## I N S I D E

## NOW THAT THE LATEST RATINGS ARE HERE

What do you do when the new ratings arrive? While consultant Mike McVay essays the question from a programming perspective, consultant Irwin Pollack tackles the topic from a sales viewpoint.

Pages 18, 20

## RESEARCH ROUNDTABLE

This week, R\&R's format editors train their collective sights on the latest trends in radio research:

## - NEWSTHALK

Researching the researchers

- OLDIES

Delving into new demos

- CHR

Checking out the new Birch

- URBAN

Getting more from callout

- COUNTRY

Minding your Ps and cumes

- AC

Looking at diary reviews

- NAC

Learning from perceptual

- ROCK

Using the right test hooks

- ALTERNATIVE Combining risk with analysis
- adUlT ALTERNATIVE Putting variety to the test

Begins Page 37

## PEOPLEIN THE NEWS

Pam Somers appointed GM for Baltimore 'quombo'

- Dave Pugh becomes VP/GM at KZZP/Phoenix


CHR/POP

- NO DOUBT Don't Speak (Trauma/nterscope)

CHR/RHYTHMIC

- TONI BRAXTON Un-break My Heart (Laface/Aisista)

URBAN

- AALlyah One In A Million (BlackGGround/Atrantic)

URBAN AC

- whitney houston I Believe 'In You And Me 'Arista)

COUNTRY

- KEVIN SHARP Nobody Knows (143/Asylum/EEG)

MAC

- KEIKO MATSUI Bridge Over The Stars (Countdown/Unity)

HOT AC

- NO DOUBT Don't Speak (Trauma/nterscope)

AC

- TONI BRAXTON Un-break My Heart (LIFacae/Arista)

ACTIVE ROCK

- SOUNOGARDEN Biow UD The Outside World (A\&M)

ROCK

- STONE TEMPLE PILOTS Lady Picture Show (Atlantic)

ALTERNATIVE

- GARBAGE \#1 Crush (Capitol)
adULT ALTERMATIVE
- WALLFLOWERS One Headight (Interscope)


THE INDUSTRY'S NEwSPAPER

## Capstar Shopping Spree Nets Benchmark, Community Pacific

Deals aim for medium, small markets
By Jeffrey Yorke sidiary of Capstar, set for June R\&R WASHINGTON BUREAU CHIEF
30.

## Capstar Broadcasting Partners has been on a coast-to-coast buying frenzy this <br> "The stations Capstar will acquire from Benchmark complement very well those we ac-

 month, picking up the 32-station operation held by Benchmark Communications on Tuesday (1/14) and the 11 -station Community Pacific Broadcasting Co. L.P. last week.The $\$ 173$ million Benchmark deal caps months of rumors that Capstar's parent company -Hicks, Muse, Tate \& Furst - coveted the group with outlets in the Southeast and Middle Atlantic states. Benchmark general partner Joe Mathias will rise to President when the company becomes a wholly owned sub-
 quired in October from Commodore Media and those currently owned by Osborn Communications, which we will be acquiring in a transaction scheduled to close in February," said Capstar's Steven Hicks. "The completion of these three transactions, aiong with the acquisition of Community Pacific Broadcasting, will establish Capstar's position as the leading consolidator of middle-market radio properties throughout the

CAPSTAR/See Page 33

JANUARY 17, 1997
Resurgent CHR Tops Houston
Country radio's ratings slump didn't relent during the fall, according to the latest Arbitron releases. Check out what happened in Houston: This marked the first time in 18 years that a Country station did not make the top $512+\ldots$ and there are similar stories in San Francisco, St. Louis, Dallas, and Sacramento. It should be noted, however, that key Country stations - most notably in Washington, DC and Cincinnati - enjoyed good fall books.

One format definitely pulling out of its slump is CHR. Back in Houston, two of the top 5 finishers are CHR. (And the other three also fell in the contemporary rainbow: Hot AC KHMX finished with its highest-ever $12+$ share and placed No. 1 25-54, with mainstream AC KODA just behind among adults.) Other markets with strong CHR showings include Washington DC and Baltimore.

| San Francisco |  |  | Philadelphia |  |  |
| :---: | :---: | :---: | :---: | :---: | :---: |
|  | Su 96 | Fa's |  | Su ${ }^{96}$ | Fa 96 |
| KGO-AM (News/Talk) | 6.6 | 6.9 | KYW-AM (News) | 7.3 | 7.3 |
| KCBS-AM (News) | 4.8 | 4.6 | WUSL-FM (Urban) | 6.2 | 6.4 |
| KMEL-FM (CHR/Rhy) | 4.3 | 4.3 | WBEB-FM (AC) | 5.5 | 5.7 |
| KYLD-FM (CHR/Rhy) | 4.2 | 4.3 | WDAS-FM (Urban/AC) | 5.1 | 5.1 |
| KOIT-A/F (AC) | 3.8 | 4.0 | WOGL-FM (Oldies) | 5.9 | 5.0 |
| KFRC-AF ( (idies) | 4.2 | 3.5 | WWDB-FM (Talk) | 5.1 | 4.9 |
| KNBR-AM (Sports) | 3.6 | 3.5 | WIOQ-FM (CHR/Pop) | 4.5 | 4.8 |
| KBLX-FM (NAC) | 2.7 | 3.3 | WYSP-FM (Cl. Rock) | 5.2 | 4.8 |
| KFFG/KFOG (Adult Alt) | 3.2 | 3.3 | WMGK-FM (CI. Hits) | 4.7 | 4.7 |
| KIOI-FM (Hot AC) | 3.2 | 3.3 | WPEN-AM (Nostalgia) | 4.3 | 4.5 |
| COMPLETE RESULTS FROM THIRTEEN MAJOR MARKETS: Page 32 <br> Same-Day Results: hthi/www.rronline.com |  |  |  |  |  |

## WRCX Promotes Richards To Station Mgr.

## - He retains programming duties at the Rocker

WRCX/Chicago PD Dave Richards has been promoted to Station Manager of the Evergreen Media Rock out let. He will continue with his programming duties as he takes on additional management responsibilities.
"Dave and I have worked together over the past five years. and in that time I've witnessed the various aspects of his talents." GM Mike Fowler told R\&R. "Now

chards
we' ve found a way to further utilize his talent by promoting him to areas outside of programming. I'm pleased to formally recognize the integral role he has played during the creation, buiiding, and success of 'Rock 103.5 ' by promoting him 10 a post where he will appreciate his Kettle One martinis more than ever." Richards added, "I'm really

RICHARDS/See Page 33

## Myrick Now OM At Chicago UAC V103

WVAZ-FM (V103)/Chicago PD Maxx Myrick has ascended to the station's newly created OM post. In this new role, he'll over-
 see programming, production, and promotions at the Evergreen Media Urban AC.
"Maxx has been the real driving force behind the success the station's had in the last year, and I wanted to recognize his achievement," WEJMFM \& WVAZ Sr. VP/GM Don Moore told R\&R."l also wanted to give more responsibility to the person driving the ratings."

After an on-air stint at the station back in 1988, Myrick began his second tour of duty at 'VAZ as MD in 1993 before rising to PD. Stations Myrick has programmed MiYRICK/See Page 33

## R\&R EXCLUSIVE INTERVIEW

## Birch Stages Ratings Comeback

By Tony Novia R\&R CHR EDITOR

Tom Birch. for merly of Birch Ratings fame, is back On December 19, he unveiled plans to launch what he'll call Birch Research Corporation (BRC) This new seven-day, diary-based radio ratings service will be gin Fall 1997 in gin in Fall 1997 in selected markets.
The new service will feature virtually the same sampling procedures. weighting and sizes. respondent incentives, diary methodology, metro geographies. and measurement frequency as Arbitron. But it will be offered to broadcasters at prices $40 \%$ 50\% lower.

After his initial battle against the Arbitron monopo-
 ami.
ly. Birch sold his company and then bought and sold a group of radio stations, making enough money to easily retire. So why would he do it again?
"I'm still young and I don't want to retire," he says. "I don't think I ever will. I want to do something meaningiul that will create profit."

## Birch Roots

To understand where Tom Birch's drive comes from, you need to examine his background. In the ' 70 s he was an air talent/MD at WHYI (Y100)/Miami, APD at WNOE/New Orleans. and held PD gigs at KOMA/Oklahoma City and WQAM/Mi-

INTERVIEW/See Page 41

## Little Makes Big Move As Power 99 Operations Dir.

WUSL-FM (Power 99)/Philadelphia Asst. PD/middayer Helen Little has been promoted to Operations Director of the Urban outiet, recently acquired by Evergreen Media. She succeeds Dave Allan, who
 will continue to consult Little WUSL as OM/PD of co-owned WYXR-FM.

WUSL VP/GM Chester Schofield commented, "Helen brings a tremendous store of vision and creativity to this key position."
"I'm definitely honored and excited at the challenge of taking a great radio station to even a higher level," Little told R\&R.

LITTLE/See Page 33


## Premiere Acquires After MidNite Ent.

Weiss joins hoard of dirs.; West AME Prez

Premiere Radio Networks’ aggressive acquisition strategy has


Weiss continued into 1997 with the $\$ 9.2$ million purchase of Country program supplier After MidNite Entertainment. The deal which has already closed follows Premiere's recent takeovers of
Cutler Productions, Philadelphia Music Works, and Broadcast Results Group as well as a significant investment in AudioNet, a provider of realtime audio on the Internet.
As part of the deal, former Westwood One Exec. VP Eric Weiss - who recently purchased an equity interest in After MidNite and became its Chairman/CEO - will join Premiere's board of directors and serve as a Premiere consultant. AME exec Rod West will serve as President of AME, which will function as a Premiere division; AME VP/Affiliate Relations Cindy Grogan has exited.
"This acquisition is a perfect fit with Premiere's core businesses and demonstrates our commitment to acquire successful program producers and distributors." remarked Premiere President/CEO Steve Lehman.
The transaction called for Premiere to shell out $\$ 3.9$ million in cash forAME plus 400,000 shares of Premiere stock (assuming it is priced at least $\$ 16$ per share one year from now). Premiere has now used $\$ 17$ million of the $\$ 22.5$ million it raised in a follow-up offering early last year.
After MidNite's cornerstone offering is "After MidNite with Blair Garner," a daily syndicated overnight program airing to 250 affiliates.

## R\&R Observes King Holiday

In observance of the Martin Luther King Jr. Day federal holiday, R\&R's Los Angeles, Nashville, and Washington, DC offices will be closed Monday, January 20.


Elton John (c) recently accepted a lifetime achievement award for the more than 52 million records he's sold for MCA Records, in addition to receiving a gold plaque for "Love Songs," his current greatest-hits alburn. Pictured at the New York ceremony are (l-r) MCA Sr. VP/Promotion Skip Bishop and Exec. VP Abbey Konowitch, Universal Music Group Chairman/CEO Doug Morris, and MCA President Jay Boberg, Sr. VP/Marketing \& Sales Jayne Simon and VP/Product Management Robbie Snow.

## Somers Set As Radio One/Baltimore GM

Pam Somers has been promoted to GM of Talk WOLB-AM, GospelUrban AC combo WWIN-AM \& FM, and CHR/Rhythmic WERQ-FM/ Baltimore. Somers - most recently WERQ's Station Manager - replaces Radio One owner Cathy Hughes, who had been acting GM.
"I am very excited and challenged to have this opportunity," Somers told R\&R. "We have a very talented team at all of our stations and a winning atmosphere. Our investors are very pleased with the ratings and revenue performance of these radio stations.
"I am also very lucky to work for incredible owners. Cathy Hughes and Alfred Liggins have paved the way in the radio industry for success for Urban properties. Cathy is the community, Alfred is the business, and together they are an unbelievable team and wonderful to work for.'
Somers has been with Radio One for five years. Prior to joining Radio One, she was AE, LSM, and GM at WXTR/Washington. She's also worked at Tulsa outlets KMOD and KAYI.

## Nationwide Flips KFSD As Classical Format Relocates To KOWF/San Diego

Nationwide Communications has announced it will drop KFSD-FM's Classical format and call letters early Thursday ( $1 / 16$ ). In anticipation of the move, Astor Broadcast Group Country KOWF-FM/Escondido, CA began airing Sony's SW Networks' Classic FM format on New Year's Day; KOWF plans to adopt the KFSD calls.
"We agonized over this literally for months." said Nationwide President Steve Berger. "Obviously, the easy business decision was to immediately change the format at 94.1 kHz , which has San Diego's strongest full-market signal. Our commitment to the San Diego community, however, made us look at all the possibilities. including keeping the Classical format ourselves. The absence of major corporations, banks, and airlines based in San Diego - plus the escalating value of radio stations - made it financially impossible to keep the Classical format."
As for KFSD's present airstaff, GM Paul Palmer commented. "We"re continuing to work with them to help them move to the next step. We hope they will experience seamless transitions; most will remain with Nationwide." Nationwide also owns News/Talk-Country combo KCEO-AM \& KUPR-FM/San Diego.
Palmer would not comment on KFSD's new format or any personnel moves before R\&R's Tuesday (1/14) deadline. However, former KPWR/ Los Angeles MD Bruce St. James has been interviewing in San Diego and could possibly become KFSD's new PD. Furthermore, it appears likely that KTFM/San Antonio MD Charlie Huero - who once worked with St. James and, interestingly, is a onetime XHTZ-FM/San Diego MD - could join KFSD as MD.

