY—Dave Matthews Band—RCA
 - 3 KEY WEST INTERMEZZO (I SAW YOU FIRST)—John Mellencamp—Mercury
 - 4 BARELY BREATHING—Duncan Sheik—Atlantic
 - 5 EVERYTHING FALLS APART—dog's eye view—Columbia
 - 6 STANDING OUTSIDE A BROKEN PHONE BOOTH WITH MONEY IN MY HAND—Primitive Radio Gods—Ergo/Columbia
 - 7 FOLLOW YOU DOWN—Gin Blossoms—A&M
 - 8 IF IT MAKES YOU HAPPY—Sheryl Crow—A&M
 - 9 TOO MUCH—Dave Matthews Band—RCA
 - 10 FLOOD—Jars Of Clay—Essential/Silvertone/Jive
 - 11 OLD MAN & ME (WHEN I GET TO HEAVEN)—Hootie & The Blowfish—Atlantic
 - 12 A COMMON DISASTER—Cowboy Junkies—Geffen
 - 13 WHO WILL SAVE YOUR SOUL—Jewel—Atlantic
 - 14 WALLS—Tom Petty And The Heartbreakers—Warner Bros.
 - 15 LACK OF WATER—The Why Store—Way Cool Music/MCA
 - 16 CHANGE THE WORLD—Eric Clapton—Reprise
 - 17 FREE TO DECIDE—The Cranberries—Island
 - 18 THE WORLD I KNOW—Collective Soul—Atlantic
 - 19 GIVE ME ONE REASON—Tracy Chapman—Elektra/EEG
 - 20 INSIDE—Patti Rothberg—EMI
 - 21 BUT ANYWAY—Blues Traveler—A&M
 - 22 JEALOUSY—Natalie Merchant—Elektra/EEG
 - 23 YOU STILL TOUCH ME—Sting—A&M
 - 24 COUNTING BLUE CARS—Dishwalla—A&M
 - 25 LADDER—Joan Osborne—Blue Gorilla/Mercury
 - 26 GET OUT OF THIS HOUSE—Shawn Colvin—Columbia
 - 27 CAUGHT A LITE SNEEZE—Tori Amos—Atlantic

- 28 1979—The Smashing Pumpkins—Virgin
- 29 TUCKER'S TOWN—Hootie & The Blowfish—Atlantic
- 30 YOU LEARN—Alanis Morissette—Maverick/Reprise

Triple A Artists

- Pos. ARTIST (No. Of Charted Tracks) Label
- 1 DAVE MATTHEWS BAND (5) RCA
 - 2 THE WALLFLOWERS (2) Interscope
 - 3 HOOTIE & THE BLOWFISH (3) Atlantic
 - 4 JOHN MELLENCAMP (2) Mercury
 - 5 TOM PETTY AND THE HEARTBREAKERS (2) Warner Bros. (1) MCA
 - 6 ALANIS MORISSETTE (3) Maverick
 - 7 TRACY CHAPMAN (2) Elektra
 - 8 STING (2) A&M
 - 9 DUNCAN SHEIK (1) Atlantic
 - 10 DOG'S EYE VIEW (1) Columbia

Triple A Promotion Labels

- Pos. PROMOTION LABEL (No. Of Charted Tracks)
- 1 A&M (13)
 - 2 ATLANTIC (8)
 - 3 REPRIS (12)
 - 4 WARNER BROS. (12)
 - 5 COLUMBIA (7)
 - 6 EEG (8)
 - 7 RCA (5)
 - 8 MERCURY (5)
 - 9 INTERSCOPE (3)
 - 10 ISLAND (3)

Triple A Labels

- Pos. LABEL (No. Of Charted Tracks)
- 1 A&M (11)
 - 2 ATLANTIC (7)
 - 3 WARNER BROS. (10)
 - 4 ELEKTRA (8)
 - 5 RCA (5)

THANK YOU RADIO FOR MAKING THESE HITS IN 1996...



EVERCLEAR
"Santa Monica"
#7 Modern
Rock Title

**BUTTHOLE
SURFERS**
"Pepper"
#1 Modern
Rock Title

**FOO
FIGHTERS**
"Big Me"
#17 Modern
Rock Title



**LUSCIOUS
JACKSON**
"Naked Eye"

**BUTTHOLE
SURFERS**
"TV Star"

RADIOHEAD

SPEARHEAD

FOO FIGHTERS

STIR

BEASTIE BOYS

**JON SPENCER
BLUES EXPLOSION**

EVERCLEAR

BETTIE SERVEERT

DANDY WARHOLS

LIZ PHAIR

MAZZY STAR

LESS THAN JAKE

BIS

SUPERGRASS

PAVEMENT

SMOKING POPES



LOOK FOR HITS FROM THESE ARTISTS IN 1997.

POWER PLAYLISTS

Most-Played Records From Jan. 1-Nov. 17, 1996



Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TBA weekly came, beginning with the highest-cumulative station. Cumes are updated twice yearly following the release of the Spring and Fall Arbitron surveys.



Grid of 48 radio station playlists (e.g., KLOS, WNEW, WRIC, etc.) with columns for station name, PD, MD, and a list of songs with play counts.

POWER PLAYLISTS

Most-Played Records From Jan. 1-Nov. 17, 1996



Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TBA weekly count, beginning with the highest-counting station. Counts are updated twice yearly following the release of the Spring and Fall Arbitron surveys.

Main table containing 32 columns of radio station playlists (e.g., WXRK, KROQ, WKQX, WPLY, WBCN, WHFS, WHYT, WNNX, KITS, KDGE, KEGE, WMMS, CIMX, WDRE, KOME, KPNT, KLYY, KNDD, KTBZ, WMRQ, XTRA, WENZ, WDX, WRZZ) with columns for station name, PD, APD/MD, and a list of songs with play counts.

AIRPLAY Monitor

BEST OF '96

How Merrill Bainbridge And Donna Lewis Helped Change Top 40, AC In 1996

Universal recording artist **Merril Bainbridge** is still riding the success of her first hit, "Mouth." Atlantic artist **Donna Lewis** has just released "Without Love," the follow-up to her debut, "I Love You Always Forever," which spent 14 weeks at No. 1 on Airplay Monitor's top 40 mainstream chart this year. But both women left their mark at top 40 and adult radio in 1996. Together, their hits proved everything from modern AC's record-breaking ability to mainstream top 40's eagerness for pure pop hits to rhythmic top 40's willingness to break format occasionally for the right records.

Six months ago, Bainbridge was virtually unknown outside her native Australia.



Bainbridge

Lewis

Today, she's in the U.S. for a two-week, eight-stop radio Christmas show tour after recently wrapping a six-week, 35-city promo tour. "It was a whirlwind," she recalls. While it's easy for every radio station to begin looking alike after a week, Bainbridge made a concerted effort to individualize her promotional stops. "I tried to make an emotional connection with the people I met. That's what made it enjoyable for me," she says. "It seemed like a blur sometimes, but I met some nice people, and I really hope to see them again."

It's just as important for Bainbridge to visit radio, she says, because it's important to her for listeners to see her. "They needed to connect with me as well, to put a face with the music," she says. "As an artist, I need to give something of myself, so they can see who's behind the song."

For her introduction to U.S. radio, Bainbridge brought along a guitar player and wound up doing more than a few impromptu, on-air acoustic performances.

"I'm very grateful to [KFMB-FM San Diego PD] **Tracy Johnson** for starting the ball rolling," says Bainbridge of the success of "Mouth." "Writing that song was a very spontaneous process," she recalls. "It was a quick one to write, compared to the other tracks on the album ['The Garden'], which took a lot more time to develop."

Its simple, provocative, one-word title made Bainbridge's debut single memorable on several levels. "I didn't really analyze it at the time," she says, "but the word 'mouth' just seemed to work—it was very simple and basic."

Now that she's in demand for appearances, Bainbridge has had to adhere to a

strict schedule, "which is against the very nature of a musician," she jokes. As we speak, she's assembling a touring band, set to hit the road early next year.

Given her new-found star status, Bainbridge hasn't seen her home in Melbourne much lately. "So much has happened to me in such a short time," she says. "At times this all seems like it's happening to someone else. It's a very surreal time for me. I guess I'll have to wait until after it's all over so I can look back objectively on this experience."



BLAME IT ON THE MACARENA

Atlantic recording artist Donna Lewis is still attempting to cope with her 1996 success. "When I stop to think about writing this little, sweet, charming song, I never realized it would be this huge," says Lewis, who finished recording her debut album in August 1995. Meanwhile, she was holed up in Woodstock, N.Y., writing and relaxing while awaiting its release, which didn't occur until May of this year.

Fast-forward seven months: Lewis wraps up a 14-week promo tour, including five weeks in Australia, New Zealand,



by Kevin Carter

Japan, and Europe (where she's pleasantly surprised to find her single enjoying top 10 international success) before landing in Las Vegas to appear on the Billboard Music Awards.

"One of the drawbacks of being so busy is I hardly ever get a chance to write songs, which is what I'm all about," she says. Lewis does, however, keep a daily journal documenting her travels. "I take time to write a few pages every night, which I find very therapeutic," she says. "Hopefully, when I get a few days off, I'll be able to get creative at the keyboard again."

On the heels of her 14-week stint at the top, is Lewis feeling that sophomore heat with her follow-up single, "Without Love"? "People always ask me if I feel any pressure," she says. "But, at the end of the day, I've done my job. I've written my song and sent it out into the world. Sure, 'I Love You Always Forever' was a big surprise, and it'll be a hard act to follow, but I'll gladly take a top 10 single; of course, another No. 1 would be cool. As long as those 'Macarena' guys don't release anything else . . . they've haunted me everywhere I've gone this year."

#1 LABEL SPOTLIGHT

Atlantic: Patience Makes Perfect

Atlantic Records' exec VP **Andrea Ganis** ends 1996 with No. 1 top 40/mainstream label honors and a new perspective.

"One of the tenets I learned this year was the art of patience," Ganis says. "We realize it takes the public a long time to embrace an artist and their song, but once they do, they live with them a lot longer." That's how Atlantic rode a two-year wave with **Everything But The Girl's** "Missing," released in October 1994 and broken, eventually, in late '95. "Patience meant not rushing to release that next single," she adds.

The breakout success of **Donna Lewis**: "Donna's record came completely from the pop side. She had no track record, no video, no power management, no ego attached," Ganis says. "It was all very pure. Her acceptance really restored my faith in the music business, that, simply put, a great song could become the biggest song of the year."

By contrast, "Who Will Save Your Soul" by **Jewel** "was the hardest record I remember working in quite some time," she says. "She broke out of triple-A and alternative, then hit the wall. It took a year of solid marketing and promotion to launch her at top 40. But boy, was that year worth it!"

1996 also marked the continued success of **Collective Soul** as a force in both mainstream and adult radio, not to mention the ongoing presence of **Hootie & the Blowfish** ("Someday I'll be sitting on a porch in a rocking chair, think of 'Cracked Rear View,' and I'll always smile," says Ganis) and the mainstream success of the **Quad City DJ's** "C'mon N' Ride It (The Train)."

"We're proud to be able to repeat our No. 1 status in Airplay Monitor this year," Ganis says. "The entire Atlantic promotion department would like to thank radio for believing in us, and being allowed to demonstrate what great artists and music we have. Here's to 1997. Happy holidays!"



Ganis

Arista Celebrates Diversity At Crossover

Arista Records VP of rhythm-crossover promotion **Joe Hecht** and VP of promotion **Jim Elliott** both credit their label's No. 1 standing at top 40/rhythm-crossover this year to what they call "the creative vision" of label boss **Clive Davis**. "The A&R of our joint ventures and direct signings were right in synch with what was happening culturally within the rhythm-crossover format," says Hecht. "Top producers come here because they know their music will be given the biggest spotlight possible here at Arista," adds Elliott.