Meanwhile, Alternative-leaning Hot AC KFMB-FM added rhythmic titles last week from such acts as Madonna, No Mercy, and Gina G. in apparent anticipation of KFSD's new incarnation. But PD Tracy Johnson told R\&R the musical shift came as a result of its own station evaluation at

KFSD/See Page 33

JANUARY 17, 1997

## NEWS \& FEATURES

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FORMATS \& CHARTS

## News/Talk

## Oldies

CHR
CHR Callout America
CHR/Pop Chart
Pop/Alternative Chart CHR/Rhythmic Chart Hip-Hop Chart
Urban
Urban Chart
Urban AC Chart
Country
Country Chart
Adult Contemporary

The Back Pages 110

## Pugh's The New VP/GM At KZPP/Phoenix

On the heels of Classic Rock KSLX-AM \& FM/Phoenix's sale to Sandusky Radio, three-year VP/GM Dave Pugh shifts to similar duties at crosstown Nationwide HotAC KZZF-FM. He succeedsPaul Talbot, who remains with the company to direct its newly launched. Phoenix-based Marketing Information Center.
"GMs today [have] the most insecure job in radio." Pugh told R\&R. "Provided you performed well, it used to be the one job you could count on. Doing your job these days isn't enough."
Regarding KZZP. Pugh told R\&R. "I'm more about company than format, and I'm very excited to be working for Nationwide. It didn't matter if they asked me to do B/EZ or Hot AC - I'm very happy to have the opportunity to work for them. [VP/Radio Western Operations] Clancy Woods is fun to be around and very infectious. I came from a company [Citicasters] that was very much like Nationwide. They re not the biggest companies. but you can get to know their people and feel wanted."
Pugh - who starts at KZZP on February 3 - previously was GSM, then VP/GM, at WLZR/Milwaukee.

## The White House's Ears For 40 Years

Wh Bill Clinton is sworn in again as President on January 20 , it will mark the first time in more than 50 years the same Democrat has begun two consecutive terms in the White House. But that won't be the only milestone of the day: For Charlie Brotman - who began his career in the early '50s as a sportscaster on WDBOAM/Orlando - it will mark the 40th anniversary (or the 11th straight inauguration) he has served as the official announcer for the Presidential Inaugural Parade.
And one thing the 69 -year-old Brotman has leamed - like some of radio's best performers - is "the best ad-

BROTMAN/See Page 33


## AC Chart

Hot AC Chart
NAC
NAC Tracks Chart
NAC Albums Chart

## Rock

Active Rock Chart
Rock Chart
Alternative
Alternative Chart Alternative Specialty Shows Adult Alternative Adult Alternative Tracks Adult Alternative Albums

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ADVERTISING/SALES:
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OPPORTUNITIES/MARKETPLACE: EDITORIAL, OTHER DEPTS:
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.

## McCain Anxious To Auction Radio Spectrum

As the new Commerce Committee Chair, Sen. John McCain (R-AZ) has indicated in a letter to FCC Chairman Reed Hundt that he would like to see analog radio and television spectrum auctioned off.
"In my judgment it would be unconscionable for the Commission to give away new television and radio licenses without a guarantee that the public would receive the benefits to which it is entitled for the use of its property," McCain wrote.
His letter was in response to Hundt's recent paper, "The Hard Road Ahead - An Agenda for the FCC in 1997," in which Hundt said he was in favor of auctions for granting future analog licenses. Congress, however, must first give the Commission the authority to do so

In his paper Hundt suggested, "One way to decide among qualified competing applicants for new analog broadcast channels is by putting those channels on the auction block. As we've seen repeatedly since Congress granted us auction authority, competitive bidding is the fastest and fairest way of getting licenses into the hands of those who will put them to the best use.
McCain has promised to introduce legislation early this year that would do that and has asked Hundt to hold off on creating new rules
until his bill is passed. "[Although] I understand that a number of applications will remain pending in the interim, I do not believe this interim period will add significantly to the length of time this matter has already been before the Commission," McCain said.
The comparative hearing process has been frozen since 1993 when the DC Circuit Court struck down the FCC's criteria for deciding among competing broadcast applicants. In addition to auctions, Hundt suggested using the current criteria; giving licenses to those "whose programming will add the most to their communities"; and lotteries. Hundt, however, only showed a willingness to consider the programming or auction options.

## RTNDA Petitions FCC On Personal Attack Rules

The Radio-Television News Directors Association (RTNDA) last week asked a U.S. Appeals Court to force the FCC to act on the association's recent petition to repeal the personal attack and political editorial rules without a comment and reply period.

The battle over these two rules has been brewing for some time RTNDA first filed a petition with the FCC nine years ago. The Com mission initiated a rulemaking proceeding 13 years ago. Since then the U.S. Court of Appeals for the District of Columbia has ordered the Commission to act on the petition. In response, the Commission initiated a comment and reply period for the issue.
According to RTNDA Freedom of Information Chairman Bill Yeager, the comment and reply period is unnecessary. "If the FCC doesn" know the mood of the industry by now, then it's not in the communications business." he told R\&R. "We ve been through the appropriate hearing process ... and it's wrong now to lengthen the process further.

Just deal with it and move on."
Yeager said while he doesn't think the members of the Commission necessarily want the rules in place, they have been lazy about repealing them.

## 'No Higher Priority'

In a reply to the FCC filed last September, the RTNDA addressed the heart of its opposition to the rules. "[There] can exist no higher priority for the Commission than to resolve the uncertainty concerning the validity of its regulations under the First Amendment. Because of the serious constitutional infirmities present in the personal attack and political editorial rules, their speechinhibiting effects, and the significant burdens of compliance they place on broadcasters, the electronic media
has been seriously prejudiced by the failure of the Commission to act on RTNDA's petition within a reasonable period of time."
One Commission source said although the RTNDA's complaint about how long the FCC has taken in addressing the issue is legitimate, the lengthy delay indicates a need for a comment and reply period. Comments are due February 10; reply comments are due March 12 .

The personal attack rule requires that if a discussion of a controversial issue of public importance is taking place on-air, and a personal attack is made, that person must be notified within a week and given a chance to respond.

Under the political editorial rule, if a station takes an editorial position in support of a candidate, the candidate it did not endorse must be notified within 24 hours and given an opportunity to respond. A candidate must also be allowed to respond when a station takes a position opposing him or her.

## BUSINESS BRIEFS

## Beasley, Clear Channel's Big Deals

Beasley Broadcasting bought Mercury Radio Communications' WWDB-FM/Philly for $\$ 65$ million this week. Mercury had acquired the all-Talk outlet about a year ago for $\$ 48$ million.
Meanwhile, Clear Channel Communications (NYSE: CCU) has purchased WOKY-AM \& WMIL-FM/Milwaukee for $\$ 40$ million from Chancellor Broadcasting (Nasdaq: CBCA). Clear Channel already owns WKKV-FM/Milwaukee.

## Broadcasters Back NAB

Broadcasters' associations from 18 states have told the FCC they support the NAB's proposed regulatory fee structure for radio stations. The NAB's fee structure bases the amount paid on the size of the market and the class of station (R\&R $1 / 3$ ).

The broadcasters' associations were not enthusiastic about a proposal by the Montana Broadcasters Association that based fees on Arbitron markets, rather than population
"The NAB proposal constitutes an appropriate refinement of the Montana proposal and an equitable basis for assessing fees," they wrote. "[The NAB's proposal] is a workable and fair methodology."

## VS\&A Forms Company; Invests In Spring

V
S\&A Communications Partners II L.P. has formed Broadcasting Partners Holdings L.P., which earlier this week announced its first investment in Spring Broadcasting L.L.C. Spring Broadcasting recently closed its $\$ 14.1$ million acquisition of H\&D Broadcasting Group's eight stations in four markets.

VS\&A is a $\$ 330$ million private equity fund affiliated with investment bank Veronis, Suhler \& Associates Inc. Broadcasting Partners CFO Phillip Thune told R\&R the company will have an approximately $50 \%$ investment in Spring.
Broadcasting Partners Chairman/CEO Lee Simonson - founder of Broadcasting Partners Inc., which merged with Evergreen Media in 1995 - said Broadcasting Partners was created to "supply small and medium market radio stations and groups with major market tools."
Spring now operates WFPG-AM \& FM/Atlantic City, NJ; WBSM-AM \& WFHN-FM/New Bedford, MA; WSUB-AM \& WQGN-FM/New London, CT; and WKRS-AM \& WXLC-FMNaukegan, IL; the group will also hold an LMA and purchase option on WKOE-FM/Atlantic City.
The closing marks a three-year legal odyssey for Spring President Bill Sherard, who told R\&R, "I feel like the last mouse to get onto the ark."

## Lehman Bros.: ARS A 'Buy'

ehman Bros. has started coverage of American Radio Systems (Nas-- daq: AMRD), giving it a "buy" rating and setting a price target of \$43 for the company's stock. Lehman estimated ARS will report a loss of 52 cents per share for 1997

Iriathlon Closes In Wichita; Gets FTC Clearance

T
riathion Broadcasting (Nasdaq: TBCOA) closed its purchase (1/10) of KZSN-AM \& FM/Wichita for $\$ 11$ million from Southern Skies Corp. Southern Skies will also receive 22,464 shares of Triathlon stock.

Continued on Page 11

## Nest

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In 1984, we offered an altemative to the traditional once-a-year research studies with "Strategic \& Tactical Audience Research (STAR)"-a sophisticated,
comprehensive program of weekly audience research that includes testing of currents, recurrents, and oldies, plus ongoing perceptual research. Today, STAR is America's premier research program, used by leading radio stations across the U.S. and Canada, plus both MTV and VH1.

In 1988, our Format Search revolutionized the way that major broadcast groups identify and evaluate potential formats. Our unique study can actually predict shares and rankings in key sales demos for up to five potential formats.

In 1992, we introduced our most dramatic innovation yet-AccuRatings. This state-of-the-art management information tool tracks changes in radio

## business.

## Acsilifitinis

## Qualiative 2010

listening behavior on a weekly basis. AccuRatings allows programmers to make smarter decisions, and it allows salespeople to introduce newer, fresher and better information into the sales process.

In 1996, we premiered Qualitative 2000 which provides salespeople with customizable quarterly data in hundreds of categories, further improving the relationship between radio and its clients.

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## DEAL OF THE WEEK

## - WWDB-FM/Philadelphia \$65 million

## 1997 DEALS TO DATE

Dollars To Date: $\quad \$ 234,016,874$
This Week's Action: $\$ 171,876,874$
(Last Year: n/a*)
Stations Traded This Year: $\quad 75$
(Last Year: n/a*)
Stations Traded This Week: 43
(Last Year: $n / a^{*}$ )
*No transactions were filed at this time last year due to the federal government shutdown.

## TRANSACTIONS

## Mercury Drops In Philadelphia: WWDB To Beasley

## $\square$ Banta's group leaves Philly in \$65 million deal for FM News/Talker

## Deal of the Week

## WWDB-FM/

## Philadelphia

PRICE: $\$ 65$ million
TERMS: Asset sale for cash
BUYER: Beasley Broadcast
Group, headed by President George Beasley. It owns WTEL-AM \& WXTU-FM/Philadelphia. Phone: (941) 495-2100

SELLER: Mercury Communications L.P., headed by President Charles Banta. Phone: (716) 881 4555
FREQUENCY: 96.5 MHz
POWER: 17 kw at 866 feet

## FORMAT: Talk

BROKER: Peter Handy of Star Media Group and Goldman Sachs

## Group Deal

## Community Pacific

## Broadcasting Co. L.P.

## PRICE: $\$ 35$ million

TERMS: Asset sale for cash BUYER: Capstar Broadcasting Partners Inc., headed by President Steve Hicks. Phone: (512) 477-7338 SELLER: Community Pacific Broadcasting Co. L.P., headed by CEO David Benjamin. Phone: (408) 655-6350
BROKERS: Eliot Evers, Randy

Jeffreys Sr., and George Otwell of Media Venture Partners

## KENI-AM, KASH-AM \&

FM \& KBFX-FM/
Anchorage, AK
FREQUENCY: $550 \mathrm{kHz} ; 1080 \mathrm{kHz}$ $107.5 \mathrm{MHz} ; 100.5 \mathrm{MHz}$
POWER: 5kw; 10kw; 100kw at -289 feet; 25 kw at 174 feet
FORMAT: News/Talk; Country; Country; Rock

## KDMI-AM, KGGO-FM \&

KHKI-FM/Des Moines
FREQUENCY: $1460 \mathrm{kHz} ; 94.9 \mathrm{MHz}$; 97.3 MHz

POWER: 5kw; 100kw at 1066 feet; 115 kw at 449 feet FORMAT: Gospel; Rock; Country

KFIV-AM \& KJSN-FM/
Modesto, CA
FREQUENCY: 1360 kHz; 102.3 MHz
POWER: 4kw day/950 watts night;
6 kw at 299 feet
FORMAT: News/Talk; AC

## KJAX-AM \& KVFX-FM/

Stockton
FREQUENCY: $1280 \mathrm{kHz} ; 96.7 \mathrm{MHz}$

POWER: $1 \mathrm{kw} ; 3 \mathrm{kw}$ at 328 feet FORMAT: News/Talk; Rock

## Arkansas

## KDEW-FM/DeWitt

PRICE: $\$ 150,000$
TERMS: Asset sale for cash BUYER: Arkansas County Broadcasters Inc., headed by President Bobby Caldwell. It owns KWAK-AM \& FM/Stuttgart, AR. Phone: (501) 238-8141
SELLER: First National Bank of Arkansas, receiver for Quadras Inc., headed by President Warren Jennings. Phone: (501) 946-3551

## exhornta

## KLOB-FM/Thousand

 Palms (Palm Springs) PRICE: No cash consideration TERMS: The purpose of this fransaction is to establish a new entity. The consideration consists of the interests in the new L.L.C. that the assignor will receive.BUYER: Entravision Holdings L.L.C., headed by President Walter Ulloa. Phone: (310) 820-5355 SELLER: Las Tres Palmas Corp., headed by President Walter Ulloa.

## TRANSACTIONS AT A GLANCE

- Community Pacific Broadcasting Co. L.P. $\$ 35$ million - KENI-AM, KASH-AM \& FM \& KBFX-FM/Anchorage, AK
- KDMI-AM, KGGO-FM \& KHKI-FM/Des Moines
- KFIV-AM \& KJSN-FM/Modesto, CA
- KJAX-AM \& KVFX-FM/Stockton
-KDEW-FM/DeWitt, AR \$150,000
- KLOB-FM/Thousand Palms (Palm Springs), CA

No cash consideration

- WKZE-AM/Sharon \& WKZE-FM/Salisbury, CT \$2 million
- WNVY-AM/Cantonment (Pensacola), FL No cash consideration
- KGEM-AM, KCID-FM, KJOT-FM \& KQXR-FM/Boise, ID \$8 million
- WZNX-FM/Sullivan, IL \$750,000
- WSEZ-AM \& WUME-FM/Paoili, IN $\$ 436,000$
- WQCK-FM/Clinton, LA \$2,025,000
- WJTO-AM/Bath, ME $\$ 150,000$
- KLGR-AM \& FM/Redwood Falls, MN $\$ 1.1$ million
- WCPR-FM/Biloxi-Gulfport, MS $\$ 1.65$ million
- WXBD-AM, WXLS-FM, WXRG-FM \&

WXYK-FM/Biloxi-Gulfport, MS $\$ 2$ million

- WNBX-FM/Lebanon, NH \$925,000
- WBZO-FM/Bay Shore (Nassau-Suffolk), NY $\$ 10$ million
- WKMC-AM/Hollidaysburg \&

WHPA-FM/Roaring Springs (Altoona), PĀ \$2 million

- WCTA-AM/Alamo, TN $\$ 42,874$
- WJIG-AM/Tullahoma, TN \$163,000
- KTAE-AM/Taylor (Austin), TX \$400,000
- KCYN-FM/Moab, UT \$85,000
- WOKY-AM \& WMIL-FM/Milwaukee, $\$ 40$ million

Phone: (310) 454-8673 FREQUENCY: 94.7 MHz POWER: 1.8 kw at 807 feet FORMAT: Spanish

## Connecticut

## WKZE-AM/Sharon \& WKZE-FM/Salisbury

 PRICE: $\$ 2$ millionTERMS: Asset sale for cash BUYER: Johnson Development Inc., headed by President Scott Johnson. Phone: (860) 364-5800 SELLER: Tri-State Broadcasting, headed by co-owners Stan Gurell and Ira Levy. Phone: (203) 3645800
FREQUENCY: $1020 \mathrm{kHz} ; 98.1 \mathrm{MHz}$ POWER: 2.5kw; 1.8 kw at 604 feet FORMAT: Country; Variety BROKER: Dick Foreman of Richard A. Foreman Assoc. Inc.

## Florida

## WNVY-AM/Cantonment

## (Pensacola)

PRICE: No cash consideration TERMS: Assumption of $\$ 105,000$ loan BUYER: Bay City Broadcasting Inc., headed by President Richard Lott. Phone: (904) 469-0088 SELLER: Bayshore Broadcasting Corp. Inc., headed by President Ann Lyons. Phone: (603) 863-2545 FREQUENCY: 1090 kHz
POWER: 5kw
FORMAT: This station is dark.

## Idaho

## KGEM-AM, KCID-FM,

 KJOT-FM \& KQXR-FM/ BoisePRICE: $\$ 8$ million
Continued on Page 11


## The Really Early Morning Show. starring John Lander



* Hosted by John Lander
a proven Winner! Plus his amazing sidekick Lynn Hoffman.
* Big name guests, entertainment, comedy and live events.
$\star$ A great Lead-in to your morning show!!!
* Satellite delivered Monday - Friday.

Call US to reserve The Really Early Morning Show with John Lander Now! 212-869-1111 ext. 0

## The Eagle Group

RESEARCH STRATEGIES FOR BROADCASTING


A Division Of

TRANSACTIONS

## continued from Page 8

TERMS: Asset sale for cash BUYER: Lartique Multimedia Systems Inc., headed by President John Lynch
SELLER: American General Media of Nevada Inc., headed by President Anthony Brandon. Phone: (410) 832-5870

FREQUENCY: $1140 \mathrm{kHz} ; 107.1$ MHz; 105.1 MHz; 100.3 MHz POWER: $10 \mathrm{kw} ; 49 \mathrm{kw}$ at 2654 feet; 53 kw at 2589 feet; 100 kw at 705 feet FORMAT: Nostalgia; Country; Rock; Alternative
BROKER: Greg Merrill of Media Services Group for AGM; Tom McKinley and Austin Walsh of Media Services Group for Lartique

## Hilliois

## WZNX-FM/Sullivan

PRICE: $\$ 750,000$
TERMS: Asset sale for cash
BUYER: WSHY Inc., headed by President Bayard Walters. It owns WSHY-AM/Shelbyville, IL. Phone: (615) 361-7560

SELLER: Rollings Communications of Charleston/Mattoon inc., headed by President Mark Rollings. Phone: (314) 968-9917

## WSEZ-AM \& WUME-

## FM/Paoli

PRICE: $\$ 436,000$
TERMS: Asset sale for $\$ 400,000$ cash and a $\$ 36,000$ promissory note at $9 \%$ interest
BUYER: Ironic Broadcasting Inc., headed by President Imojean Apple. Phone: (812) 723-4484
SELLER: Indiana Pakota Development Corp., headed by President Sharon Reynolds. Phone: (812) 723-4484

## 4. Bl|

## WQCK-FM/Clinton

(Baton Rouge)
PRICE: \$2,025,000
TERMS: Asset sale for cash
BUYER: Bethany World Prayer Center Inc., headed by President Larry Stockstill. Phone: (504) 774 1700
SELLER: Hoffman Media of Louisiana Inc., headed by President Hubert Hoffman. Phone: (703) 960-1752
FREQUENCY: 92.7 MHz
POWER: 32 kw at 604 feet
FORMAT: Religious
BROKER: Media Services Group

## WJTO-AM/Bath

PRICE: $\$ 150,000$
TERMS: Asset sale for cash
BUYER: Robert Bittner
SELLER: Carl Strube
BROKER: Mel Stone of Kozacko Media Services

KLGR-AM \& FM/
Redwood Falls
PRICE: $\$ 1.1$ million

TERMS: Asset sale for cash BUYER: Rabbitt Enterprises Corp., headed by President Donald Rabbitt. Phone: (414) 921-1135 SELLER: CD Broadcasting Corp. of Redwood Falls, headed by President Christopher Dahl. Phone: (612) $338-3300$

FREQUENCY: $1490 \mathrm{kHz} ; 97.7 \mathrm{MHz}$ POWER: $1 \mathrm{kw} ; 3 \mathrm{kw}$ at 299 feet FORMAT: Country; Oldies

## Mississipp

## WCPR-FM/Biloxi-

## Gulfport

PRICE: $\$ 1.65$ million
TERMS: Asset sale for cash bUYER: Gulf Coast Radio Partners
SELLER: White Broadcasting Co., headed by President Jack White. Phone: (601) 388-1490 FREQUENCY: 97.9 MHz POWER: 50kw at 466 feet FORMAT: Rock
BROKER: Michael Bergner of Bergner \& Co.

WXBD-AM, WXLS-FM, WXRG-FM \& WXYK-FM/Biloxi-Gulfport
PRICE: $\$ 2$ million
TERMS: Asset sale for cash
BUYER: Gulf Coast Radio Partners, headed by President Steve Fender
SELLER: Southern Horizons Broadcasting Co., headed by President Lawrence SteeIman. Phone:(601) 864-5700
FREQUENCY: $1490 \mathrm{kHz} ; 107.1$ MHz ; $96.7 \mathrm{MHz} ; 105.9 \mathrm{MHz}$
POWER: $1 \mathrm{kw} ; 2.8 \mathrm{kw}$ at 400 feet; 4.4 kw at 384 feet; 25 kw at 312 feet FORMAT: Nostalgia; B/EZ; Rock; CHR
BROKER: Michael Bergner of Bergner \& Co.

## 

WNBX-FM/Lebanon
PRICE: $\$ 925,000$
TERMS: Asset sale for cash BUYER: Mountian View Broadcasting Co. Inc., headed by President Robert Frisch. It owns WTSLAM \& WXGL-FM/Hanover, NH \& WXXK-FM/Newport, NH. Phone: (603) 543-1511

SELLER: Radio South Burlington Inc., headed by President Dennis Jackson. Phone: (603) 448-0500 BROKER: New England Media Inc.

## WBZO-FM/Bay Shore

 (Nassau-Suffolk) PRICE: $\$ 10$ millionTERMS: Asset sale for cash BUYER: Barnstable Broadcasting Inc., headed by President David Gingold. It owns WHLI-AM \& WKJY-FM/Nassau-Suffolk and has agreed to purchase WGSM-AM, WMJC-FM and WRCN-FM/NassauSuffolk. Phone: (617) 527-0062 SELLER: Shore Media Inc., headed by President Betty Fox. Phone: (516) 666-3900

FREQUENCY: 103.1 MHz POWER: 3 kw at 285 feet FORMAT: Oldies BROKER: Tony Rizzo of Blackburn \& Co.

## Pennsylvania

## WKMC-AM/

Hollidaysburg \& WHPA-FM/Roaring
Springs (Altoona)
PRICE: $\$ 2$ million
TERMS: Asset sale for cash BUYER: Forever of PA L.L.C., a wholly owned subsidiary of Forever of PA Inc., headed by President Carol O'Leary. It owns WFBG-AM \& WFGY-FM/Altoona, PA. Phone: (202) 682-3500

SELLER: WHPA/WKMC Inc., headed by President Don Ambrose. Phone: (804) 964-1076 FREQUENCY: $1370 \mathrm{kHz} ; 104.9$ MHz
POWER: 5 kw day/38 watts night; 340 watts at 1368 feet
FORMAT: Nostalgia; AC

## WCTA-AM/Alamo

PRICE: $\$ 42,874$
TERMS: Asset sale for cash; upon closing, seller will also assume buyer's \$77,058 loan
BUYER: Billy Williams. Phone: (901) 696-5941

SELLER: Gary Reasons. Phone: (901) 696-2069

## WJIG-AM/Tullahoma

PRICE: $\$ 163,000$
TERMS: Stock sale for cash BUYER: 740 AM WJIG Miracle Network Inc., headed by Chairman Dale Carroll, is acquiring NRS Enterprises Inc. Phone: (615) 455-7426

SELLER: Billy and Patricia Freeze. Phone: (615) 728-0547

## 

## KTAE-AM/Taylor

## (Austin)

PRICE: $\$ 400,000$
TERMS: Asset sale for $\$ 320,000$ and a two-year $\$ 80,000$ promissory note at $8 \%$ interest
BUYER: Vie Dansante Broadcasting Inc., headed by President Fernando Zee Zepeda. Phone:(210) 686-2300
SELLER: KTAE Inc., headed by President Gillis Conoley. Phone: (512) 352-3631

FREQUENCY: 1260 kHz
POWER: 1kw
FORMAT: Country

## KCYN-FM/Moab

PRICE: $\$ 85,000$
TERMS: Stock sale for cash
BUYER: Ralph Carlson is acquiring Moab L.L.C. Phone: (801) 2688181
SELLER: William Konopnicki. Phone: (520) 428-2217

## EARNINGS

## Emmis Posts Third-Quarter Results, Rated 'Outperform'

Fmmis Broadcasting (Nasdaq: - EMMS), which announced its fiscal year earnings for the quarter ended November 30, 1996, saw an $8 \%$ increase in broadcast cash flow.
Earlier this week Lehman Brothers began coverage of Emmis's stock, giving it an "outperform" rating. Lehman also gave Emmis's stock a price target of $\$ 42$ and estimated earnings for fiscal 1997 at \$1.28 per share.