Hecht

Elliott

In 1996, Arista "managed to cover all the sub-genres of rhythm/crossover," Hecht says. "Notorious B.I.G. in the hip-hop world; **Az Yet** in R&B; and the top five success of **No Mercy** began in the dance world."

The year also marked the top 10 debut of **112**, whose "Only You," on **Sean "Puffy" Combs'** Bad Boy label, was "an intense personal fave that took eight months to break," Hecht says.

"Rhythm-crossover is an adventurous format where new sounds and artists are breaking from. It's where mainstream goes to find its future core artists, like **Whitney Houston**, **Toni**

Braxton, and **Tony Rich**," Hecht says.

"The accomplishments of this year are even more gratifying, considering the transition of **Richard Palmese** to senior VP of promotion," says Elliott. "His guidance and the expertise of the best promotion field staff in the business are to be applauded."

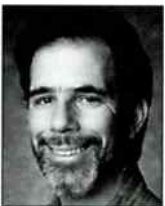
A&M: No. 1 For Pro-Active Adult Top 40

A&M senior VP of promotion **Rick Stone**, whose label was No. 1 at adult top 40 in '96, had the advantage of a varied roster, from veterans like **Bryan Adams** to '94-'95's breakout acts (**Gin Blossoms**, **Blues Traveler**, **Del Amitri**, and **Sheryl Crow**) to this year's breakthroughs, **Dishwalla** and **Jann Arden**. The latter's "Insensitive" was Stone's most gratifying success story of 1996, made possible because "the adult format became pro-active this year," he says. "It created excitement for these new artists, and we gave that back by putting artists like Jann on the road to meet radio."

Stone says adult top 40 finally matured to the point where it began to establish ownership of its own stable of artists. "However, there really are no artist-driven formats anymore," he says. "Radio now consists of the best collection of songs at any given moment."

Even in a world without core artists, A&M still secured another top 10 record for format poster boy **Bryan Adams**. "Bryan has been the very embodiment of adult top 40, a format which has become very important to us."

"We've been lucky to work with musically active programmers who believed in the artists and songs we wear on our sleeve," Stone adds. "I want to encourage radio not to be content to sit on their laurels, and go out and find those new artists like **Ashley MacIsaac** and **Billy Mann**."



Stone

Columbia: Year Of Balance At AC

"This has been a year of balance between veterans like **Barbra Streisand**, **Mariah Carey**, **Michael Bolton**, and **Journey**, as well as artist development success stories like **dog's eye view** and **Primitive Radio Gods**," says Columbia Records VP of national promotion **Jerry Lembo**, whose label entered the record books when **Sophie B. Hawkins'** "As I Lay Me Down" spent 67 weeks on the AC chart.

Lembo gives a large chunk of credit for Columbia's No. 1 finish at AC this year to senior director of AC promotion **Elaine "Loco" Locatelli** and her "pride, passion, and loyalty. She's been the major contributing factor to [our] continued success at adult radio."

Lembo and Locatelli have spent much of the last 15 months holding the fort for the established acts on their roster in a constantly changing format. "When there was an earlier perception that only alternative-leaning sounds would power this format, we found two things stood out: Consumers once again were looking for star power and more relatable/familiar sounds. That's why staple artists like **Eric Clapton**, **Bryan Adams**, **Journey**, and **Mariah Carey** delivered the goods," he says.



Lembo

#1

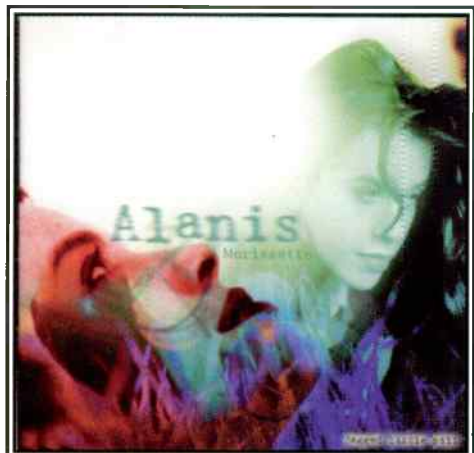
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Thanks Radio.



We wish you a wonderful Holiday Season.

AIRPLAY Monitor BEST OF '96



Alanis Morissette

Top 40/Mainstream Titles

- Pos. TITLE—Artist—Label/Promotion Label
- 1 IRONIC—Alanis Morissette—Maverick/Reprise
 - 2 I LOVE YOU ALWAYS FOREVER—Donna Lewis—Atlantic
 - 3 YOU LEARN—Alanis Morissette—Maverick/Reprise
 - 4 MISSING—Everything But The Girl—Atlantic
 - 5 GIVE ME ONE REASON—Tracy Chapman—Elektra/EEG
 - 6 BECAUSE YOU LOVED ME—Celine Dion—550 Music
 - 7 NAME—Goo Goo Dolls—Worner Bros.
 - 8 NOBODY KNOWS—The Tony Rich Project—LaFace/Arista
 - 9 ALWAYS BE MY BABY—Mariah Carey—Columbia
 - 10 ONE SWEET DAY—Mariah Carey & Boyz II Men—Columbia
 - 11 KILLING ME SOFTLY—Fugees—Ruffhouse/Columbia
 - 12 WHO WILL SAVE YOUR SOUL—Jewel—Atlantic
 - 13 SWEET DREAMS—La Bouche—RCA
 - 14 ONE OF US—Joan Osborne—Blue Gorilla/Mercury
 - 15 CHANGE THE WORLD—Eric Clapton—Reprise
 - 16 BE MY LOVER—La Bouche—RCA
 - 17 FOLLOW YOU DOWN—Gin Blossoms—A&M
 - 18 MACARENA (BAYSIDE BOYS MIX)—Los Del Rio—RCA
 - 19 TIME—Hootie & The Blowfish—Atlantic
 - 20 YOU'RE MAKIN' ME HIGH—Toni Braxton—LaFace/Arista
 - 21 COUNTING BLUE CARS—Dishwalla—A&M
 - 22 INSENSITIVE—Jann Arden—A&M
 - 23 WONDER—Natalie Merchant—Elektra/EEG
 - 24 THE WORLD I KNOW—Collective Soul—Atlantic
 - 25 WHERE DO YOU GO—No Mercy—Arista
 - 26 CLOSER TO FREE—BoDeans—Slash/Reprise
 - 27 THE EARTH, THE SUN, THE RAIN—Color Me Badd—Giant
 - 28 C'MON N' RIDE IT (THE TRAIN)—Quad City DJ's—QuadraSound/Big Beat/Atlantic
 - 29 HOOK—Blues Traveler—A&M
 - 30 1979—The Smashing Pumpkins—Virgin
 - 31 EVERYTHING FALLS APART—dog's eye view—Columbia
 - 32 IT'S ALL COMING BACK TO ME NOW—Celine Dion—550 Music
 - 33 BREAKFAST AT TIFFANY'S—Deep Blue Something—RainMaker/Interscope
 - 34 SITTING UP IN MY ROOM—Brandy—Arista
 - 35 JEALOUSY—Natalie Merchant—Elektra/EEG
 - 36 EXHALE (SHOOP SHOOP)—Whitney Houston—Arista
 - 37 OLD MAN & ME (WHEN I GET TO HEAVEN)—Hootie & The Blowfish—Atlantic
 - 38 HEAD OVER FEET—Alanis Morissette—Maverick/Reprise

- 39 HAND IN MY POCKET—Alanis Morissette—Maverick/Reprise
- 40 DIGGIN' ON YOU—TLC—LaFace/Arista
- 41 STANDING OUTSIDE A BROKEN PHONE BOOTH...—Primitive Radio Gods—Ergo/Columbia
- 42 MOUTH—Merril Bainbridge—Universal
- 43 WONDERWALL—Oasis—Epic
- 44 CHAMPAGNE SUPERNOVA—Oasis—Epic
- 45 TWISTED—Keith Sweat—Elektra/EEG
- 46 FANTASY—Mariah Carey—Columbia
- 47 YOU'LL SEE—Madonna—Maverick/Warner Bros.
- 48 SPIDERWEBS—No Doubt—Trauma/Interscope
- 49 DON'T CRY—Seal—ZTT/Warner Bros.
- 50 AS I LAY ME DOWN—Sophie B. Hawkins—Columbia
- 51 I WANT TO COME OVER—Melissa Etheridge—Island
- 52 TELL ME—Groove Theory—Epic
- 53 GOOD INTENTIONS—Toad The Wet Sprocket—Columbia
- 54 FOREVER—Mariah Carey—Columbia
- 55 RUNAWAY—Janet Jackson—A&M
- 56 KEY WEST INTERMEZZO (I SAW YOU FIRST)—John Mellencamp—Mercury
- 57 ANYTHING—3T—MJJ/550 Music
- 58 THA CROSSROADS—Bone Thugs-N-Harmony—Ruthless/Relativity
- 59 I CAN'T SLEEP BABY (IF I)—R. Kelly—Jive
- 60 FREE TO DECIDE—The Cranberries—Island
- 61 THAT GIRL—Moxi Priest Featuring Shaggy—Virgin
- 62 IF IT MAKES YOU HAPPY—Sheryl Crow—A&M
- 63 BIG ME—Foo Fighters—Roswell/Capitol
- 64 TIL I HEAR IT FROM YOU—Gin Blossoms—A&M
- 65 CHILDREN—Robert Miles—deConstruction/Arista
- 66 BEAUTIFUL LIFE—Ace Of Base—Arista
- 67 TUCKER'S TOWN—Hootie & The Blowfish—Atlantic
- 68 CARNIVAL—Natalie Merchant—Elektra/EEG
- 69 GET TOGETHER—Big Mountain—Giant
- 70 BUT ANYWAY—Blues Traveler—A&M
- 71 FASTLOVE—George Michael—DreamWorks/Geffen
- 72 THIS IS YOUR NIGHT—Amber—Tommy Boy
- 73 JUST A GIRL—No Doubt—Trauma/Interscope
- 74 WHEN YOU LOVE A WOMAN—Journey—Columbia
- 75 LUCKY LOVE—Ace Of Base—Arista
- 76 THEME FROM MISSION: IMPOSSIBLE—Adam Clayton & Larry Mullen—Mother/Island
- 77 GANGSTA'S PARADISE—Coolio Featuring L.V.—MCA Soundtracks/MCA
- 78 CHAINS—Tina Arena—Epic
- 79 1,2,3,4 (SUMPIN' NEW)—Coolio—Tommy Boy
- 80 ONLY WANNA BE WITH YOU—Hootie & The Blowfish—Atlantic
- 81 FLOOD—Jars Of Clay—Essential/Silvertone/Jive
- 82 LET ME BE THE ONE—Blessid Union Of Souls—EMI
- 83 MY BOO—Ghost Town DJ's—So So Def/Columbia
- 84 BACK FOR GOOD—Take That—Arista
- 85 DON'T LET GO (LOVE)—En Vogue—EastWest/EEG
- 86 LET'S MAKE A NIGHT TO REMEMBER—Bryan Adams—A&M
- 87 ROLL TO ME—Del Amitri—A&M
- 88 STUPID GIRL—Garbage—Almo Sounds/Geffen
- 89 NOWHERE TO GO—Melissa Etheridge—Island
- 90 YOUR LOVING ARMS—Billie Ray Martin—Sire/EEG
- 91 YOU OUGHTA KNOW—Alanis Morissette—Maverick/Reprise
- 92 FALLIN' IN LOVE—La Bouche—RCA
- 93 ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY)—Sophie B. Hawkins—Columbia
- 94 GLYCERINE—Bush—Trauma/Interscope
- 95 ALL ALONG—Blessid Union Of Souls—EMI
- 96 OH VIRGINIA—Blessid Union Of Souls—EMI
- 97 DREAMING OF YOU—Seleno—EMI Latin/EMI
- 98 SOLITUDE—Edwin McCain—Lava/Atlantic
- 99 WHEN LOVE & HATE COLLIDE—Def Leppard—

Airwaves Dominated By The Three M's: Mariah, Morissette, And 'Macarena'

by Theda Sandiford-Waller



While Alanis Morissette helped modern rock maintain its presence at top 40, 1996 will probably be remembered as the year of the Macarena. Los Del Rio's "Macarena" (Bayside Boys Mix) was easily No. 1 on Billboard's Hot 100 Singles of 1996 and Nos. 18 and 30, respectively, on Airplay Monitor's top 40/mainstream and top 40/rhythm-crossover charts. In many ways it signaled the resurgence of dance music. So did the success of WKTU New York, which flipped from country to top 40/rhythm in February. There were 31 rhythm-crossover stations at the beginning of the chart year; there are now 41 stations on the panel.