The company reported earnings of $\$ 4.6$ million ( 41 cents per share) on revenues of $\$ 27.5$ million for third-quarter 1996, compared to earnings of $\$ 4.9$ million ( 40 cents) on revenues of $\$ 26.6$ million for the same period a year earlier.

Broadcast cash flow continued its
upward momentum for the twelfth consecutive quarter, Emmis said. Cash flow increased to $\$ 13.5$ mil fion from $\$ 12.5$ million for thirdquanter 1996.
"We are excited about the prospects of our recently an nounced acquisitions in St. Lou is," said Emmis Chairman/CEO Jeff Smulyan. "We have operated KSHE-FM/St. Louis for years and think the prospective synergies with these new stations will enhance our presence in St. Louis and create value for our shareholders."

Emmis in November agreed to acquire WKBQ-AM \& FM \& WKKX-FM/St. Louis for $\$ 42.5$ miliion from Zimco Inc.

## BUSINESS BRIEFS

## Continued from Page 4

The second part of the deal, Triathlon's acquisition of KMVK-FM \& KSSNFM/Little Rock, is expected to close in April

Also on Friday, the Federal Trade Commission granted Triathlon early antitrust clearance for its purchase of KFAB-AM \& KGOR-FM/Omaha from American Radio Systems (Nas.daq: AMRD) for $\$ 39$ million.

## J-P Does Denver Deal

J
efferson-Pilot Communications Co. (NYSE: JP) has closed its \$15 million purchase of Western Cities Broadcasting's KQKS-FM/Denver (Longmont, CO). The broker was Blackburn \& Co.

## Radio AAHS Is Growing Up

C
hildren's Broadcasting Corp.'s (CBC) (Nasdaq:AAHS) Radio AAHS has signed Flinn Broadcasting Corp.'s WNWZ-AM/Memphis as its 31 st affiliate. Radio AAHS now clains 28 markets. WNWZ will launch the new format on February 15.
On January 1, WAUR-AM/Sandwich, IL. began broadcasting Radio AAHS into Chicago. CBC is expected to close its purchase of the station next week

## Jacor Debt Rating Cut

Duff \& Phelps Credit Rating Co. has lowered its rating on Jacor Communications Inc.'s (Nasdaq: JCOR) 15-year liquid yield option notes from double B -minus to single B . It also lowered its rating from double-B to single B-plus on Jacor Communications Co.'s senior subordinated notes. The ratings affect $\$ 400$ million of debt. The lowered ratings are the result of Jacor's increased leverage after its acquisition of Citicasters Inc.

## FCC Grants Infinity Political Exemption

The FCC has exempted Infinity Eroadcasting Corp. of Illinois from the equal time provision of the Communications Act for its program Ed Vrdolyak \& Ty Wansley," which airs on WJJDD-AM/Chicago.
The Commission agreed with Infinit.j that the program's bona fide news interviews should not be subject to the rule that says a station must afford equal time to a political candidate when it grants time to that candidate's opponent.

Compiled from reports by the Associated Press, Dow Jones News Service, Reuters, United Press International, and R\&R staff writers.

## Wieconem

## WOKY-AM \& WMIL-

 FM/MilwaukeePRICE: $\$ 40$ million
TERMS: Asset sale for cash BUYER: Clear Channel Communications, headed by President Lowry Mays. It owns WKKV-FM/ Milwaukee. Phone: (210) 822-2828

SELLER: Chancellor Broadcasting Co., headed by President Steve Dinetz. Phone: (214) 2396220
FREQUENCY: $920 \mathrm{kHz} ; 106.1$ MHz
POWER: 5kw day/1kw night; 13kw at 974 feet
FORMAT: Nostalgia; Country BROKER: William Steding of
Star Media Group

## We let Rick Dees use one and now he won't give it back!

## "Nope. No way. Forget it. This Instant Replay is mine."

Hey, we understand. After all, Instant Replay puts 1,000 of his favorite noises right in front of him - ready for instant playback. No other audio player makes it so easy to be spontaneous and creative It's fast, it's easy and it's fun.

Check it out. One Instant Replay can store up to 16 hours of stereo sound. That's 16 hours of sound effects, spots, promos, even entire songs - anything - and you can play any of them back instantly just by pressing one of 50 Hot-Keys! There's no need for a computer and no need for training. It's self-contained and it works right out of the box - just push the buttons and go!

> Tiry listant Replay Fiee! Call $818.831-1360$

To prove
how Instant
Replay can make your station better, you can Test Drive one with no obligation! Call us now for free overnight delivery of your Test Drive unit. And like Rick Dees, once you get your hands on Instant Replay you won't want to give it back either.


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Transfer one cut or one thousand between machines using the D-NET figh-speed digital audio network.


Print hard copy lists of all stored cuts so you always know what's where!


Store up to 16 hours of CD-quality digital audio on Instant Replay's internal hard disk.

PROFESSIONAL DIGITAL AUDIO

## 'DAE/Tampa Becomes 'The Sports Animal'

Jacor Broadcasting's WDAEAM/Tampa ended its longtime simulcast with Hot AC sister WUKS-FM Monday (1/13) at 6am to become "The Sports Animal." Jacor Director/Programming, Sector "A" Gabe Hobbs is supervising station development and will hire a PD in the near future.
According to a release issued by Hobbs, "[WDAE] is designed as a sports alternative to ' 820 , The Team' [WZTM-AM]. WDAE will not air any 'clinical' discussions of sports, no stats, no fantasy leagues. The station is designed to emulate a sports bar atmosphere and incor-

WDAE/See Page 33

## Lopes Returns To Mercury As VP/Pop Promo, West Coast

Chris Lopes has returned to Mercury Records as VP/Pop Pro-
 motion, West Coast. Most recently VP/Promotion at EMI Records, Lopes had previously served as Local Promotion Representative for Mercury in New York, Seatthe. and Charlotte.
"I`m very happy to bring Chris back to Mercury," said Exec. VP/GM David Leach. "His strong promotion background, experience, and relationships at radio will make him a real asset to our team.

Lopes began his career in 1987 as Manager/College \& Alternative Promotion for PolyGram Records. He also has served as Hollywood Records' Director/National Promotion and Capitol Records' Sr. Director/National Promotion.

## Rosie In The Skybox With Diamond



Sharing a moment backstage at New Jersey's Continental Arena before a Neil Diamond concert are (l-r) Columbia VP/AC Promotion Jerry Lembo and National Dir./Sales Rich Yaffa, Sony Music Distribution Sr. VP/Sales Craig Applequist, Columbia President Don lenner, Diamond, Rosie O'Donnell, and Columbia NY rep Pete Cosenza, Sr. VP/Promotion Jerry Blair, Associate Dir./National Promotion Cheryl Khaner and Sr. Dir./Promotion Elaine Locatelli.

## Goldstone Now Will Co-Head DreamWorks

Former Epic Records VP/A\&R Michael Goldstone has segued to DreamWorks Records, which he will cohead with founders Mo Ostin, Lenny Waronker, and Michael Ostin as a principal executive.
"It's hard to define Michael's responsibilities because we don't specifically define anyone's in the company," said Mo Ostin. "But he's a multidimensional guy, and with DreamWorks he'll have much broader responsibilities than A\&R. He'll be involved in every aspect of the company - a true creative executive."
Goldstone - who initially will be based at the company's Beverly Hills headquarters and will then spearhead the establishment of a New York office - commented,


Goldstone 'I've always admired Mo, Lenny, and Michael. They've already built one family of artists and employees [at Warner Bros. Records] that achieved what all other labels hope to. To be their partner in building a new company is clearly a once-in-a-lifetime opportunity.
Goldstone started in the music business as an assistant in the Chrysalis Records publicity department while still in high school. He eventually rose to Manager/Artist Development \& Marketing and moved to Backstreet/ MCA Records as Director/Marketing in 1983. Goldstone was named MCA's Manager/A\&R a year later and in 1988 segued to PolyGram Records as VP/A\&R. West Coast. He joined Epic as VP/A\&R in 1990.

## Fries Promoted To WOCL/Orlando PD

Oldies WOCL-FM/Orlando OM Bill Fries has been promoted to PD. He assumes the programming duties from Scott "Scooter" Sherwood, a 10 -year WOCL vet who continues as morning show host.
"During his seven years here, Bill has really done an outstanding job," WOCL VP/GM Dan Wachs told R\&R. "He's been studying under the tutelage of Scooter Sherwood, who has decided to hand over the reins. It's a very natural progression.'
Growing up in the Orlando area, Fries was hired in 1989 as a WOCL intern. In addition to his most recent work as OM of the Chancellor sta tion, Fries has also served as Promotions Director and Creative Director.

## UPDAIE

## Alan Joins Commodore As Dir./Rock Programming

Classic Rock WZGC/Atlanta PD Harve Alan has joined Commodore Media as Cirector/Rock Programming, effective February 3. He'll be based out of Commodore's WEFX/Stamford-Vorwalk, CT offices.
"Commodore Media represented an incredible opportunity to join a growing company and work with a group of excellent radio stations," Alan told R\&R. "I'm also extremely pleased to be working with a management team that I'm familiar with and have a great deal of respect for."
Prior to WZGC, Alan worked at CeMers Programming Media Consultants. His programming
 credits include WAKR \& WONE/Akran, WAAFI Boston, and WCCC/Hartford

## Metro Nets Ups Shulman, Hanson, Wittenberg

M
etro Networks has elevated VP//Narketing Ivan Shuiman to Sr . VP/Marketing. Meanwhile, Metro's Chicago office has upped Marketing Manager Mark Hanson to GM and Director/Affiliate Relations Harvey Wittenberg to VP/Affiliate Relations

Metro Networks President Chuck Bortnick commented on Shulman's promotion: "We're very pleased to provide Ivan with this new opportunity. He brings the dedication and leadership necessary to propel Metro into the future. Ivan has been and will continue to be an asset to our company."

Hanson and Wittenberg report to Metro VP/GM, Midwest Region Gary Lee, who added, "These appointments further strengthen ou commitment to provide the best programming and services to our affiliates and clients."

Shulman recently celebrated his 10 ih anniversary with Metro. He joined the company's marketing team in 1988 and, subsequently served as National Merchandising Nanager before being upped to his most recent post. Hanson joined Metro in September 1996 fol lowing various GM stints in Columbus, OH; Wittenberg came aboard in September 1995 after spending 35 years in Chicago radio station management.

## ABC Bows Personal Achievement Radio Format

ABC Radio Networks has signed a contract with Personal Achievement Radio to launch a 24 -hour format comprised of motivational programming. The new format debuted last Monday (1/13).

The programming service includes a lineup of authors and motivational speakers from Nightingale-Conant Corp., a personal development company. Experts cover such topics as business and success skills, healthy lifestyles, relationships, nutrition, and personal finance According to PAR President/CEO John Douglas, "This program ming format provides listeners with a personal trainer for the mind for a new and higher level of mental fitness."

## The Most Important Event In Radio $D \sqrt{\Delta}$ February 6-9, 1997 Atianta, GA <br> 

Call 1-800-917-4269 for Details


MADD and Chrysler have teamed up to promote responsible driving and your station can join them!

The Chrysler Drunk Driving Simulator tour features a '97 Dodge/Plymouth Neon with an on-board computer program that delays the car's steering and braking. The car is programmed so your listeners can feel the effects of drunk driving without consuming alcohol.
This is the perfect way for your station to increase its community involvement and gain positive personality exposure. You can interview local police and spokespersons, announce hotline numbers and give away station promotion items supporting the event!

This free promotion is now available in these markets:

| Abilene | Ft. Myers, FL | Oklahoma City |
| :--- | :--- | :--- |
| Atlanta | Gainesville | Port Huron, MI |
| Augusta, GA | Greensboro | Savannah, GA |
| Austin, TX | Gulfport, MS | Shreveport |
| Baton Rouge | Hannibal, MO | Spartanburg, SC |
| Birmingham, AL | Houston | Springfield, MO |
| Charleston, SC | Jackson, MS | St Petersburg |
| Chattanooga | Kansas City | St Augustine, FL |
| Chicago | Lake Charles, LA | Tallahassee |
| Columbia, SC | Lubbock, TX | Thibodaux, LA |
| Columbus, GA | Melbourne, FL | Waco, TX |
| Detroit | Mobile, AL | West Palm Beach |
| Ft. Worth | Montgomery, AL | Wichita |



MARKETING
310-553-4330 or e-mail hmowry@rronline.com

## New Arbitron Market Ranks

Arbitron has just released the new market sizes of all 263 markets. Those markets that have changed rank are listed below, with their previous ranking in the left column.

| '96 '97 |  |  | '96 '97 |  |  |
| :---: | :---: | :---: | :---: | :---: | :---: |
| 1 | 1 | New York | 64 | 65 | Allentown-Bethlehem |
| 2 | 2 | Los Angeles | 66 | 66 | Grand Rapids |
| 3 | 3 | Chicago | 67 | 67 | Akron |
| 4 | 4 | San Francisco | 69 | 68 | Knoxville |
| 5 | 5 | Philadelphia | 70 | 69 | El Paso |
| 6 | 6 | Detroit | 68 | 70 | Syracuse |
| 7 | 7 | Dallas-Ft. Worth | 71 | 71 | Albuquerque |
| 8 | 8 | Washington, DC | 72 | 72 | Omaha-Council Bluff's |
| 9 | 9 | Houston-Galveston | 73 | 73 | Harrisburg-Lebanon-Carlisle |
| 10 | 10 | Boston | 74 | 74 | Wilmington, DE |
| 11 | 11 | Miami-Ft. Lauderdale | 75 | 75 | Toledo |
| 12 | 12 | Atlanta | 77 | 76 | Ft. Myers-Naples |
| 13 | 13 | Seattle-Tacoma | 76 | 77 | Springfield, MA |
| 15 | 14 | San Diego | 78 | 78 | Monterey-Salinas-Santa Cruz |
| 14 | 15 | Nassau-Sufiolk | 79 | 79 | Sarasota-Bradenton |
| 16 | 16 | Minneapolis-St. Paul | 80 | 80 | Greenville-New Bern |
| 17 | 17 | St. Louis | 81 | 81 | Baton Rouge |
| 20 | 18 | Phoenix | 82 | 82 | Little Rock |
| 18 | 19 | Baltimore | 83 | 83 | New Bediord-Fall River |
| 19 | 20 | Pittshurgh | 84 | 84 | Mobile |
| 21 | 21 | Tampa-St. Petershurg | 85 | 85 | Stockton |
| 22 | 22 | Cleveland | 86 | 86 | Bakerstield |
| 23 | 23 | Denver-Boulder | 92 | 87 | Spokane |
| 24 | 24 | Portiand, OR | 88 | 88 | Columbia, SC [tie] |
| 25 | 25 | Cincinnati | 89 | 88 | Des Moines [tie] |
| 27 | 26 | Riverside-San Bernardino | 91 | 90 | Wichita |
| 26 | 27 | Kansas City | 87 | 91 | Charleston, SC |
| 29 | 28 | Sacramento | 90 | 92 | Youngstown-Warren |
| 28 | 29 | Milwaukee-Racine | 93 | 93 | Daytona Beach |
| 30 | 30 | San Jose | 94 | 94 | Johnson City-Kingsport-Bristol |
| 31 | 31 | Providence-Warwick | 98 | 95 | Colorado Springs |
| 32 | 32 | Columbus, OH | 96 | 96 | Melbourne-Titusville |
| 33 | 33 | Norfolk-Virginia Beach | 94 | 97 | New Haven |
| 34 | 34 | San Antonio | 97 | 98 | Latayette, LA |
| 35 | 35 | Salt Lake City-Ogden | 99 | 99 | Ft. Wayne |
| 36 | 36 | Indianapolis | 100 | 100 | Chattanooga |
| 37 | 37 | Charlotte-Gastonia | 102 | 101 | Morristown, NJ |
| 39 | 38 | Orlando | 101 | 102 | Roanoke-Lynchburg, VA |
| 38 | 39 | New Orleans | 103 | 103 | York, PA |
| 40 | 40 | Buffalo-Niagara Falls | 104 | 104 | Lakeland-Winter Haven, FL |
| 42 | 41 | Greensboro-Winston Salem | 105 | 105 | Lexington-Fayette, KY |
| 41 | 42 | Hartford-New Britain | 109 | 106 | Visalia-Tulare-Hanford, CA |
| 43 | 43 | Memphis | 106 | 107 | Worcester, MA |
| 44 | 44 | Nashville | 109 | 108 | Gainesville-0cala, FL |
| 48 | 45 | Las Vegas | 111 | 109 | Oxnard-Ventura, CA |
| 45 | 46 | Rochester | 108 | 110 | Lancaster, PA |
| 46 | 47 | Monmouth-Ocean, MJ | 107 | 111 | Augusta, GA |
| 50 | 48 | Raleigh-Durham | 112 | 112 | Bridgeport, CT |
| 47 | 49 | West Palm Beach-Boca Raton | 113 | 113 | Lansing-East Lansing, MI |
| 49 | 50 | Louisville | 114 | 114 | Santa Rosa, CA |
| 54 | 51 | Austin | 114 | 115 | Huntsville, AL |
| 51 | 52 | Oklahoma City | 115 | 116 | Flint, MI |
| 53 | 53 | Jacksonville | 117 | 117 | Portsmouth-DoverRochester, NH |
| 52 | 54 | Dayton | 118 | 118 | Jackson, MS |
| 55 | 55 | Birmingham | 121 | 119 | Ft. Pierce-Stuart- |
| 56 | 56 | Richmond |  |  | Vero Beach, FL |
| 57 | 57 | Albany-Schenectady-Troy | 119 | 120 | Canton, OH |
| 58 | 58 | Honolulu | 120 | 121 | Madison, WI |
| 59 | 59 | Greenville-Spartanhurg | 121 | 122 | Modesto, CA |
| 62 | 60 | Tucson | 124 | 123 | Fayetteville, NC |
| 60 | 61 | Tulsa | 123 | 124 | Saginaw-Bay City, MI |
| 61 | 62 | Wilkes Barre-Scranton | 125 | 125 | Pensacola, FL |
| 63 | 63 | McAllen-Brownsville | 128 | 126 | Corpus Christi, TX |
| 65 | 64 | Fresno | 126 | 127 | Shreveport, LA |

'96 '97
127128 Beaumont-Port Arthur, TX
130129 Boise, ID
129130 Reading, PA
133131 Reno, NV
131132 Quad Cities IA-IL
134133 Biloxi-Gulfport, MS
132134 Stamford-Norwalk, CT
134135 Peoria, IL
136136 Atlantic City-Cape May, MJ
137137 Trenton, NJ
138138 Appleton-Oshkosh, WI
139139 Huntington-Ashland, WV-KY
142140 Montgomery, AL
141141 Newburgh-Middletown, NY
140142 Utica-Rome, MY
149143 Killeen-Temple, TX
143144 Tyler-Longview, TX
145145 Springfield, MO
144146 Eugene-Springfield, OR
148147 Ann Arbor, MI
147148 Macon, GA
146149 Rockford, IL
151150 Palm Springs, CA
150151 Evansville, IN
152152 Erie, PA
153153 Savannah, GA
153154 Salisbury-Ocean City, MD
161155 Fayetteville, AR
156156 Charleston, WV
158157 South Bend, IN
160158 Wassau-Stevens Point, WI
158159 Hagerstown-Chambersburg Waynestoro, MD-PA
155160 Poughkeepsie, NY
157161 Binghamton, NY
162162 Portland, ME
164163 New London, CT
163164 Columbus, GA
165165 Anchorage, AK
166166 Johnstown, PA
167167 Tallahassee, FL
168168 San Luis Obispo, CA
172169 Lincoln, NE
169170 Ft. Smith, AR
170171 Kalamazoo, MI
171172 Lubbock, TX
173173 Odessa-Midland, $T X$
175174 Tupelo, MS
174175 Waterbury, CT
179176 Asheville, NC
176177 Topeka, KS
176178 Dothan, AL.
178179 Morgantown-ClarksburgFairment, WV
182180 Wilmington, NC
181181 Green Bay, WI
183182 Cape Cod, MA [tie]
180182 Terre Haute, IN [tie]
183184 Santa Barbara, CA
185185 Myrtle Beach, SC
186186 Chico, CA
186187 Yakima, WA
188188 Merced, CA
189189 Amarillo, TX
190190 Waco, TX
191191 Danbury, CT
192192 Springfield, IL
193193 Manchester, NH
194194 Elmira-Corning, NY
195195 Northwest Michigan
196196 Florence, SC

\section*{| '96 | '97 |  |
| :---: | :---: | :---: |
| 197 | 197 | Cedar Rapids, IA |}

198198 Frederick, MD
199199 Alexandria, LA
200200 Tri-Cities, WA
201201 Medford-Ashland, 0R
202202 Lake Charles, LA
203203 Laurel-Hattieshurg, MS
204204 Marion-Carbondale, IL
205205 Ft. Walton Beach, FL
206206 Blacksburg-Christianburg-
Radford-Pulaski, VA
209207 Fargo-Moorhead, MN
211208 Sioux Falls, SD
208209 Redding, CA
216210 Laredo, TX
205211 Champaign, IL
212212 Tuscaloosa, AL
214213 St. Cloud, MN
209214 Duluth-Superiar, MN-WI
213215 Wheeling, WV
215216 Dubuque, IA
217217 Parkersburg-
Marietta, WV-OH
219218 Winchester, VA
218219 Lima, OH
220220 Burlington, VT
221221 Charlottesville, VA
--- 222 Abilene, $T X$
223223 Joplin, MO
222224 Waterloo-Cedar Falls, IA
224225 Panama City, FL
225226 Monroe, LA
226227 Bloomington, IL
227228 Eau Claire, WI
228229 Battle Creek, MI
229230 Lafayette, IN
231231 Santa Fe, NM
230232 State College, PA
232233 Bryan-College Station, TX
233234 Altoona, PA
234235 Wichita Falls, TX
235236 Pueblo, C0
236237 Columbia, MO
237238 Billings, MT
238239 Texarkana, TX-AR
239240 Williamsport, PA
240241 Augusta-Waterville, ME
241242 Sioux City, IA
242243 Albany, GA
243244 Watertown, NY
245245 Rochester, MN
244246 Lawton, OK
246247 Grand Junction, CO
247248 Rapid City, SD
248249 La Crosse, WI
249250 San Angelo, $T X$
249251 Grand Forks, ND-MN
251252 Ithaca, NY
252253 Harrisonburg, VA
253254 Owensboro, KY
254255 Danville, IL
255256 Bismarck, ND
256257 Jackson, TN
257258 Bangor, ME
258259 Great Falls, MT
258260 Beckley, WV
260261 Cheyenne, WY
261262 Meridian, MS
262263 Casper, WY

## Radio

- SCOTTSOUHRADA has added OM duties at Citadel Communications News/Talk combo KGA-AM \& KJRB FM/Spokane. He will remain OM/PD of sister Alternative KAEP-FM, but drops his midday shift.
- DAN MASUCCIhas become OM for Madison Radio Group's WTSO-AM, WMLI-FM \& WZEE-FMMadison, WI, replacing DANA LUNDON. He previously held PD duties at WTSO.
- J. DON HALL has joined Media America inc. as Managing Director. Hall most recently served as VP \& Director/Sales for Inspark Inc., a sportsoriented media and marketing company he formed in 1996.


## Records



- DALE LIBBY has been upped to VP/Sales for Sony/Nashville, reporting to VP/ Sales \& Marketing Mike Kraski. He most recently served as Sales Manager for Sonyl New York.
Libby
- KEVIN PATRICK has become VP/ A\&R for Columbia Records. Patrick is the founder of the Medicine Label, which he will continue to oversee. In related news, ROBERT COHEN has been elevated from Director/Business


Patrick


Cohen

Affairs to VP/Sr. West Coast Counsel for Sony Music Entertainment.

- KEN LEVY has been promoted from VP/Creative Services to Sr . VP/Creative Services at Arista Records
- KEVIN WELK and meg macDONALD have been elevated from Director/Artist Development and Pub-


## CHRONICLE

## Births

William Morris Agency/Nashvilleagent Bemie Driscoll, wifeAnn, daughter Kelsey Grace, January 11. Loud Records Sr. VP/GMRich Issacson, wife Marianne, son Ezra Samuelson, January 5. Ben Manilla Productions President Ben Manilla, wife Saundra, son Griffin, December 31

REO Speedwagon lead singer Kevin Cronin, wife Lisa, daughter Holly Patrice, December 20. Throwing Muses Manager Bily O'Connell, wife Throwing Muses lead singer Kristin Hersh, son Wyatt True, December 18.