La Bouche, No Mercy, Amber, Everything But The Girl, Planet Soul, Jocelyn Enriquez, Angelina, and Lina Santiago are graduates of the dance class of '96. But it was still R&B music that dominated top 40/rhythm-crossover this year. Keith Sweat enjoyed the biggest crossover record of his career, as "Twisted" spent 14 weeks at No. 1 on the rhythm-crossover chart and became that format's song of the year. Then there was the Fugees' multiplatinum success, driven by their remake of "Killing Me Softly." And after a decade in the rap game, LL Cool J remained one of rap's most consistent artists, with three songs among rhythm-crossover's top 100. And while LL represented Queens, N.Y., Bone Thugs-N-Harmony's singsong style established their position and placed Cleveland on the hip-hop map. Incidentally, Bone Thugs-N-Harmony's "Tha Crossroads" and Coolio's "1,2,3,4 (Sumpin' New)" were the only rap songs on Airplay Monitor's top 100 mainstream titles of 1996.

Despite this, there was quite a bit of sharing of acts between mainstream and crossover. Mariah Carey, Fugees, Toni Braxton, the Tony Rich Project, La Bouche, and Celine Dion ranked on

both mainstream and crossover lists. Even Morissette's "Ironic" and "You Learn" entered Monitor's rhythm-crossover chart; the latter more surprising for not being a ballad of the sort for which such stations had usually broken format.

With five titles among the top 100 mainstream songs of the year and four of them in the top 40, it should come as no surprise that Morissette was top 40 mainstream artist of the year by a commanding margin. Carey was second at mainstream but topped the crossover list as artist of the year. Hootie & the Blowfish, the Gin Blossoms, and Blues Traveler were the only mainstream acts to repeat from last year's top mainstream acts list. Carey and Mary J. Blige were the only crossover artists to accomplish that feat this year.

Top 40 radio helped break several new artists this year. Donna Lewis' "I Love You Always Forever" became the first song to reach the 100 million audience milepost in the BDS era. Modern rock, while not the automatic ticket to top 40 airplay that it was a year ago, maintained its influence with No Doubt. Joan Osborne and Jewel crossed from triple-A, with support at modern as well. Total furthered Sean "Puffy" Combs' credentials as a producer and label mogul. Ginuwine rode his "Pony" to success at top 40/rhythm, which not only embraced that record before many R&B outlets, but gave both the Quad City DJ's and Tony Rich a warmer welcome than R&B.

While it was a good year for new artists, some veterans returned to the airwaves. Tracy Chapman's "Give Me One Reason" became her biggest hit since 1988's "Fast Car." The long-rumored New Edition reunion finally happened. Babyface's touch changed Eric Clapton's world, and Journey recreated its classic sound for a new generation of fans.

- Mercury
100 BIRMINGHAM—Amanda Marshall—Epic

Top 40/Mainstream Artists

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 ALANIS MORISSETTE (5) Maverick
 - 2 MARIAH CAREY (5) Columbia
 - 3 HOOTIE & THE BLOWFISH (5) Atlantic (1) Reprise



Hootie & The Blowfish

- 4 LA BOUCHE (3) RCA
- 5 CELINE DION (2) 550 Music
- 6 NATALIE MERCHANT (3) Elektra
- 7 THE TONY RICH PROJECT (2) LaFace
- 8 DONNA LEWIS (1) Atlantic
- 9 EVERYTHING BUT THE GIRL (2) Atlantic
- 10 TRACY CHAPMAN (1) Elektra
- 11 GOO GOO DOLLS (1) Metal Blade
- 12 GIN BLOSSOMS (3) A&M
- 13 OASIS (3) Epic
- 14 BLUES TRAVELER (3) A&M
- 15 FUGEES (1) Ruffhouse
- 16 JEWEL (2) Atlantic
- 17 JOAN OSBORNE (1) Blue Gorilla
- 18 TONI BRAXTON (2) LaFace
- 19 ERIC CLAPTON (1) Reprise
- 20 NO DOUBT (3) Trauma

Top 40/Mainstream Promotion Labels

- Pos. PROMOTION LABEL (No. Of Charted Singles)
- 1 ATLANTIC (16)
 - 2 COLUMBIA (17)
 - 3 ARISTA (18)
 - 4 REPRIS (9)
 - 5 A&M (16)
 - 6 EEG (9)
 - 7 RCA (10)
 - 8 WARNER BROS. (11)
 - 9 550 MUSIC (5)
 - 10 EPIC (7)

Top 40/Mainstream Labels

- Pos. LABEL (No. Of Charted Labels)
- 1 ATLANTIC (13)
 - 2 COLUMBIA (15)
 - 3 A&M (14)
 - 4 MAVERICK (6)
 - 5 ELEKTRA (6)



Mariah Carey

ALANIS MORISSETTE

JAGGED LITTLE PILL

Billboard Monitor 1996
Year End Distinctions

“Artist of the Year”

“Album of the Year”

#1 Most Played Artist

#1 Most Played Video Artist

#1 Top 40/Mainstream Artist

#1 Top 40/Mainstream Song - “Ironic”

Featuring “You Oughta Know,” “Ironic,” “You Learn”
and “Head Over Feet.” From the #1 best-selling
album ever released by a female artist.

Produced by Glen Ballard

Management: Scott Welch and Bob Cavallo for Atlas / Third Rail Management.

Fan club: snail mail address: F.Y.I.A.M. P.O. Box 8873 Red Bank, NJ 07701

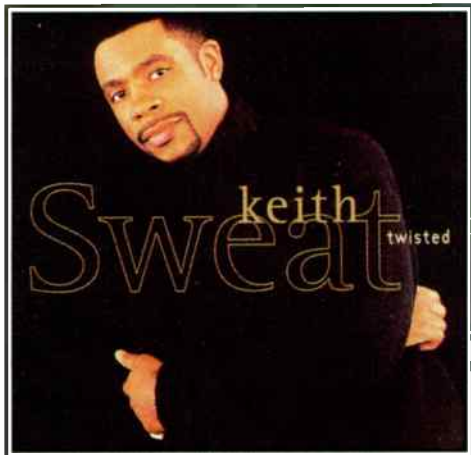
e-mail address: FYIAM@aol.com

web address: <http://www.RepriseRec.com/Alanis>



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AIRPLAY Monitor BEST OF '96



Keith Sweat

Top 40/Rhythm-Crossover Titles

- Pos. TITLE—Artist—Label/Promotion Label
- 1 TWISTED—Keith Sweat—Elektra/EEG
 - 2 KILLING ME SOFTLY—Fugees—Ruffhouse/Columbia
 - 3 ALWAYS BE MY BABY—Mariah Carey—Columbia
 - 4 SITTING UP IN MY ROOM—Brandy—Arista
 - 5 YOU'RE MAKIN' ME HIGH—Tani Braxton—LaFace/Arista
 - 6 THA CROSSROADS—Bone Thugs-N-Harmony—Ruthless/Relativity
 - 7 NOBODY KNOWS—The Tony Rich Project—LaFace/Arista

- 22 1,2,3,4 (SUMPIN' NEW)—Coolio—Tommy Boy
- 23 EXHALE (SHOOP SHOOP)—Whitney Houston—Arista
- 24 ANYTHING—3T—MJJ/550 Music
- 25 BE MY LOVER—La Bouche—RCA
- 26 KISSIN' YOU—Total—Bad Boy/Arista
- 27 WHERE DO YOU GO—No Mercy—Arista
- 28 DOWN LOW (NOBODY HAS TO KNOW)—R. Kelly Featuring Ronald Isley—Jive
- 29 FANTASY—Mariah Carey—Columbia
- 30 MACARENA (BAYSIDE BOYS MIX)—Los Del Rio—RCA
- 31 NO DIGGITY—Blackstreet (Featuring Dr. Dre)—Interscope
- 32 TOUCH ME TEASE ME—Case Featuring Foxy Brown—Spoiled Rotten/Def Jam/Mercury
- 33 WHY I LOVE YOU SO MUCH—Monica—Rowdy/Arista
- 34 PONY—Ginuwine—550 Music
- 35 IF YOUR GIRL ONLY KNEW—Aaliyah—Blackground/Atlantic
- 36 LAST NIGHT—Az Yet—LaFace/Arista
- 37 DIGGIN' ON YOU—TLC—LaFace/Arista
- 38 IF I RULED THE WORLD—Nas—Columbia
- 39 SET U FREE—Planet Soul—Strictly Rhythm
- 40 DAYS OF OUR LIVEZ—Bone Thugs-N-Harmony—Ruthless/EastWest/EEG
- 41 RELEASE ME—Angelina—Upstairs
- 42 ALL THE THINGS (YOUR MAN WON'T DO)—Joe—Island
- 43 SWEET DREAMS—La Bouche—RCA
- 44 DOIN IT—LL Cool J—Def Jam/Mercury
- 45 THIS IS YOUR NIGHT—Amber—Tommy Boy
- 46 ONLY YOU—112 Featuring The Notorious B.I.G.—Bad Boy/Arista



Fugees

- 8 MY BOO—Ghost Town DJ's—So So Def/Columbia
- 9 C'MON N' RIDE IT (THE TRAIN)—Quad City DJ's—QuadraSound/Big Beat/Atlantic
- 10 TELL ME—Groove Theory—Epic
- 11 ONE SWEET DAY—Mariah Carey & Boyz II Men—Columbia
- 12 I CAN'T SLEEP BABY (IF I)—R. Kelly—Jive
- 13 HEY LOVER—LL Cool J—Def Jam/Mercury
- 14 CALIFORNIA LOVE—2Pac (Featuring Dr. Dre And Rager Troutman)—Death Row/Interscope
- 15 NOT GON' CRY—Mary J. Blige—Arista
- 16 BECAUSE YOU LOVED ME—Celine Dion—550 Music
- 17 I LOVE YOU ALWAYS FOREVER—Donna Lewis—Atlantic
- 18 YOU'RE THE ONE—SWV—RCA
- 19 MISSING—Everything But The Girl—Atlantic
- 20 LOUNGIN—LL Cool J—Def Jam/Mercury
- 21 BEFORE YOU WALK OUT OF MY LIFE—Monica—Rowdy/Arista

- 47 FEELS SO GOOD (SHOW ME YOUR LOVE)—Lina Santiago—Groove Nation/Universal
- 48 WHO CAN I RUN TO—Xscape—So So Def/Columbia
- 49 DO YOU MISS ME—Jocelyn Enriquez—Classified/Timberl/Tommy Boy
- 50 NOBODY—Keith Sweat Featuring Athena Cage—Elektra/EEG
- 51 I'M STILL IN LOVE WITH YOU—New Edition—MCA
- 52 LADY—D'Angelo—EMI
- 53 WHO DO U LOVE—Deborah Cox—Arista
- 54 IRONIC—Alanis Morissette—Maverick/Reprise
- 55 THE EARTH, THE SUN, THE RAIN—Color Me Badd—Giant
- 56 SEXUAL HEALING—Max-A-Million—S.O.S.
- 57 RIDIN' LOW—L.A.D. Featuring Dary Traylor—Hollywood
- 58 HIT ME OFF—New Edition—MCA
- 59 THIS IS FOR THE LOVER IN YOU—Babyface

- 60 YOU REMIND ME OF SOMETHING—R. Kelly—Jive
- 61 FOREVER—Mariah Carey—Columbia
- 62 UN-BREAK MY HEART—Tani Braxton—LaFace/Arista
- 63 GET ON UP—Jodeci—MCA
- 64 RUNAWAY—Janet Jackson—A&M
- 65 TELL ME (I'LL BE AROUND)—Shades—Motown
- 66 BABY LUV—Groove Theory—Epic
- 67 GANGSTA'S PARADISE—Coolio Featuring L.V.—MCA Soundtracks/MCA
- 68 DREAMING OF YOU—Selena—EMI Latin/EMI
- 69 DON'T LET GO (LOVE)—En Vogue—EastWest/EEG
- 70 FASTLOVE—George Michael—DreamWorks/Geffen
- 71 BOHEMIAN RHAPSODY—The Brads—Big Beat/Atlantic
- 72 THAT GIRL—Maxi Priest Featuring Shaggy—Virgin
- 73 TONITE'S THA NIGHT—Kris Kross—Ruffhouse/Columbia
- 74 IT'S ALL COMING BACK TO ME NOW—Celine Dion—550 Music
- 75 I LIKE—Montell Jordan Featuring Slick Rick—Def Jam/Mercury
- 76 TRES DELINQUENTES—Delinquent Habits—PMP/Loud/RCA
- 77 KEEP ON, KEEPIN' ON—MC Lyte Featuring Xscape—Flavor Unit/EastWest/EEG
- 78 DO YOU WANT TO—Xscape—So So Def/Columbia
- 79 BEAUTIFUL LIFE—Ace Of Base—Arista
- 80 HOW DO U WANT IT—2Pac (Feat. KC & JoJo)—Death Row/Interscope
- 81 WE GOT IT—Immature (Featuring Smooth)—MCA
- 82 MISSING YOU—Brandy, Tamia, Gladys Knight & Chaka Khan—EastWest/EEG
- 83 USE YOUR HEART—SWV—RCA
- 84 I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic
- 85 TOO HOT—Coolio—Tommy Boy
- 86 YOU'LL SEE—Madonna—Maverick/Warner Bros.
- 87 YOU LEARN—Alanis Morissette—Maverick/Reprise
- 88 LOVE U 4 LIFE—Jodeci—Uptown/MCA
- 89 EVERYDAY & EVERYNIGHT—Yvette Michelle—Loud/RCA
- 90 TELL ME—Dru Hill—Island
- 91 FOREVER MORE—Puff Johnson—Work
- 92 NO ONE ELSE—Total—Bad Boy/Arista
- 93 COUNT ON ME—Whitney Houston & CeCe Winans—Arista
- 94 LUCKY LOVE—Ace Of Base—Arista
- 95 FU-GEE-LA—Fugees—Ruffhouse/Columbia
- 96 PRETTY GIRL—Jon B.—Yab Yum/550 Music
- 97 JUST BECAUSE I LOVE YOU—Lina Santiago—Groove Nation/Universal
- 98 I DON'T NEED YOUR LOVE—Angelina—Upstairs
- 99 ROCK WITH YOU—Quincy Jones Featuring Brandy & Heavy D—Qwest/Warner Bros.
- 100 IT'S ALL THE WAY LIVE (NOW)—Coolio—Tommy Boy

- 18 MARY J. BLIGE (1) Arista
- 19 TOTAL (2) Bad Boy
- 20 WHITNEY HOUSTON (2) Arista

Top 40/Rhythm-Crossover Promotion Labels

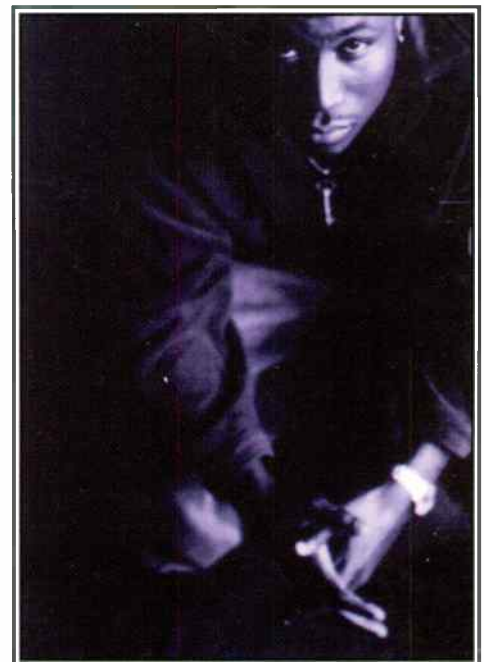
- Pos. PROMOTION LABEL (No. Of Charted Singles)
- 1 ARISTA (24)
 - 2 COLUMBIA (15)
 - 3 ATLANTIC (8)
 - 4 EEG (9)
 - 5 MERCURY (11)
 - 6 RCA (10)
 - 7 550 MUSIC (5)
 - 8 JIVE (6)
 - 9 MCA (10)
 - 10 EPIC (7)

Top 40/Rhythm-Crossover Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 ARISTA (10)
 - 2 COLUMBIA (8)
 - 3 LAFACE (6)
 - 4 RCA (8)
 - 5 DEF JAM (8)



Mariah Carey



LL Cool J

Top 40/Rhythm-Crossover Artists

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 MARIAH CAREY (5) Columbia
 - 2 LL COOL J (3) Def Jam (1) Epic
 - 3 R. KELLY (3) Jive (1) Warner Sunset/Atlantic
 - 4 BONE THUGS-N-HARMONY (1) Ruthless (1) Ruthless/EastWest
 - 5 KEITH SWEAT (2) Elektra
 - 6 FUGEES (3) Ruffhouse
 - 7 TONI BRAXTON (2) LaFace
 - 8 BRANDY (1) Arista (1) Atlantic (1) EastWest (1) Qwest
 - 9 GROOVE THEORY (3) Epic
 - 10 MONICA (2) Rowdy
 - 11 THE TONY RICH PROJECT (2) LaFace
 - 12 COOLIO (1) Capitol (1) MCA Soundtracks (3) Tommy Boy
 - 13 LA BOUCHE (3) RCA
 - 14 GHOST TOWN DJ'S (1) So So Def
 - 15 QUAD CITY DJ'S (1) QuadraSound/Big Beat
 - 16 CELINE DION (2) 550 Music
 - 17 SWV (3) RCA

AIRPLAY Monitor

BEST OF '96

Adult Top 40 Singles & Tracks

Pos. TITLE—Artist—Label/Promotion Label

- 1 GIVE ME ONE REASON—Tracy Chapman—Elektra/EEG
- 2 CHANGE THE WORLD—Eric Clapton—Reprise
- 3 WONDER—Natalie Merchant—Elektra/EEG
- 4 BECAUSE YOU LOVED ME—Celine Dion—550 Music
- 5 NAME—Goo Goo Dolls—Warner Bros.
- 6 I LOVE YOU ALWAYS FOREVER—Donna Lewis—Atlantic
- 7 INSENSITIVE—Jann Arden—A&M
- 8 ROLL TO ME—Del Amitri—A&M
- 9 RUN-AROUND—Blues Traveler—A&M



Tracy Chapman

- 10 YOU LEARN—Alanis Morissette—Maverick/Reprise
- 11 FOLLOW YOU DOWN—Gin Blossoms—A&M
- 12 NOBODY KNOWS—The Tony Rich Project—LaFace/Arista
- 13 MISSING—Everything But The Girl—Atlantic
- 14 IRONIC—Alanis Morissette—Maverick/Reprise
- 15 TIME—Hootie & The Blowfish—Atlantic
- 16 JEALOUSY—Natalie Merchant—Elektra/EEG
- 17 ONE SWEET DAY—Mariah Carey & Boyz II Men—Columbia
- 18 WHO WILL SAVE YOUR SOUL—Jewel—Atlantic
- 19 BREAKFAST AT TIFFANY'S—Deep Blue Something—RainMaker/Interscope
- 20 TIL I HEAR IT FROM YOU—Gin Blossoms—A&M
- 21 ALWAYS BE MY BABY—Mariah Carey—Columbia
- 22 DON'T CRY—Seal—ZTT/Warner Bros.
- 23 CLOSER TO FREE—BoDeans—Slash/Reprise
- 24 COUNTING BLUE CARS—Dishwalla—A&M
- 25 IT'S ALL COMING BACK TO ME NOW—Celine Dion—550 Music
- 26 BACK FOR GOOD—Take That—Arista
- 27 OLD MAN & ME (WHEN I GET TO HEAVEN)—Hootie & The Blowfish—Atlantic
- 28 AS I LAY ME DOWN—Sophie B. Hawkins—Columbia
- 29 ONLY WANNA BE WITH YOU—Hootie & The Blowfish—Atlantic
- 30 KEY WEST INTERMEZZO (I SAW YOU FIRST)—John Mellencamp—Mercury
- 31 I WANT TO COME OVER—Melissa Etheridge—Island
- 32 BLESSED—Elton John—Rocket/Island
- 33 NOWHERE TO GO—Melissa Etheridge—Island
- 34 KISS FROM A ROSE—Seal—ZTT/Sire/Warner Bros.
- 35 YOU'LL SEE—Madonna—Maverick/Warner Bros.
- 36 I GO BLIND—Hootie & The Blowfish—Reprise
- 37 TUCKER'S TOWN—Hootie & The Blowfish—Atlantic
- 38 THE WORLD I KNOW—Collective Soul—Atlantic
- 39 EXHALE (SHOOP SHOOP)—Whitney Houston—Arista
- 40 MOUTH—Merrill Bainbridge—Universal

Adult Top 40 Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 HOOTIE & THE BLOWFISH (6) Atlantic (1) Reprise
- 2 ALANIS MORISSETTE (4) Maverick
- 3 NATALIE MERCHANT (3) Elektra
- 4 CELINE DION (2) 550 Music
- 5 GIN BLOSSOMS (3) A&M
- 6 MARIAH CAREY (5) Columbia
- 7 TRACY CHAPMAN (1) Elektra
- 8 BLUES TRAVELER (2) A&M
- 9 SEAL (1) Warner Sunset (1) ZTT (1) ZTT/Sire
- 10 ERIC CLAPTON (1) Reprise
- 11 GOO GOO DOLLS (1) Warner Bros.
- 12 DONNA LEWIS (1) Atlantic
- 13 JANN ARDEN (1) A&M
- 14 DEL AMITRI (1) A&M
- 15 MELISSA ETHERIDGE (2) Island
- 16 THE TONY RICH PROJECT (1) LaFace
- 17 SOPHIE B. HAWKINS (2) Columbia
- 18 EVERYTHING BUT THE GIRL (1) Atlantic
- 19 JEWEL (2) Atlantic
- 20 DEEP BLUE SOMETHING (1) RainMaker

Adult Top 40 Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Singles)

- 1 A&M (16)
- 2 ATLANTIC (21)
- 3 REPRIS (9)
- 4 COLUMBIA (15)
- 5 EEG (5)
- 6 WARNER BROS. (9)
- 7 ARISTA (14)
- 8 ISLAND (6)
- 9 550 MUSIC (3)
- 10 INTERSCOPE (4)

Adult Top 40 Labels

Pos. LABEL (No. Of Charted Singles)

- 1 A&M (14)
- 2 ATLANTIC (15)
- 3 COLUMBIA (14)
- 4 ELEKTRA (4)
- 5 MAVERICK (5)

Adult Contemporary Singles & Tracks

Pos. TITLE—Artist—Label/Promotion Label

- 1 BACK FOR GOOD—Take That—Arista
- 2 BECAUSE YOU LOVED ME—Celine Dion—550 Music
- 3 ONE SWEET DAY—Mariah Carey & Boyz II Men—Columbia
- 4 BLESSED—Elton John—Rocket/Island



Celine Dion

New Core Forms In '96 At Adult Contemporary, Adult Top 40

by Steve Graybow



A new group of core artists is developing at adult contemporary and adult top 40, as those two formats continue to redefine themselves. Last year, the adult charts were largely populated by modern rock-leaning artists who seemed incongruous with what was traditionally thought of as adult music. 1996 found the adult format accepting many of these artists as its own, combining them with a number of new talents and perennial favorites to form a solid new stable of core adult artists.