## Condolences

WSGL-FM/Ft. Myers-Naples GM Joe Landon's father, Joe Labuzienski, December 22 WHAR-AM \& WVHF-FM/ Clarksburg, WV PD Mike Shirley, December 21.

## PROS ON <br> THE LOOSE

Dave Corrigan - Morning sidekick WROX-FMWashington (301) 540-5765

Tony Forentino - PD WKJY-FMNassau-Suffilk (516) 261-3132 Rlck Rice - Momings wTRiFM (Formerly WRBT-FM)/Evansville, $\mathrm{IN}(812)$ 471-1565
TIm TobIn - PD WNBX-FM Lebanon, NH (603) 298-6681
licity Director to VP/GM and Director Promotions, respectively, at Vanguard Records. Additionally, AARON YEA GLE and LORY KASCHMITTER have become National Sales \& Marketing Coordinator andAdvertising Coordinator, respectively. Yeagle had most recently been OM of Sam Goody; Kaschmitter had previously served in a similar post at Bayside Distribution.

- E'LYSE MURRAY and MICHAEL SCHWEIGER have risen from Manag-

ing Director and Head/Dance Department to VP and Managing Director, respectiveIy, at Pyramid Entertainment Group.Additionally, STEPHANIE FRIEDMAN has been named Di-
 rector/Public Relalions for Pyramid Heriedman S.F.M./P.R., will consult Pyramid on special projects and handle all mediarelated events.


## National Radio

## - BRUCE VIDAL and RON SHAPIRO

 have formed a partnership to voice and produce $T V$ and radio station imagery. Vidal most recently held swings at KIISAM \& FMLos Angeles; Shapiro was formerly KIIS's Production Director; (805) 522-9384.- westwood one radio netWORKS has announced this week's "Celebrity Connection" schedule:
- Bruce Jenner, January 22
- "Seinfeld" inspiration Kenny

Kramer, January 22

- Country singer Kevin Sharp, January 23
- Country singer Mark Willis, January 24
For booking information, publicists should call (212) 641-2066; stations should call (212) 641-2039.


## Industry

- JERRY BROWN has been appointed Sales Manager/Southeastern Region and JOHN MONAHAN has become RF Customer Service Engineer at Broadcast Electronics Inc. Brown formerly served as Director/Engineering for Benchmark Communications' Baltimore facilities; Monahan had previously been Sr. Field Maintenance Analyst at Lockheed Martin.


## Changes

AC: Frank Brinsley departs the WMC-FM/Memphis MD post for nights at WMTX/Tampa ... Eigh-teen-year morning veteran Jim Welch exits KLTH-FM/Kansas City following Bonneville Broadcasting's announcement it will sell the station to Entercom. Former crosstown KFKF-FM morning host/Kansas City Chiefs PA Announcer Dan Roberts succeeds Welch at the mainstream AC ... Kat Simons returns to WMXB/ Richmond as MD ... WMYI/ Greenville. SC midday host Chris Scott rises to MD, replacing Eric Rogers, who segues to the Promotion Director slot ... Hot AC simulcast WVMJ \& WXBX/ Roanoke, VA adds the syndicated (Jack) "Murphy In The Morning" show ... At WQMZ/Charlottesville, VA. Mark Perry joins for nights ... WVHF-FM/Clarksburg, WV morning host Bill Mahoney ascends to PD of the Hot AC and sister News/Talk WHAR-AM in the wake of Mike Shirley's passing.

Adult Alternative: WRLT/Nashville Station Manager David Hall assumes PD duties following Jon Anderson's departure for Arista Nashville ... WMAX/RochestercoPD/MD/middays Jennifer Sciarabba exits. Afternoon host David Joslin assumes Sciarabba's responsibilites, while weekender Jeff Kurzrock ups to Asst. MD. Nighttimer Mike Gately rises to afternoons ... WERU/Bangor, ME has a new business address: P.O. Box 170, East Orland, ME 04472 ... For the record:WJBX/Ft. Myers's new PD is Stephanie Davis.

Alternative: Alex Tear ascends from MD to APD at WHYT-FM/ Detroit ... KNNC/Austin MD Drew Bennett is the new morning host/Production Director at KCHZ/Kansas City ... WTKX/ Pensacola, FL welcomes Scott Gentle as MD/afternoons Former KNNC/Austin APD Mel ody Lee joins KTOZ/Springfield, MO as PD.

Classic Rock: Scott Kaye joins KRKQ/Des Moines for middays.

CHR: Mike Freeman joins KKFR/Phoenix as MD/nights. Former MD Brian Douglas becomes APD/afternoons ... KGGI/ Riverside-San Bernardino grabs Victor Cruz from nights at KWNZ/Reno. NV ... Former KQKQ (Sweet 98)/Omaha morning driver Rockett has returned for wake-ups ... Marcus D joins KBOS/Fresno for afternoons. Former KWIN/Stockton MD/ nights C.K. comes aboard for nights, while middayer Sherry Knight adds APD duties KDON/Monterey-Salinas PDJennifer Wilde returns to work from maternity leave on January 27 ... WAVF/Charleston, SC MD Hollie Anderson segues to mornings at crosstown WSSX: morning drivers Brian, Mary and Rick exit .

KSMB/Lafayette, LA APD/MD Bubba Boudreaux is replaced by "Nervous" Mitch Palmer WZYP/Huntsville. AL ups night jock Chris Callaway to MD WSTE-FM/Gainesville, GA welcomes new PD Brian Landrum, formerly PD at WOKI/Knoxville

KPER/Hobbs, NM welcomes new PD/mornings David Baxter, coming from nights at KFMS/Las Vegas.

Country: KRAK-FM/Sacramento PD Ray Knight takes the midday shift. Greg Kodiak moves from nights to afternoons while Monica Griffin takes Kodiak's former shift. At crosstown sister KNCI-FM, Mark The Shark is new to nights ... WQCB-FM/ Bangor, ME GM Bob Duchesne returns to mornings as Paul Dupuis joins as co-host. Rob Greene rises from swings to overnights.

News/Talk: Former KFI/L.A. evening personality Mr. KFI segues to the same shift at crosstown KABC as Mr. KABC ... Greg Sher joins WBAL/Baltimore as host of its evening "Sportsline" program Dan Clinkscale is the new evening Sports talk host and reporter at KMBZ/Kansas City ... Michael Bandy \& Jason Bailey join WTVN/ Columbus for weekends ... WGY/ Albany hires veteran reporter Doug Myers as its new afternoon news anchor ... Suburban NYC WRKL/ Spring Valley, NY replaces the syndicated Dr. Laura Schlessigner by moving "The Phil Stern Show" from middays to the $2-5 \mathrm{pm}$ shift.

Rock: WBZX/Columbus, OH picks up Howard Stern's syndicated morning show ... Lucas Foxx joins WRXL (XL102)/Richmond for late-nights ... Freelancer Brandon Caldwell becomes Production Director for WVIC/Lansing ... Jim Clarke returns to WRKI/Danbury, CT for nights WDHA/Morristown, NJ middayer Terrie Carr replaces Kevin Thompson as APD/MD ... KZGL Flagstaff, AZ MD Wendi Roades exits ... Howard Scott joins WIBB \& WQBZ/Macon, GA as APD/ morning news anchor/swings WHDQ/Claremont. NH names Scott Fontaine MD

Sports: XTRA-AM/San Diego morning hosts Steve Mason \& John Ireland will begin simulcasting the last two hours of their show on Fox Sports West 2 when the cable channel launches on January 27 .

Records: Melanne Mueller rises to Director/Media Relations at RCA Red Seal/BMG Classics Andrea Wright is now Director/ International at Relativity ... Huge \& Jolly Public Relations co-head Carol Burnham becomes VP/ Publicity at Capricorn.

National Radio: Sen. Fred Thompson (R-TN) replaces retiring Sen. Alan Simpson (R-WY) on Westwood One Radio Networks' "Face Off," a two-minute daily feature that pits Thompson
against Sen. Edward Kennedy (D-MA).

Industry: Hal Rood has joined Broadcast Architecture as Re search \& Marketing Associate .. Joyce Castagnola is appointed Sr ! VP/Sales \& Distribution at Universal Music \& Video Distribution
.. Andrew Stephanopoulos is elevated to VP/A\&R at the Track Factory, the music arm of the Bub ble Factory.

## NATIONAL RADIO FORMATS

ABC RADIO NETWORKS
Robert Hall • (214) 991-9200

Starstation — Peter Stewart Jim Brickman valentine

Hot AC — Robert Hall CardigaMS Lovetool COUNTING CROWS A Long December
Classic Rock - Chris Miller COUntimg crows a Long Decembe
JOURMEY Can't Tame The Lion
U2 Discotheque
WIDESPREAD PAMIC Hope in A Hopeless World
MR-35 - Cary Pall
U2 Oiscotheque
WIDESPREAD PANIC Hope in A Hopeless world

ALTERNATIVE PROGRAMMING
Steve Knoll • (800) 231-2818

## CHR/Rock

SHERYL CROW Everyday is A Winding Road
uscious Jacksow Naked Eye
JOHN MELLEMCAMP Just Another Day
TOM PETTY \& THE HEARTRREAKERS Change The

## UC

BOYZ II MEW You're Not Alone
fucees No Woman. No Cry
MC LYTE Cold Rock A Party
rotal When Boy Meets Girl

BROADCAST PROGRAMMANG
Walter Powers • (800) 426-9082

CHR - J.J. Cook
madonia Don't Cry For Me Argentina
SPICE GIRLS Wannabe
Digital AC — J.J. Cook
BaBYFaCE Everytime I Close My Eyes
Jim BRICKMAM Valentine
Jim brickman Valentine
CELIME OION Send Me A Lover
Hot AC - J.J. Cook
madomia Don't Cry For Me Argentina
JEWEL You Were Meant For Me
Digital Soft AC — Mike Bettelli JIM BRICKMAN Valentune

Digital AC Mix - Mike Bettelli
babyface Everytime I Close My Eyes

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Alternative - Leslie Cohan
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# PAULETTE WILLIAMS GRAFMAN 

## AND THE ENTIRE STAFF OF



THANK SANTA BARBARA FOR MAKING US \#

## What To Do When The New Arbitrons Arrive

By Mike McVay

Standing at the computer waiting for your Arbitron numbers to download is a feeling matched only by entering a principal's office when you're a senior in high school. Palms are clammy, there's that funny feeling in the pit of your stomach, and the anticipation builds as you wait to find out what career path you'll take next.

All too often programmers run up and down the hall screaming with delight when the numbers are up or hanging their head in disappointment when they're down - without ever taking the time to analyze the book and determine whether or not the celebration or disappointment is deserved.
Following is a detailed outline of everything you should consider when you get the Arbitron in your hands Included are ideas on what to do if you have a good report card, no growth, or a bad report.

## The First Glance

Refer to the MSA-Average Share Trend screen to determine your station's gains or losses for $12+$, Mon-day-Saturday, 6am-midnight, and the four major dayparts. Some say that these are ego numbers, but $12+$ provides you with the largest sample cell.
Do the same evaluation of your direct competitors. Create a side-byside spread sheet.
Using copies of the past four books, determine the gains and losses in AQH share and cume for your target (i.e., 35-44) and overall demos (i.e., 25-49).
Examine the AQH , cume, and time spent listening estimates for men, women, and adults - and do it by demos, too - for every change of .2 or more.
Check the hour-by-hour averages for consistency. This information is no longer available in the printed book and must be retrieved via computer.

Look at the market totals to determine the validity of Arbitron's sample. Review the distribution data on page three of the hard copy of the Arbitron book

## Celebrate A Good Book

If it's a good book ... congratulations! Your station was effectively and competitively promoted and programmed - or you were just lucky. Either way, celebrate the event with your staff. You never know when the next good book will be.

Management should examine your rate card. Yield management would suggest you raise your rates.
Examine the book closely and be honest in your evaluation. Flukes carry you upward, too.

## Status Quo

No growth is only positive if you're already No. 1 in your target. Not every sweep will show an increase. If that was true, some stations would have a 100.0 share.

Focus more on the details of programming. Fall back to the basics, and - when the product is $100 \%$ on target - market it.
Map the actions of your competitors. What did they do during each week of the sweep? (If you kept track during the survey, it's easier to reconstruct the market's activities.)

## T

> All too often programmers run up and down the hall screaming with delight - or hanging their head in disappointment without ever taking the time to analyze the book.

## Ooops!

If the report card is bad, then you need to review every aspect of the station, starting with the strategy. Is your strategy still valid? Are your goals realistic?
Critique the total product. Is the music on track? The news properly targeted? What about the air talent? Did your marketing work?
Compare your station year to year. Your decrease may be seasonal. Were you the victim of one bad month? Or is your station truly in decline?