Once viewed as being on loan from modern rock, such acts as **Natalie Merchant** and **Hootie & the Blowfish** have clearly been embraced by the adult format. Merchant's solo Elektra debut yielded three adult chart hits in 1996, while Hootie's sophomore release has already landed the Atlantic act several songs on the adult charts. And **Alanis Morissette**, whose success at adult top 40 paralleled her rise at mainstream top 40, scored four hits at adult top 40 in the 1996 chart year.

Equally successful, however, were longtime adult favorites **Eric Clapton**, **Celine Dion**, and **Mariah Carey**. Clapton's Reprise single "Change The World" went to No. 1 at both adult contemporary and adult top 40, further solidifying his status as a core adult artist. Carey's Columbia album "Daydream" continued her string of successes at the adult format, yielding two major hits in 1996, and 550 Mu-

sic's Dion had back-to-back No. 1s at adult contemporary, all of which proved that the format would still embrace its previous core artists and more traditional material when the songs themselves were solid.

The year also saw a number of exciting new faces at the adult format. Arista's **Tony Rich Project** scored with "Nobody Knows" at both AC and adult top 40 at a time when the future of R&B-flavored material was at issue. Other breakthroughs include A&M's **Jann Arden**, whose "Insensitive" comes in at No. 6 for the year at adult top 40 and No. 13 at AC, and Atlantic's **Jewel**, whose "Who Will Save Your Soul" earmarks her as a promising new artist in multiple formats.

As 1996 ends, several longtime format favorites are enjoying chart success. **Rod Stewart**, **John Mellencamp**, and the reunited **Journey**, which last charted in early 1993 with a single off its boxed set, have all had hits in the fourth quarter. Special mention goes to Elektra artist **Tracy Chapman**, who last charted at adult contemporary in 1989 with "Crossroads" and returned with the year's No. 1 adult top 40 song, "Give Me One Reason." Clearly, these stalwarts are far from being eclipsed in the new adult environment. They are thriving alongside the new breed of adult artist; together, they set the tone for adult music in the year to come.

Adult Contemporary Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 MARIAH CAREY (5) Columbia
- 2 CELINE DION (2) 550 Music (1) Lava
- 3 SEAL (1) Warner Sunset (1) ZTT (1) ZTT/Sire
- 4 HOOTIE & THE BLOWFISH (4) Atlantic
- 5 ELTON JOHN (1) MCA (1) Rocket
- 6 TAKE THAT (1) Arista
- 7 SOPHIE B. HAWKINS (2) Columbia
- 8 WHITNEY HOUSTON (3) Arista
- 9 THE TONY RICH PROJECT (2) LaFace
- 10 ERIC CLAPTON (1) Reprise
- 11 NATALIE MERCHANT (3) Elektra (1) Warner Bros.
- 12 MADONNA (2) Maverick (1) Warner Bros.
- 13 JANN ARDEN (1) A&M
- 14 TRACY CHAPMAN (1) Elektra
- 15 GIN BLOSSOMS (2) A&M
- 16 EVERYTHING BUT THE GIRL (1) Atlantic
- 17 DEL AMITRI (1) A&M
- 18 LIONEL RICHIE (2) Mercury
- 19 BLUES TRAVELER (2) A&M
- 20 ROD STEWART (1) Lava (1) Warner Bros.

Adult Contemporary Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Singles)

- 1 COLUMBIA (15)
- 2 ARISTA (14)
- 3 ATLANTIC (16)
- 4 A&M (9)
- 5 WARNER BROS. (8)
- 6 EEG (7)
- 7 550 MUSIC (3)
- 8 REPRIS (8)
- 9 MERCURY (7)
- 10 ISLAND (5)

Adult Contemporary Labels

Pos. LABEL (No. Of Charted Singles)

- 1 COLUMBIA (15)
- 2 A&M (9)
- 3 ARISTA (10)
- 4 ATLANTIC (10)
- 5 550 MUSIC (2)

POWER PLAYLISTS

Most-Played Records From Jan. 1-Nov. 17, 1996



Playlists supplied by Broadcast Data Systems... Radio Truck service...



Z100 WHITZ New York PD: Tom Poleman APD: Ryan Chase MD: Paul "Cubby" Bryant

KIIS Los Angeles PD: John Cook APD/MD: Tracy Austin

KISS 108 WXKS Boston PD: John Ivey MD: Kid David

Q102 WIOQ Philadelphia PD: Glenn Kaina MD: DeDe McGuire

KISS 106.1 KHKS Dallas PD: Mr. Ed Lambert MD: John Reynolds

KDWB Minneapolis PD: Dan Kieley APD/MD: Rob Morris

KRBE Houston PD: John Peake APD: Scott Sparks MD: Jay Michaels

STAR 94 WSTR Atlanta PD: Kevin Peterson MD: J.R. Ammons

WFLZ Tampa PD: B.J. Harris APD: Jeff Kapugi MD: Tom Steele

B94 WBZZ Pittsburgh OM: Keith Clark APD: David Edgar MD: John Cline

WPST Trenton VP/Prog.: Michelle Stevens PD: Dave McKay APD/MD: Mike Kaplan

WHYI Miami PD: Rob Roberts MD: Al Chio

KISS 95.7 WKSS Hartford PD: Jay Beau Jones MD: Christine Fox

Z100 KKRZ Portland PD: Ken Benson APD/MD: Tommy Austin

Q102 WKRQ Cincinnati PD/MD: Jimmy Steal APD: Race Taylor

WNCI Columbus PD: John Dimick APD/MD: Neal Sharpe

JAMMIN' 92 WJZM Cleveland Acting PD: Dave Eubanks MD: Action Jackson

XL106.7 WXXL Orlando PD/MD: Adam Cook APD: Pete deGraaf

POWER PLAYLISTS

Most-Played Records From Jan. 1-Nov. 17, 1996



Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TBA weekly cumes, beginning with the highest-cumulative station. Cumes are updated twice weekly following the release of the Spring and Fall Arbitron surveys.



Q104 WKBQ St. Louis PD: Michael St. John MD: Tommy Mattern. Playlist of 40 songs including Collective Soul, The World I Know and Bane, Traveler, Hook.

KISS 95.1 WNKS Charlotte PD: Brian Bridgman MD: Marcie Crescente. Playlist of 40 songs including Alanis Morissette, Ironic and Tracy Chapman, Give Me One Reason.

G105 WDCG Raleigh OM: Brian Burns PD: Kip Taylor. Playlist of 40 songs including Smashing Pumpkins, 1979 and Tracy Chapman, Give Me One Reason.

PRO-FM WPRO Providence PD: Chris Shebel MD: Tony Mascaro. Playlist of 40 songs including Celine Dion, Because You Loved Me and No Mercy, Where Do You Go.

MIX 93.3 KMXV Kansas City PD/MD: Jon Zellner. Playlist of 40 songs including Alanis Morissette, Ironic and Tracy Chapman, Give Me One Reason.

THE RIVER WRWW Nashville PD: Charlie Quinn APD: Tom Peace MD: Scooter. Playlist of 40 songs including Tracy Chapman, Give Me One Reason and Mariah Carey, Always Be My Baby.

Z93 WGTZ Dayton OM: Michael Luczak PD: Mary Franco MD: Dani Steele. Playlist of 40 songs including Mariah Carey, Always Be My Baby and Groove Theory, Tell Me.

ALICE 106* KALC Denver PD: Gregg Cassidy MD: Jim Lawson. Playlist of 40 songs including Folk Implosion, Natural Ores and Collective Soul, The World I Know.

WIXX WDX Green Bay PD: Dan Stone MD: Dav D Burns. Playlist of 40 songs including Celine Dion, Because You Loved Me and Collective Soul, The World I Know.

WZPL WZPL Indianapolis PD: Tom Gjerdrum. Playlist of 40 songs including Color Me Badd, The Earth, The Sun, The R and The Tony Rich Project, Nobody Knows.

KJ103 KJYO Oklahoma City PD: Mike McCoy MD: Joe Friday. Playlist of 40 songs including Mariah Carey, Always Be My Baby and Gin Blossoms, Follow You Down.

WKRZ Wilkes-Barre PD: Tony Banks APD/MD: Jerry Padden. Playlist of 40 songs including The Badnews, Fear Of Falling and Jann Arden, Inesentive.

MIX 104.1* KROM New Orleans PD: Bill Thorman MD: Tom Naylor. Playlist of 40 songs including Los Del Rio, Macarena: Bayside Boys Mix and Tracy Chapman, Give Me One Reason.

KISS 98.5 WKSE Buffalo PD: Sue O'Neil APD/MD: Dave Universal. Playlist of 40 songs including Alanis Morissette, Ironic and Everything But The Girl, Missing.

WDJX Louisville PD: C.C. Matthews APD/MD: Karen Rite. Playlist of 40 songs including Alanis Morissette, Ironic and Tracy Chapman, Give Me One Reason.

Z104* WWZZ Washington, DC PD: Dale O'Brian APD/MD: Ron Ross. Playlist of 40 songs including Real McCoy, Another Night and La Bouche, Be My Lover.

98PXY WPXY Rochester OM/MD: Clarke Ingram APD/MD: J.J. Rice. Playlist of 40 songs including Alanis Morissette, Ironic and Celine Dion, Because You Loved Me.

FLY 92 WFLY Albany PD: Mike Morgan MD: Ron "Sugarbear" Williams. Playlist of 40 songs including Fugees, Killing Me Softly and Donna Lewis, I Love You Always Forever.

POWER PLAYLISTS

Most-Played Records From Jan. 1-Nov. 17, 1996



Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TBA weekly cycle, beginning with the highest-cumulative station. Cumes are updated twice yearly following the release of the Spring and Fall Arbitron surveys. The number of stations shown each week varies depending upon space.

Main table containing 18 columns of radio station playlists. Each column includes station call letters, PD, APD/MD, and a list of songs with their respective play counts. Stations include WKTU, HOT 97, POWER 106, B96, JAM'N 94.5, KMEL, WILD 107, WPGC, THE BOX, POWER 96, KUBE, WDRQ*, FM102, Z90, POWER 92, KGGI, 92Q, and KTFM.