## Music, News \& <br> Personalities

The music on the radio station should be well tested. Play only those songs that have the highest positive scores with the lowest burn factor. Tighten rotations and eliminate any tertiary songs. When a station has a down book, the tighter the music turnover, the greater the opportunity you have to increase time spent listening. (I know it seems contradictory to say that you'll improve poor TSL by playing songs more frequently, but people tune out the songs they don't like as opposed to the ones they do. You can always decrease music turnover when you see your TSL increase.)
The news and information presented on your radio station has to pass the "who cares" test. If the content that's being disseminated fails to appeal to your listeners, you can be sure that your news package will be a tuneout. What about sports? It's generally accepted that sports are a male-leaning feature, but too much sports presented on a music radio station will cause both sexes to tune out. Are you providing the service elements your listeners need (i.e., traffic, weather, and details on local community activites)? The last thing you want is for your audience to go searching for the information that they need.

The personalities on the radio station need to be entertaining without getting in the way of the music. I've always believed that morning shows
need to be highly interactive, truly entertaining, and present lots of information of local interest. "More Music" morning shows work in situations where the market is already dominated by several big personalities, but generally a personality-oriented morning show is required to win. The worst thing you can do is let someone who isn't a personality talk a lot, but if you have someone "special" in the morning, take advantage of his or her value by promoting that person heavily throughout the day.

## Contesting \& Promotion

Did you present too many images when promoting your radio station? Some broadcasters seem compelled to run different slogans on various billboards thoughout their community. Repetition is important if a message is to break though and become memorable. Does your marketing have a call to action? Was your promotion and marketing campaign well thought-out prior to its presentation? It makes no sense to present a time spent listening contest on-air if what you're trying to do is increase cume
Do you have too many contests on the air? Or did you present too low of a contesting profile? I've had experience in the past with radio stations that gave away houses, cars, trips for two, and weekend giveaways - and still they saw their ratings go down. These were people who cluttered their station and thus decreased their TSL. One major and two minor promotions are generally accepted levels for listeners. The broadcaster's focus should be on selling one thing at a time

Over-commercialization of the radio station also can be damaging. Did you air too many commercials? What about the same commercials over and over again? Did you present remote broadcasts during times that the station shouldn't be intrusive? Is the content of your commercials offensive?
Were there any stunts or major events that the station presented during this survey period? There are stations that present fireworks every Independence Day, and I see an increase in their monthly extrapolated figures. This annual event becomes a bellwether for the station and is nearly impossible for other stations to combat. Rather than getting into a battle of one-upmanship - unless you can truly dominate the competitor's event - plan an event of your own that'll take place shortly after your competitor's ends, so you can sway listeners back in favor of your station.

## 'Push Button Wars'

Play the program director game known as "push button wars." Lock yourself up away from the radio station, preferably in a hotel room, and punch between your station and the competition's. Keep score of how many things they do right and how many things you do right. This is an excellent exercise to conduct at least once each month.

DATELINE

- January 2 (through March 26) - Winter '97 Arbitron.
- January 26 - Super Bowl XXXI. New Orleans Superdome.
- January 27 - American Music Awards. Shrine Auditorium, Los Angeles; (213) 931-8200.
- February 3 - Deadline for NAB Crystal Radio Award Entries; (202) 775-3510
- February 6-9—RAB '97 Mktg. Leadership Conference \& Exec. Symposium. Marriott Marquis, Atlanta; (800) 722-7355.
- February 21-22 - Dan O'Day's PD Grad School. Summit Hotel Bel-Air, Los Angeles; (310) 476-8111.
- February 26 - '97 Grammy Awards. Madison Square Garden, New York; (310) 392-3777.
- February 27-March 1-R\&R Talk Radio Seminar '97. Grand Hyatt Hotel, Washington, DC; (202) 783-3822.
- March 5-8 - 28th Country Radio Seminar. Opryland Hotel, Nashville; (615) 327-4487.
- March 8-11 - 39th Annual NARM Convention. Orlando World Center; (609) 596-2221
- March 12-16 - South By Southwest Conference. Austin Convention Center; (512) 467 7979.
- March 27 - NABOB 13th Annual Communications Awards Dinner. Sheraton Washington Hotel; (202) 463-8970.
- March 27 (through June 18) - Spring Arbitron.
- April 4-7 - Broadcast Education Assn. 42nd Annual Convention "Reinventing Electronic Media: Multimedia in the New Millennium." Las Vegas Convention Center; (202) 429-5354.
- April 5-10 - NAB '97. Las Vegas Convention Center; (202) 7754970.
- April 5-10 - NAB Multimedia World. Las Vegas Convention Center; (202) 775-4970.
- April 23 -Academy of Country Music Awards. Universal Amphitheatre, Los Angeles; (213) 4622351.
- April 30-May 2 - Radio Only Management Conference. Phoenician Hotel, Scottsdale, AZ; (609) 424-6800.
- May 21-24 - 37th Annual Broadcast Cable Financial Mgmt. Convention. Hyatt Regency, San Francisco; (708) 296-0200.
- June 4-7 - PROMAX Convention. Chicago Navy Pier; (310) 788-7600.
-June 11-14 - 46th Annual AWRT Convention. Adolphus Hotel, Dallas; (818) 783-7886.
- June 16-22 - International Country Music Fan Fair. Tennessee State Fairgrounds, Nashville; (615) 244-2840.
- June 26 (through September 7) - Summer Arbitron.
- July 8 - Major League Baseball All-Star Game. Jacobs Field, Cleveland.
- July 16-20 - Upper Midwest Conclave. St. Paul Radisson, Minnesota; (612) 927-4487.
- August 14-16 - Talentmasters Morning Show Boot Camp. Westin Canal Place Hotel, New Orleans; (770) 926-7573.
- August 23-26 - Jack The Rapper Convention. Site TBA.
- September 17-20 - NAB Radio Show. New Orleans Convention Center; (202) 429-5420.
- September 17-20 - 52 nd International Conference \& Exhibition. New Orleans Convention Center; (202) 659-6510.
- September 18 (through December 10) - Fall Arbitron.
- September 24 - CMA Awards. Grand Ole Opry, Nashville; (615) 244-2840.

Work with the general manager and the general sales manager in creating a sales strategy to "sell around" the bad rating book you've just received. Point out the good points, but remember that the sales department's story must be credible. Average the number over the past four books if necessary. Compare year-to-date if necessary, or pull out a weak daypart (i.e., 7pm-midnight) and sell $6 \mathrm{am}-7 \mathrm{pm}$.
Consider a market study from a reputable research company. Having research in the form of a full market study is as different as walking into a room with the lights on or off. Work closely with the research company in constructing the
questionnaire, building the sample of who'll be surveyed, and providing all of the background information and airchecks that the company needs to be fully informed about your market.
Take a few days off and an aspi rin. This is not the time to check out. A programmer's job is to affect listener's radio habits. Get busy.

## Mike McVay is President of

McVay Media, a full-service consultancy that serves Adult Contemporary, Oldies, Country and CHR radio stations. He can

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More Than Research-Answers.

# How To Analyze The Latest Ratings Book 

By Irwin Pollack

As much as the best way to sell your station's audience to the retail community is with a focus and slant on how you can increase their store traffic, help them move more product, and make their cash registers ring more often, there's still the reality of what "the latest book" says.

And - as much as managers preach selling CPR (Cost Per Result) instead of CPP (Cost Per Point) - we need to have comebacks ready, a consistent station position on the book, and the ability to educate the retail community on what really happened.

Following is a six-step guideline to what market leaders will want to do the week the numbers come out. Most important: appearing proac-
tive in what's generally a reactive week for radio station salespeople and their managers.

## Check The Market

Put together an honest, unbiased "market analysis" of "what really happened" in the most recent book. First, analyze the sample. Was it up or down?
Next, check if there was any weighting done. For what demos?

## Media Audit \$ale\$ Factoid

- ere's another sales fact from the resources of The Media Audit.


## Adults Who Flew Three Or More Domestic Flights In The Past Year

Radio is more efficient at reaching frequent fliers who are heavy consumers of the following media


Source: The Media Audit 60-market compilation, Jan.-Aug. '96. Sample size: 66,023. For further details, contact Phillip Beswick at (800) 324-9921.

Who did that help? Who did that hurt?

Then look at the diary placement Which stations should've benefited? Which ones should ${ }^{\text {ve }}$ suffered? (When analyzing diary placement. see if those are the same areas that've been given strong attention from the ratings service in the past. Then ask yourself. do these zip codes traditionally return the most books? Are they worth your station super-serving?)
Now check the metro ethnic composition. Is the market shifting?
Then identify available audience during the week vs. the audience that's available during the weekend. Do this on a daypart by daypart basis.
Finally - on a combined basis - look at which formats went up and which ones went down.

## Check Yourself

After you analyze the market, you must now make an honest assessment of your own station's performance in the book. Take the current book as well as each of the books from the past year. Completely analyze your current performance, past performance, and trends in every "narrow-graphic" as well as every day and daypart possible. Determine upward or downward movement wherever possible. Design spreadsheets for easier reference.

## Check With Sales

The general manager, sales manager, and program director should make a team presentation to the sales staff on the station's performance in the most recent book Each should be familiar enough with what happened to answer any and all questions.

## Check The Competition

The evening immediately fol lowing the release of the report, each salesperson should be assigned one of the station's clos est competitors to completely analyze. Each salesperson should be required to present this material in as thorough a manner as his or her station's management team just did
Each station analysis should include:

- Performance $12+$ in the most recent book and in the same survey period last year.
- Performance 25-54 in the most recent book and in the same sur-


## Salespeople On The Move

- Debbie Yu and Norma Rivera rise from AEs to Sr. AEs at WCBS FM/New York.
- Jeff Marcero is upped from NSM to GSM at ABC Inc.'s WHYT-FM (Planet 96.3)/Detroit.
- Bob Freeman is named GSM of KFSD/San Diego. He most recent ly served as GSM of KKCS-AM \& FM/Colorado Springs.
- Dave Willnerjoins WOCT-FM/Baltimore as GSM. He had previous ly been LSM for WNAP/Indianapolis.
- WLVQ-FM/Columbus, OH GSM Gary Mincer adds similar duties at Jacor crosstown siblings WAZU-FM \& WZAZ-FM. He has been 'LVQ's GSM for six years.
- Ken Kowalcek is promoted from GSM to Director/Sales and Janice West is appointed Business Manager for Rex Broadcasting's KCUB AM, KHIT-FM \& KIIM-FM/Tucson. West replaces Jim Davis, who retires but stays on for partime duties. Additionally, Cathy Green rises from LSM to GSM and Betsy Leader and Carole Mendoza join KCUB \& KIIM as AEs, while Steve Diebolt joins KHIT as an AE
- Terrence Higham is promoted to Corporate Retail Marketing Man ager for Nassau Broadcasting Partners. He joined the company as an intern in 1980, and later held the Sr. AE, Sales Development Manager, and LSM posts for the company. In related news, John Spahn is now a Sr. AE at Nassau's WHWH-AM \& WPST-FM/Trenton, NJ. Spahn formerly served in a similar position at WOBM-FM/Monmouth-Ocean.
- John Sloan is the new Sales Manager at WEJE-FM/Ft. Wayne.
- Jones Satellite Networks Manager/Marketing \& Promotions Debbie Stark is upped to Director/Advertising Sales \& Marketing.
- Karen Comatas-Miller and Tom Skaja become Sales Managers for CBS Radio Representatives' Attanta and Minneapolis offices, respectively. Comatas-Miller transfers from a similar position in the Minneapolis office; Skaja previously served as a Twin Cities-based AE
vey period last year
- Key demo strength.
- Any noticeable fluctuations in any area.
- A well-written, one-paragraph narrative about the station.


## Dig Deeper

Going back to your own station, now start to dig deeper. Look at these Top 5 issues:

- Male-to-female audience ratio.
- Traditional format breakout by sex and demo compared with the current book.
- Hour-by-hour breakouts.
- Cume, shared cume, and exclusive cume.
- Metro/total survey area. Are you gaining or losing ground in any one area? Rural areas. Should the sales department be making sales calls further away from the station than they've done in the past? Is there a story to tell here?


## Redesign Your Material

Once the story has been told inside the station and your "market analysis" has been distributed all around the marketplace, it's time to redesign your one-sheets and your station's kit.
Even if you had a miserable report, there are three one-sheets that always work.

1) Show your station's $12+$ weekly cume (total survey area) on a bar graph. Compare that audience to cities - with smaller populations than your audience that are within your region.
2) Have an aerial shot taken of the stadium that houses the mostpopular sports team in your market. Use a headline on the onesheet that tells how many times your cume could fill the stadium.
3) Even if you rank last in your key demos, show every conceivable "narrow-graphic," then list what percentage of each station's cume -- or average quarter hour - is reflected in each of those demos.