ADULT TOP 40

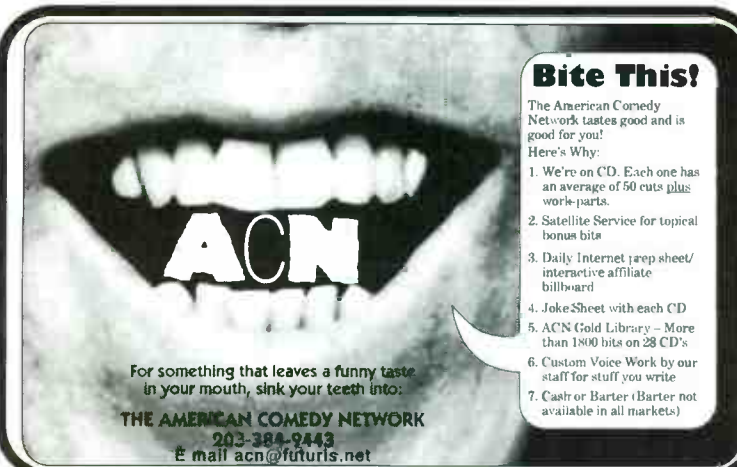
ADULT CONTEMPORARY

Grid of radio station charts including WPLJ, THE BUZZ, STAR 98.7, MIX 101.9, Q95.5, STAR 104.5, MIX 107.3, FM100, MIX 98.5, MIX 96.5, KS95, MIX 102.9, STAR 101.5, Q104, KYKY, and MIX 106.5*.

Grid of radio station charts including KBIG*, WLIT*, B101, K101, SOFT ROCK 97.1*, WLTE*, WALK, WDKK*, WDOK*, COAST 97.3*, LITE 102*, KLSY*, and LITE ROCK 106.1/2*.

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1996 RATINGS RECAP

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
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Call	Format	'95	'95	'96	'96	Call	Format	'95	'95	'96	'96
NEW YORK—(1)											
WKUT	top 40/rhythm	2.4	1.9	3.4	6.8	WJLB	top 40	1.7	1.3	1.2	1.6
WQHT	R&B	6.6	6.1	5.4	6.8	WJLR	R&B	10.3	10.2	9.7	10.3
WCBS-FM	oldies	4.8	4.9	4.9	5.0	WJMC	N/T	4.0	4.0	4.9	6.0
WLTV	AC	4.7	4.6	5.4	5.1	WKIC	oldies	4.1	3.9	4.1	3.9
WQXR	Spanish	4.7	5.5	4.4	3.6	WJWC	AC	4.9	5.6	5.3	5.4
WRKS	R&B adult	6.1	4.9	5.1	4.7	WJWJ	N/T	5.2	6.2	4.8	5.0
WINS	N/T	3.5	3.5	3.8	3.6	WJWF	album	4.5	4.2	4.6	5.1
WOR	N/T	2.8	2.8	2.9	3.4	WJXD	R&B adult	4.3	5.6	4.4	3.7
WXRK	modern	3.1	3.6	3.9	3.4	WJXX	country	4.9	5.0	3.9	4.7
WABC	R&B adult	3.2	2.9	2.8	2.9	WJYD	N/T	3.8	3.9	3.8	3.7
WBLS	N/T	3.3	3.7	3.7	3.1	WJYD	country	4.5	3.9	3.8	3.8
WCBS-AM	Spanish	3.2	2.3	3.3	2.8	WJYD	cls rock	3.0	3.2	3.2	3.3
WPAT-FM	AC	3.7	4.1	3.4	3.4	WJYD	R&B	2.9	2.6	3.4	2.9
WQCD	jazz	3.5	3.1	3.5	2.9	WJYD	modern	2.7	2.2	3.1	2.7
WPLJ	AC	3.7	4.1	3.4	3.4	WJYD	jazz	2.0	2.0	3.1	2.8
WFAN	spokes	2.3	2.9	2.6	2.3	WJYD	top 40/rhythm	3.7	4.0	3.6	3.2
WHTZ	top 40	4.2	3.8	3.1	2.8	WJYD	adult std	2.0	2.0	2.3	2.2
WNYC	AC	2.9	3.0	3.2	2.4	WJYD	modern	1.7	1.4	1.6	1.8
WQEV	adult std	2.0	2.0	2.1	1.9	WJYD	classical	2.0	2.2	2.4	2.1
WQXR	classical	2.6	2.6	2.8	2.1	WJYD	70s oldies	1.7	1.3	1.4	1.5
WAKX	cls rock	2.0	1.9	1.8	1.7	WJYD	R&B oldies	1.1	1.3	1.4	1.1
WNEW	album	1.9	1.7	1.7	1.7	WJYD	triple-A	0.8	1.2	1.4	1.0
WADO	Spanish	1.3	2.3	2.0	1.6	WJYD	N/T	0.7	0.7	0.5	0.8
WLIO	N/T	1.0	1.0	1.2	1.0	WJYD	sports	7.0	1.0	0.8	1.0
WALK-FM	AC	1.0	1.1	1.1	1.0	WJYD	R&B adult	9.1	3.9	1.0	1.0
LOS ANGELES—(2)											
KLYE	Spanish	4.8	6.9	7.1	7.2	KXDA-FM	R&B	5.7	4.6	5.4	5.7
KBBT	R&B	4.2	4.0	4.2	5.0	KHKS	top 40	5.1	5.6	5.7	6.3
KPWR	top 40/rhythm	5.3	5.5	5.0	5.4	KHKS	N/T	4.9	4.7	4.6	4.9
KFI	N/T	3.9	4.8	4.3	4.0	KHKS	country	5.6	5.5	5.0	6.2
KRTH	oldies	3.9	3.5	3.6	3.8	KHKS	country	5.1	4.8	3.9	4.9
KTWV	jazz	2.9	3.2	3.7	3.5	KHKS	AC	5.2	5.6	5.4	5.2
KJIS-AM-FM	top 40	4.2	3.6	3.7	3.6	KHKS	R&B adult	3.7	5.0	4.2	4.2
KLAX	Spanish	3.3	3.2	3.2	3.3	KHKS	N/T	3.8	3.8	3.7	4.1
KABC	N/T	3.2	2.9	3.0	3.1	KHKS	oldies	4.6	3.9	4.0	3.4
KOST	AC	3.2	3.6	3.9	3.2	KHKS	album	4.4	3.9	4.0	3.4
KROQ	modern	4.5	3.6	3.8	3.2	KHKS	jazz	4.2	4.2	3.6	3.4
KBTQ	Spanish	3.2	2.9	2.9	2.8	KHKS	religious	2.8	2.7	2.6	2.9
KYSR	Spanish	2.2	2.8	2.9	2.6	KHKS	modern	3.2	3.5	3.6	3.2
KLOS	album	2.9	2.4	2.6	2.7	KHKS	top 40	2.2	2.6	2.9	2.7
KLAC	adult std	2.1	1.9	2.9	2.4	KHKS	classical	2.7	1.8	2.1	2.2
KCBS-FM	cls rock	2.7	2.4	2.3	2.4	KHKS	cls rock	2.4	2.8	2.2	2.5
KBUE	Spanish	1.3	1.6	1.8	1.6	KHKS	70s oldies	1.9	2.5	2.3	2.3
KNX	N/T	3.0	2.7	2.8	2.1	KHKS	N/T	1.9	2.5	2.3	2.3
KZLA	country	2.3	1.6	2.0	2.0	KHKS	sports	1.1	2.0	2.1	2.1
KFWB	N/T	2.4	2.4	2.1	2.2	KHKS	R&B adult	1.7	2.0	1.6	1.3
KLSX	N/T	2.3	1.9	2.0	2.1	KHKS	Spanish	1.2	1.1	1.7	1.8
KIBB	AC	1.7	2.0	1.8	1.6	KHKS	Spanish	1.2	1.1	1.7	1.8
KJHI	Spanish	2.8	3.1	1.8	1.6	KHKS	Spanish	1.2	1.1	1.7	1.8
KRWK	Spanish	2.1	1.2	1.5	1.6	KHKS	Spanish	1.2	1.1	1.7	1.8
KRDO	classical	1.9	1.8	1.8	1.5	KHKS	Spanish	1.2	1.1	1.7	1.8
KULH	R&B adult	0.7	0.9	1.1	1.3	KHKS	Spanish	1.2	1.1	1.7	1.8
KLYY	modern	—	—	—	1.2	KHKS	Spanish	1.2	1.1	1.7	1.8
KRLA	R&B oldies	1.7	1.4	1.2	1.4	KHKS	Spanish	1.2	1.1	1.7	1.8
KSCA	triple-A	1.4	1.1	1.2	1.4	KHKS	Spanish	1.2	1.1	1.7	1.8
KACE	R&B oldies	0.9	1.1	1.0	1.0	KHKS	Spanish	1.2	1.1	1.7	1.8
CHICAGO—(3)											
WGN	N/T	6.2	6.0	6.2	6.1	WPGC-FM	R&B	7.3	7.2	6.5	5.6
WGCI-FM	R&B	6.7	6.1	6.1	5.8	WFBG	oldies	3.9	4.4	4.4	4.9
WBBM-FM	top 40/rhythm	4.5	4.0	4.0	3.9	WQZZ	country	5.4	5.6	5.3	6.4
WVAZ	R&B adult	4.1	3.9	4.6	4.2	WASH	AC	5.1	5.0	4.8	5.1
WJMK	oldies	3.4	3.4	3.0	4.1	WHDH	R&B adult	5.7	5.2	4.9	5.8
WLS	N/T	2.8	2.6	3.0	4.1	WHDH	R&B adult	3.4	3.0	3.1	2.7
WDTW	N/T	3.7	4.2	4.4	4.0	WHDH	R&B	4.1	3.6	4.1	4.8
WBBM-AM	N/T	3.7	3.9	3.7	3.6	WHDH	AC	4.7	4.5	4.6	4.2
WKQX	modern	3.4	3.1	3.2	3.4	WHDH	classical	3.6	3.7	4.5	4.0
WRXC	album	3.8	3.3	3.2	3.4	WHDH	jazz	3.3	3.3	3.2	3.4
WNUA	jazz	3.9	3.6	3.6	3.4	WHDH	N/T	4.1	4.6	4.0	4.2
WTMX	AC	2.4	2.4	2.5	3.0	WHDH	album	3.7	3.7	3.5	3.9
WUSN	country	4.2	4.7	3.6	3.6	WHDH	N/T	4.1	4.2	3.7	3.3
WCGJ	cls rock	2.5	2.0	2.3	2.1	WHDH	modern	3.8	3.4	3.6	2.9
WJOJ	Spanish	3.4	3.0	3.1	2.8	WHDH	top 40	3.0	2.5	3.2	3.0
WXRT	triple-A	2.9	2.7	3.0	2.8	WHDH	AC	3.4	2.5	2.6	1.9
WPNT	AC	2.2	1.8	2.1	2.2	WHDH	cls rock	2.3	2.1	2.5	2.3
WEHM-FM	R&B	2.2	1.9	1.8	1.9	WHDH	top 40	1.2	1.3	1.0	1.4
WMPQ	AC	2.2	2.8	2.5	2.2	WHDH	N/T	2.0	1.8	1.9	2.0
WMAQ	N/T	3.1	2.9	2.8	2.9	WHDH	country	1.2	1.2	1.1	1.1
WSCR	sports	1.1	2.3	1.6	1.6	WHDH	religious	1.4	1.8	1.5	1.4
WATW	adult std	2.5	3.1	3.3	2.1	WHDH	adult std	1.3	0.8	0.6	0.9
WYSY	'70s oldies	1.9	1.8	1.7	1.8	HOUSTON—(9)					
WNIS/WNIZ	classical	1.6	1.6	1.5	1.8	KBXZ	R&B	7.1	6.7	7.2	7.5
WGCI-AM	R&B oldies	1.4	1.9	1.5	1.4	KHZZ	country	5.8	6.2	5.6	4.6
WQCK	country	1.1	1.4	1.4	1.3	KHZZ	R&B adult	5.1	5.7	5.2	6.0
WFMT	classical	1.3	1.2	1.4	1.1	KHZZ	AC	4.2	4.8	4.5	6.2
WJJD	N/T	1.0	1.2	1.2	1.0	KHZZ	top 40	4.3	4.6	4.2	4.5
WVON	N/T	0.8	0.7	1.1	1.0	KHZZ	AC	4.9	4.5	4.6	4.9
SAN FRANCISCO—(4)											
NGO	N/T	6.7	8.0	6.8	6.8	KHZZ	country	4.5	5.2	5.4	5.3
KCBS	N/T	5.1	5.3	4.8	4.8	KHZZ	adult std	4.9	5.6	5.0	5.1
KMEL	top 40/rhythm	4.6	4.1	4.1	4.2	KHZZ	Spanish	3.2	3.4	2.7	3.1
KRRC-AM-FM	oldies	4.0	3.5	3.5	3.9	KHZZ	album	3.2	3.5	3.4	3.3
KRLB	top 40/rhythm	3.8	3.6	3.7	3.8	KHZZ	cls rock	3.4	3.4	3.5	3.7
KOIT-AM-FM	AC	4.3	4.4	4.0	3.8	KHZZ	N/T	4.4	4.3	4.9	4.6
KNSF-AM	sports	4.1	3.9	3.6	3.5	KHZZ	country	3.1	3.1	3.3	3.5
KRFB	jazz	3.3	2.8	3.5	3.9	KHZZ	oldies	4.1	4.1	4.0	4.3
KFOG/KFFG	triple-A	4.0	2.5	2.9	3.2	KHZZ	modern	2.7	3.1	2.8	3.1
KSFJ	N/T	3.5	3.5	3.3	3.7	KHZZ	N/T	3.9	3.0	2.8	3.3
KBLX	R&B adult	2.6	2.6	3.0	2.8	KHZZ	Spanish	2.2	2.3	2.5	2.7
KDFC-FM	classical	2.1	2.9	2.8	2.7	KHZZ	Spanish	2.3	2.1	1.8	1.5
NITS	modern	3.0	2.8	2.8	2.5	KHZZ	Spanish	1.4	1.3	1.7	1.3
KSAN	country	2.4	2.1	1.9	1.7	KHZZ	Spanish	1.0	0.8	0.9	1.0
KLLC	album	1.6	1.3	1.6	1.3	KHZZ	Spanish	1.5	1.6	1.2	1.2
KSID	'70s oldies	2.0	2.0	2.0	2.2	BOSTON—(10)					
KABL	adult std	2.5	2.6	2.3	1.9	WBZ	N/T	7.3	8.1	8.8	7.9
KOME	modern	2.0	2.2	2.1	1.9	WBZ	top 40/rhythm	5.9	6.9	5.8	6.0
KBAY	AC	1.8	1.5	1.7	1.9	WBZ	N/T	6.6	6.3	6.7	6.6
KLOK	Spanish	1.2	2.0	1.6	2.0	WBZ	top 40	6.1	5.3	5.7	6.9
KSOL/KZOL	Spanish	2.0	2.0	2.3	2.1	WBZ	AC	4.5	5.0	5.2	6.0
KEZR	AC	0.9	1.0	1.5	1.4	WBZ	modern	5.7	4.7	5.7	5.0
KPIX-AM-FM	N/T	2.1	1.8	1.0	1.4	WBZ	oldies	4.7	4.6	5.0	4.4
KYCY	country	1.5	1.9	1.7	1.4						



we make your station
A CELEBRATION!

FABULOUS WEEKENDS

Open House Party



Now on great Hot AC stations like WKTJ/Milwaukee, WRVW/Nashville, and WWMX/Baltimore. The CHR legend. Absolutely the hottest mainstream hit party program ever produced! OHP is a festive world superparty delivered on digital satellite. Your listeners will absolutely swear that host John Garabedian is broadcasting live from your radio station. Your call letters and production are perfectly integrated.

Intensive hit party music, superstar guests, live telephone requests, huge contests, and a wild live studio audience are the ingredients for spontaneous fun unmatched anywhere in the world! Advertisers pay a premium to associate with this program. With big world stars like Seal, Will Smith, Donna Lewis, La Bouche, U2, Geena Davis, Cranberries, Bryan Adams, Celine Dion, and Gin Blossoms.

Street Jam

Saturday & Sunday Mornings, Sunday Night
 Urban and Rhythm-crossover versions...on stations like WOWI/Norfolk, WJMN/Boston, and KLUC/Las Vegas Imagine flying America's hottest, most exciting urban DJs in each week to party with your listeners and host on your station! Imagine this excitement in a festive, star-studded atmosphere with the hottest music stars, fun features, listener requests, and the phattest mixers in the land.



BEAUTIFUL MORNINGS

The Steve and DC Morning Show

All format. On great stations like WKBQ/St. Louis, WZBQ/Tuscaloosa, KCMQ/Columbia.
 The success or failure of your morning show makes or breaks your station. Plug in the proven ratings dominating Steve and D.C. Morning Show, the easiest and best guarantee any operator can have to assure ratings and revenue success. Steve and D.C. works in any format since they don't play music. One of the top five morning shows in America. Steve and D.C. Morning Show is the most captivating, listener loyal, addictive morning show ever. They target and dominate 18-44 persons in St. Louis and took WZBQ from a 2 to 22 share in just one week! You wouldn't want to program a morning show against Steve and D.C. Call now before your competitor locks you out!



SPECIAL INSPIRATIONS

Walt Love's Gospel Traxx



Saturday and Sundays. Heard on great stations like KKBTL/Los Angeles, WMXD/Detroit, and KKDA/Dallas. With 3 million listeners on over 150 stations, Gospel Traxx is now urban radio's most successful syndicated program ever, and it's only one year old! Heard in 97 of the top 100 markets, Gospel Traxx is a powerful blend of inspiration and great entertainment.

African Americans Making History Today

On great Urban stations like WBLK/Buffalo, WENN/Birmingham, WTLC/Indianapolis. Black history isn't just for February. That's why Walt Love and Superadio developed these daily motivational 30 second vignettes spotlighting African-Americans who are making a difference in your community right now. It's a great local sales opportunity and part of Superadio's commitment to giving Urban Radio great programming to set great stations apart.

BETTER MUSIC MIXING

...programmed by hit radio professionals, not some guy from a club.

Supermixx Dance

On great Dance stations like WKSS/Hartford, WNVZ/Norfolk, KHHT/Tulsa The original is back by radio's request! What sets Supermixx Dance apart is that it's a riveting, **radio-friendly** mix of all-hit music from the play-lists of America's leading mainstream hit music stations.

Supermixx Street

On great UC stations like WXYV/Baltimore, KPRS/Kansas City, WQOK/Nashville. A flawless, smooth mix with no cutting or scratching, Street can run anywhere, 'cause it's carefully edited for language content. Strip it as a workout mix, traffic jam mix, or weekend nights!

Kool Jam

On great Urban stations like WAMO/Pittsburgh, WKKV/Milwaukee, WQOK/Raleigh. Action-packed jams with the hottest hits from the old skool era. Great as a 5 PM Traffic Jam, Lunchtime Mix, or as a weekend night specialty show.

Slam Jam

On great UC stations like WIZF/Cincinnati, KJMS/Memphis, WCKX/Columbus. Hottest Urban Contemporary currents mixed and scratched in radio friendly, cutting-edge style. Great for spiking younger demos on weekend nights.

Old-Skool Mini-Mixx

On great Urban and UC stations like WWDM/Columbia, WJZA/Columbus, WPEG/Charlotte. The hottest new thing...8 to 12 hit old skool hooks beat mixed in special 71/2 -minute segments. PDs love to spike Mini-Mixx in their AM and PM drive, lunchtime, and late-night.



GREAT OVERNIGHTS

In this era of profit pressure, are you still wasting thousands of dollars running an overnight "training camp" for junior announcers? Are you sick of wasting valuable man hours replacing these people when they quit? Superadio overnight shows feature supertalents...and with Superadio's exclusive digital interface system, your call letters and local production are integrated flawlessly throughout the program to make it sound local and live! And it's all barter...no cash!



All-Nite Cafe

Hosted by The Real Diana Steele (WXKS, WJMN J-Wave). On great CHR stations like KISS/Hartford, WVSR/Charleston, WKFR/Grand Rapids.



Café Hollywood

Hosted by Ed McMann (WHYI, WXKS, WRBQ). On great Hot AC stations like KISN/Salt Lake City, WAZY/Lafayette, and WAOA/Melbourne-Orlando.



NightLight

Hosted by David O'Leary (WBOS, WBCN, WAAF) On great AC stations like KISS/Portland, WHYN/Springfield, WDSN/Johnstown-Altoona.

For information and air-checks of these great programs,

1.508.480.9000 call Superadio now!

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like KFIG, KGST, KTAZ and Grand Rapids, Mich. (66).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WHP, WRKZ, WRVW and Wilmington, Del. (74).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WCOF, WISP, WKU and Coastal N.C. (80).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like KRAB, KERN-AM, KRFM and Charleston, S.C. (87).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WLOQ, WBOB, WHOO and Johnson City, Tenn. (94).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WQMX, WQNF, WQRF and Akron, Ohio (67).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WJBR-FM, WJST, WJUL and Toledo, Ohio (75).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like KQXL, WYNN-FM, WKOK and Baton Rouge, La. (81).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WWDW, WCOF-FM, WNOK and Columbia, S.C. (88).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WPLR, WKCI, WELI and New Haven, Conn. (94).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WBBS, WNTQ, WSYR and Syracuse, N.Y. (68).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WKKO, WYKS, WIOT and Springfield, Mass. (76).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like KSSN, KIPR, KMJX and Little Rock, Ark. (82).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WWDW, WCOF-FM, WNOK and Des Moines, Iowa (89).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WMMB, WAOA, WAKA and Melbourne, Fla. (96).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WIVX-FM, WJXB, WJYZ and Knoxville, Tenn. (69).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WPIX, WQYV-FM, WYNY-FM and Fort Myers, Fla. (77).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WJUY, WLLI, WLLI and New Bedford, Mass. (83).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WKBN-AM, WQXX, WQYV-FM and Youngstown, Ohio (90).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like KSMB, KXBC, KXBC and Lafayette, La. (97).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like KRST, KROB-AM, KSSS and Albuquerque, N.M. (71).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like KDON, KGO, KWAV and Monterey, Calif. (78).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WKSI-AM-FM, WBLK-FM, WBLK-FM and Mobile, Ala. (84).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like KFIO-FM, KICT, KZSN-FM and Wichita, Kan. (91).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like KKMG, KKCS-AM-FM, KKBK and Colorado Springs (98).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like KRKT, KEZO-FM, KEZO-FM and Omaha, Neb. (72).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like KDMR, KRZN, KALY and Fort Wayne, Ind. (99).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like KATM, KWIN, KWIN and Stockton, Calif. (85).

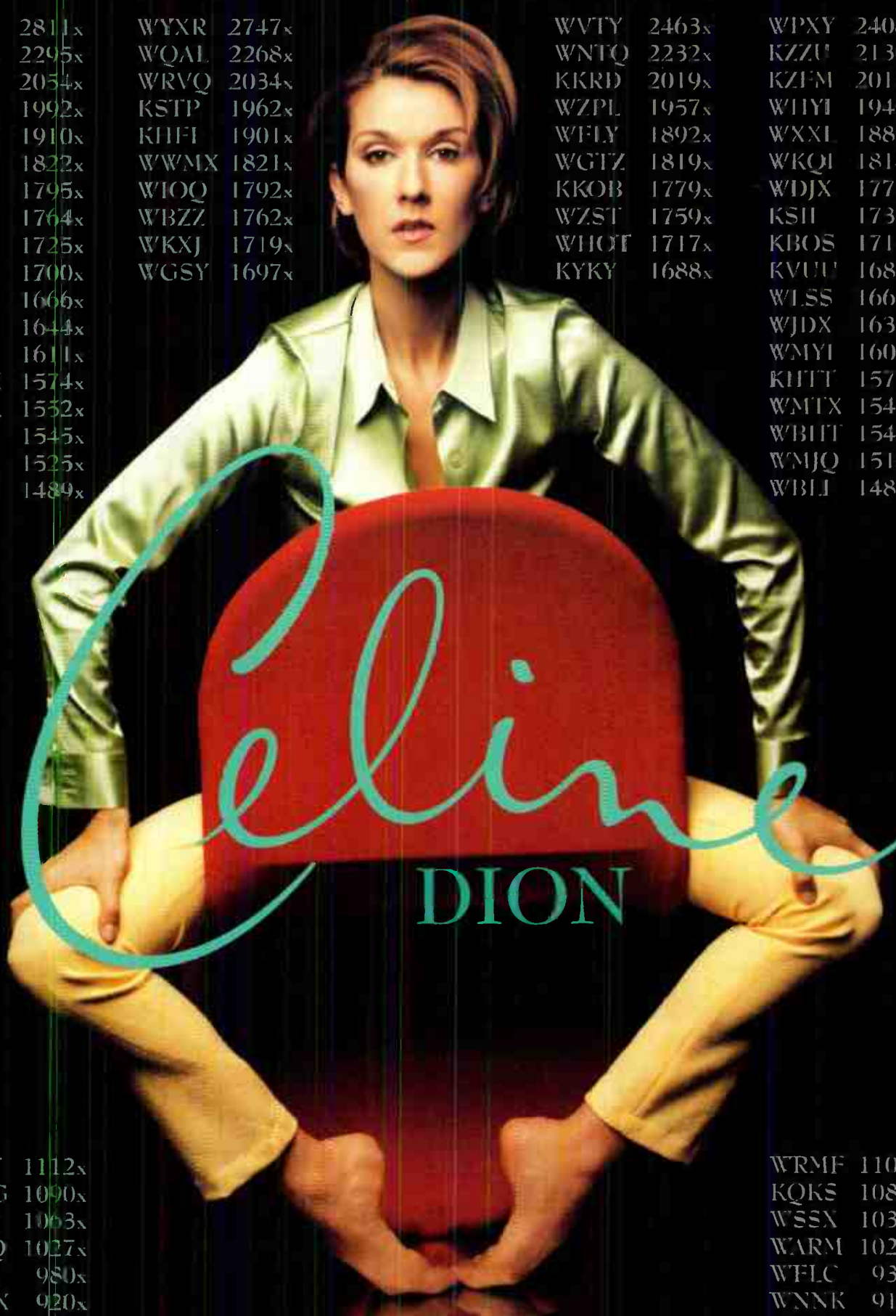
Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like KNKX, KDRK, KDRK and Spokane, Wash. (92).

Table with columns: Call, Format, '95, '96, '97, '98, '99. Includes stations like WJAI, WJAI-FM, WJAI-FM and Chattanooga, Tenn. (100).

300,000 DETECTIONS!

(Combined spins from airplay of "Because You Loved Me" and "It's All Coming Back To Me Now" THIS YEAR)

KHOM 3227x	WNCI 2811x	WYXR 2747x	WVTY 2463x	WPXY 2408x	KIIS 2349x
WLAN 2317x	WXXX 2295x	WQAL 2268x	WNTQ 2232x	KZZU 2130x	KKRZ 2127x
KIIS 2121x	WKSE 2054x	WRVQ 2034x	KKRD 2019x	KZFM 2013x	WNKS 2005x
KEZR 1993x	KQKQ 1992x	KSTP 1962x	WZPL 1957x	WHYI 1945x	WXKS 1926x
WPRO 1915x	KMXV 1910x	KHFI 1901x	WFLY 1892x	WXXL 1889x	KRQ 1872x
KIITO 1826x	WAIV 1822x	WWMX 1821x	WGTZ 1819x	WKQI 1814x	WAPI 1812x
WZYP 1806x	WTIC 1795x	WIOQ 1792x	KKOB 1779x	WDJX 1778x	KDWB 1774x
WFBC 1767x	KZHT 1764x	WBZZ 1762x	WZST 1759x	KSH 1738x	WZJM 1735x
WXKB 1729x	WKZL 1725x	WKXJ 1719x	WHOT 1717x	KBOS 1716x	WASH 1714x
WRVW 1702x	KSEM 1700x	WGSY 1697x	KYKY 1688x	KVUU 1687x	WHIN 1682x
WNVZ 1670x	WKCI 1666x			WLSS 1666x	WZNY 1655x
KLSY 1652x	KISN 1644x			WJDX 1636x	KHMX 1633x
WXLK 1620x	WPNT 1611x			WMI 1601x	WLAC 1592x
WRQX 1576x	WMYX 1574x			KHTT 1571x	WVSR 1565x
WBMX 1562x	WMI 1552x			WMTX 1549x	WEZI 1546x
WSTW 1546x	KIOI 1545x			WBHT 1542x	KPRR 1531x
WKSS 1525x	KGBY 1525x			WMJQ 1518x	WVAF 1510x
WTWR 1510x	WBEB 1489x			WBLJ 1489x	WMC 1488x
KKXX 1487x					WWST 1477x
KIUC 1469x					WYCR 1469x
WABB 1454x					WPLJ 1451x
WMBX 1443x					KBIG 1436x
KSTZ 1416x					WHZ 1415x
WSNX 1402x					KBKS 1393x
KTHT 1384x					KKMG 1384x
WNGS 1381x					WWDF 1376x
KJYO 1371x					KUDL 1367x
WNOK 1364x					WKTU 1347x
WXXV 1346x					WXX 1316x
KURB 1316x					WKRZ 1304x
WWSN 1288x					WBBM 1285x
WKRQ 1284x					KGBX 1283x
WKTI 1277x					WQSL 1273x
KBFM 1264x					WIVY 1257x
WTOG 1254x					KSMG 1249x
KPLZ 1242x					WPOW 1231x
WNIS 1222x					WUSA 1208x
KMXB 1196x					KUBE 1188x
KISC 1187x					KKSS 1180x
WALK 1173x					KDMX 1172x
WSLQ 1170x					WEZB 1168x
WQLH 1160x					WVKS 1149x
WYYY 1124x	KHHT 1112x			WRMF 1109x	KESZ 1103x
KTFM 1099x	WLAG 1090x			KQKS 1083x	WLHT 1073x
WLTF 1072x	WSTR 1063x			WSSX 1039x	KMZQ 1035x
KKFR 1028x	WKBQ 1027x			WARM 1020x	WJMN 1010x
WMS 992x	WAEB 980x			WFCL 939x	WWZZ 937x
WTKX 927x	WOMX 920x			WNNK 911x	KLYF 910x
WDEF 907x	WRRM 907x	WKDD 896x		WLTE 852x	WTFM 850x
WWNK 843x	WRVF 826x	WRHT 823x		KEZK 809x	WLEV 766x
WAHR 727x	KZZP 716x	WLIT 710x	KQMQ 689x	KOBI 685x	KRUF 675x
WDOK 666x	WSHH 654x	WLTS 612x	KKLQ 608x	KSSK 582x	KRTR 554x
		KBEF 550x	KSMB 537x		
			KMGA 883x		
			WLIF 818x		
			WENS 686x		
			KIDY 607x		
			WSNE 454x		



THANK YOU...

*Spins only reflect detections since becoming BDS monitored

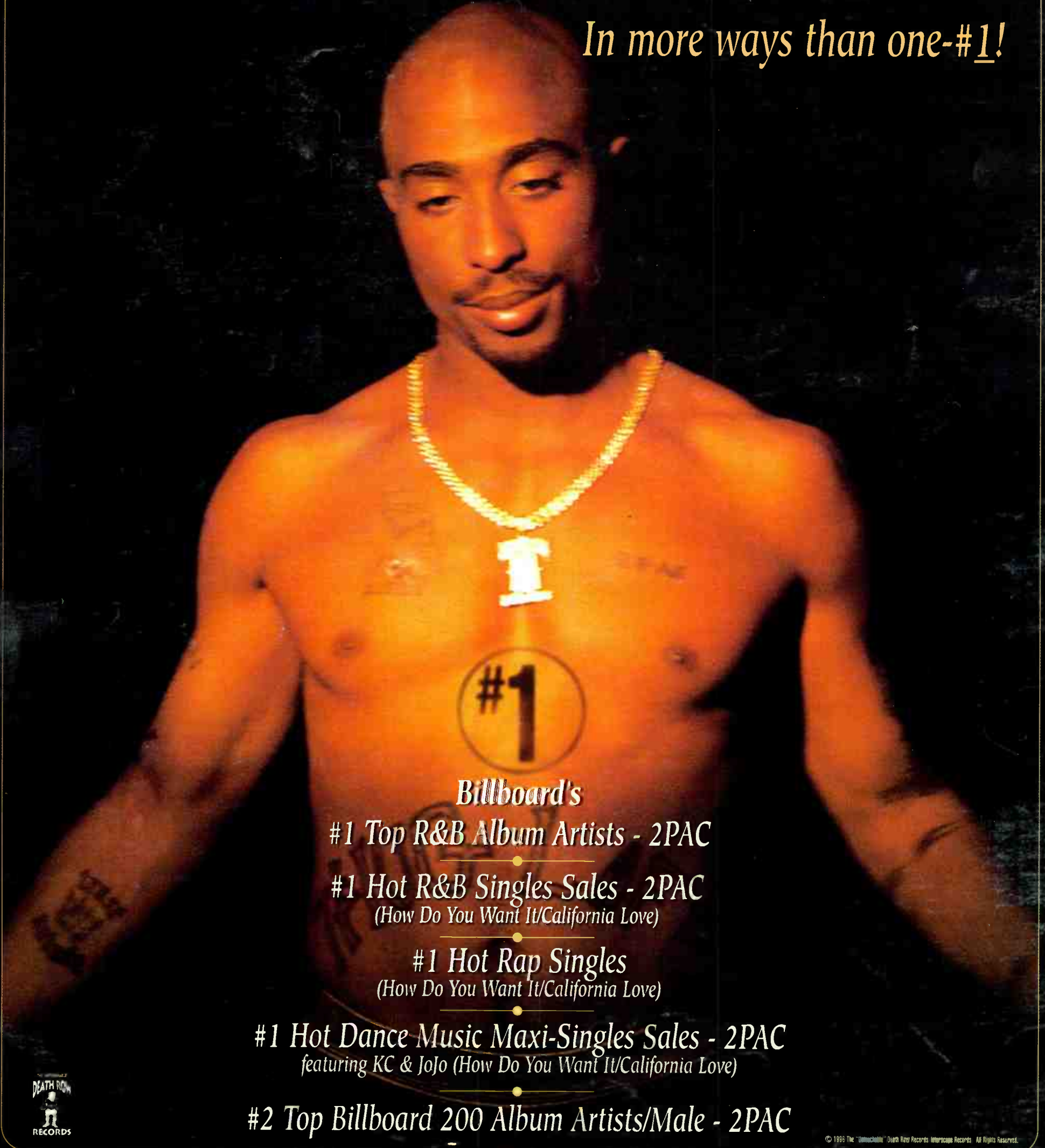
World Radio History



Dear 2PAC—

You're Outta This World

In more ways than one—#1!



Billboard's

#1 Top R&B Album Artists - 2PAC

#1 Hot R&B Singles Sales - 2PAC
(How Do You Want It/California Love)

#1 Hot Rap Singles
(How Do You Want It/California Love)

#1 Hot Dance Music Maxi-Singles Sales - 2PAC
featuring KC & JoJo (How Do You Want It/California Love)

#2 Top Billboard 200 Album Artists/Male - 2PAC



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