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# Licensing Perils Await On The Web 

$\square$ New 'net clearances needed for music, other copyrighted materials

 ongratulations on becoming one of the growing number of radio stations stet have decided to create a presence on the Internet," read the letter that appeared on KHTT/Tulsa GM Doc Holliday's desk shortly after his station debuted its web site.
"We"ve noticed that you have included real audio in your web site," the letter continued. "You may or may not be aware of the fact that by doing so, you have created a retransmission, and we have a fee structure for stations that want to have real audio. and we have enclosed the following licensing agreement for you to sign.'

Holliday had encountered one of the unexpected potholes on the so-called information superhighway: licensing. The letter he d received was from ASCAP, which had come across his station's realtime signal feed via an employee surfing the web
At first. Holliday didn't quite know what to make of the letter and essentially ignored it. He was already paying ASCAP for airing its music, he figured, and this was the same live signal going out over the wires. It took the arrival of a second letter to make Holliday realize that ASCAP was serious about assessing a separate fee for Internet audio

## Signal Extension Or Retransmission?

"I have never questioned their legal right, based on the way they define retransmission, to demand fees," Holliday says. "My disagreement is that I feel that the very nature of real-time audio is not a true retransmission. It is one single broadcast in real time, partially going out through the airwaves and partially going out through the phone lines.
But ASCAP and BMI argue that's not the case.
"We do see it as a separate transmission, a different medium with a different reach, and our radio license applies only to the broadcas activity of the station," according to BMI VP/Marketing \& New Business Development Richard Conlon. "It's very much defined for the analog broadcasting world.
ASCAP Director/Legal Affairs,

## T

> They should negotiate an agreement that web site retransmission of a radio station's signal where no additional revenue is being made is covered by the blanket license fee that you pay. -Dave Oxenford

## 50

New Media Bennett Lincoff adds, "We're treating all web sites in the same manner: They ${ }^{\text {'re trans- }}$ mitting performances of music in the ASCAP repertory. We offer them a license agreement which would authorize those performances. It doesn't matter to us whether the site is operated by a radio station, a car company, or a technology firm."

So who's right? Dave Oxenford, an attorney at the Washington, DC-based Fisher Wayland Cooper Leader \& Zaragoza law firm, reveals that the law sides with the licensor. "Under the law, any time there's a performance, you've got a copyright fee that could be due, and this is viewed as a performance.

Citing several cases in which retailers who play radio stations through speaker systems have been liable for licensing fees, Oxenford adds, "It's been upheld by several courts: This is something beyond what you would normally have in, say, your home stereo receiver. If you use the music in a bigger way, you're subject to a copyright fee.
"If you were to take your signal and put it on another station in another city, you'd have to pay an additional ASCAP/BMI fee for the retransmission there, based on the

## Pro:Motions

- Kevin Cox rises from Promotion Coordinator to Promotion Dir. at WOHT-FM (Hot 97)/NY.
- Loren Condren is the new Promotions Dir. at KXTE-FM/Las Vegas
- Darryl Brandt replaces Raye Kimberlin as Promotion Dir. at WXEG/ Dayton.
- KHTQ/Spokane partimer Brian Scott ascends to Promotions Dir.

By Jeff Axelrod<br>R\&R Associate Editor

revenue you made off that signal. They view the Internet as basically the same thing. It's another way of transmitting your signal, and they charge a fee. There's a minimum fee, even if you're not making any revenue. If you were to retransmit your signal to another station - even if it's not making any revenue - you'd have to pay that minimum station fee that they charge for guys that are going broke."

## Protecting The Future

The harsh reality of today's Internet is that very few web sites are making money, but ASCAP's Experimental License Agreement still carries a $\$ 500$ minimum fee. Holliday, whose station's site falls into the non-profit category, complains. "I object strongly to being charged fees for a web site that is not generating any revenues. They're making it cost-prohibitive for this industry to participate in those new technologies."

Oxenford counters. "As the Internet evolves, people will be making money off the retransmission, and not just from your local audience, but from people outside your local service area."

Referring to the WNNX (99X)/ Atlanta web site, which has generated over $\$ 1$ million in revenue, he points out, "They're using music and making money off the music. ASCAP and BMI, representing the composers, are entitled under the copyright laws to collect a percentage of the money made by the transmission of that music. The $\$ 500$ they're charging now is just a way of showing that there is a protectable copyrightable right ... to protect their future interests when people start making money.
"You're paying \$500, and to a degree, I can understand the frustration of paying for something you're not making any money out of. ASCAP and BMI, on the other hand, are going to say, 'We're just charging you some fee to show that we have a copyright on that music you have on your site.' If you don't want to pay the fee, don't put the music on your site."

## Not Just Music

As the Internet's economic pendulum swings into the black, Oxenford cautions that licensing fees will become the norm. "This issue goes far beyond ASCAP and BMI. Other copyrighted material thats used by radio stations. I expect. will end up facing fees as the Internet becomes a source of revenue. As people start making money off their web sites. you will start seeing more and more people charging or including [clauses] in their syndication agreements stating that not only do you get per-

# Getting Clearance Through ASCAP, BMI 

$Y$Ou want to put music on your World Wide Web site. You don't want to get into trouble. So what are the requirements? ASCAP's Bennett Lincoff and BMI's Richard Conlon detall their respective organizations plans.

## ASCAP

"We've had an existing form of license agreement in the marketplace for over a year," explains Linicoff. "We offer our online customers four distinct rate schedules, and we give them the opportunity to choose the one that best meets their online business model and music use pattern. To one extent or another, each is based on online revenue. If there is no traditional 'revenue' on the service, there's still a minimum fee."

The plans are:

- A - Based on total revenue derived from operation of the service (online advertising revenue, connect time charges, subscriberfees, etc.). "For radio, it's really a matter of 'ts there online advertising or not?' The revenue they derive as FCC broadcast radio stations is not counted again when they're paying a web site fee. There's no so-called 'double-dipping."'
- B - Based on revenue directly attributable to the performance of music on the site. "If they can demonstrate that music alone doesn't attract visitors to the web site, we give them an opportunity to reduce that base."
- C - Based on revenue attributable to the performance of ASCAP music on the web site.
- D - For non-profit organizations, based on operating budgets.
"In order to take advantage of B or C ," Lincoff points out, "you have to be able to track web site usage. Plan A seems to be the best for musicintensive stations, but we're offering the customer the opportunity to make an election and minimize their fees by doing the math themselves."


## BMI

"We're in the process of putting together a number of different proposals that will specifically address radio stations on the web," says Conion. 'We anticipate having a special radio station license available in the near future.
"We've been asking that stations notify us when they do go on the web. Most stations have been terrific; they've come to us and sent us letters of notification that they're going on the web. We have been writing back, confirming that we're putting together a proposal and that - by virtue of the fact that they've notified us --we wouldn't be taking any kind of action. Informally, we consider them covered until we get a proposal out to the industry."
mission to put it on your radio station, but also on the web site.
"We recently had a client who called because some publicity photos taken by a photographer for use in local sales materials had been put up on the Internet. The photographer saw that and said, 'Hey, you owe me more money because I own the copyright to those pictures.' And there are various doctrines and copyright laws saying that somebody who's created a work - a photographer, a writer -owns the copyright to that work if he is not an employee of the station. And some other use beyond what was originally anticipated gives rights to additional fees."

## Avoiding Problems

To steer clear of potential legal troubles, stations that are considering using music on their web site should contact the licensing organizations first. "It's always the responsibility of the user of a copyright to obtain permission," explains ASCAP's Lincoff. "We monitor uses of music on the web. and we contact users. but it's the user's responsibility. Without advance authorization, your use is an infringement. Ignorance is never an excuse.
"Take a look at any licensing
agreement you have, particularly in the 'grant of license' clause." advises Fisher Wayland attorney Cynthia Greer. "That will tell you and often it's very narrowly drawn - that you're granted a license for a very specific purpose, and anything outside that purpose will be a violation of a license agreement. So any time a station considers a new use for the music, go back to your existing license agreement and check that out to see whether it's allowed."
"And not just your music," Oxenford adds, "but any material you use that's subject to a license agreement.'
In the long term, what can radio do to resolve the Internet licensing issue? Oxenford suggests, "If this becomes more of a problem, which no doubt it will, there's a music licensing committee that negotiates with ASCAP and BMI over the fees they're going to charge the radio stations. In the next round of negotiations, they should negotiate an agreement that web site retransmission of a radio station's signal where no additional revenue is being made is covered by the blanket license fee that you pay. That would make sense. Unfortunately, last time around, they didn't negotiate that."

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## , <br> ZINE SCENE

## ‘Spin' '96 Readers Poll Results!

And the BIG winners of the 1996 SpinReaders' Poll are ... Beck (Best Artist, Best Single, Best Male Singer), Smashing Pumpkins (Best Album, Best Video), and Alanis Morissette (WorstAlbum, Worst Video, Most Overrated Artist).

## Monkey Business

The guy who managed Michael Jackson's Neverland ranch for three years is trying to get a $\$ 24$ million book deal, claiming he witnessed Jackson fondling numerous young boys, visiting a London surgeon to have identifying marks' on his penis removed, and performing sex acts with his favorite pet monkey (Globe)

## Courtney's Corner

Courtney Love's ailing grandmother, 80-year-old Edith Harrison, is begging the rocker to let her see great-grandaughter - 4-yearold Francis Bean Cobain - "just once before I die" (National Enquirer). Meanwhile, the Star says Love - who's moved into galpal Drew Barrymore's NYC apartment - is planning to quit her punk band, Hole, for a solo career and a softer musical repertoire.

## Madonnarama!

Unmarried mother Madonna had daughter Lourdes baptized in a Miami Catholic church (Globe). Meanwhile, the baby's father, Carlos Leon, is telling Lady Madonna he wants to be married if she wants to have any more of his children (Star). The Staralso reports that Madonna is the sexiest woman in the world, according to a recent poll conducted by condom manufacturer Durex

## Death Watch

The National Enquirer and the Globe carry cover stories saying Frank Sinatra is too weak to undergo the heart operation he needs. The Star says he's just been in for bladder cancer tests.

## We Are Family

Devastated by her recent and third miscarriage, Whitney Houston is thinking about adopting a child (Star). The Staralso says the Artist (aka Prince) and his wife, Mayte, are considering adopting a child to replace their severely deformed son who died within a week of bith.

Victor Willis - the former Village People singer and ex-hubby of TV actress Phylicia Rashad is frequently found selling odds ' $n$ ' ends on the street in front of his San Francisco apartment, telling passersby that the clothes used to be-
long to Rashad (Star)
Mariah Carey is begging hubby/Sony bigwig Thomas Mottola o make her a movie star. If he can, she'll find time to have that baby he wants so much (Star).
Celine Dion recently gave each one of her 13 brothers ' $n$ ' sisters a $\$ 100,000$ check and handed her mom ' $n$ ' dad the keys to a $\$ 1$ mil-lion-plus estate in West Palm Beach (Star).

Speaking of West Palm Beach that's where ex-E Street Band saxman Clarence Clemons was arrested for assault ' $n$ ' battery of his girlfriend on January 3 (Entertainment Weekly)
Pamela Anderson Lee has been going to prayer meetings at the SelfRealization Fellowship - a yoga ' $n$ ' meditation cult founded by Indian guru Paramahansa Yogananda in 1920 (Globe, Star).
'You can'tbuild a marriage like that when the man gets up off his sick bed and says, 'Want to do a line with me, honey?' And the woman says, 'Sure, why not"' - Tanya Tucker, whose coming autobiography, "Nickel Dreams," is excerpted in the Star After getting dumped by Winona Ryder, "X-Files" star David Ducho vny is now dating Lisa Loeb (Star).

## Deep Thoughts

"You don't always have to think of anything that you're personally going through in order to write about it. For me, the melody usually describes the feeling more than anything, and the lyrics come second" - Babyface explains the art of songwriting (Us)
"Some of the stuff that's big for us lately seems less rock and has more of a beat influence. Beck stays away from the typical rock sound" - KROQ/L.A. MD Lisa Worden analyzes Beck's appeal (Time)
"I don't know why sales shouldn't be more or less the same. Are there more movie tickets, or more of anything, being sold?" - Mercury President Danny Goldberg assesses the record industry's minimal sales growth in Entertainment Weekly, which notes the film business was, in fact, up 8\% in 1996.

## B/G Questions

"I don't think there'll be any banjos" - Johnny Cash answers the "What kind of music do you think they'll have in Heaven" question (Us)
"Change? Change? We're not gonna change for anyone!" -Spin cover stars/eight-page interview sub jects Pearl Jam frontman Eddie Vedder answers the "How many members of Pearl Jam does it take to change a lightbulb?" question.

## Each week R\&R sneaks a peek through the nation's consumer magazines in search of everything from the sublime to the ridicu

 lous in music news. R\&R has not verified any of these reports.
## MUSIC \& MOVIES

 CURRENTEVITA (Warner Bros.)
Single: Don't Cry For Me Argentina/Madonna
Other Featured Artists: Antonio Banderas, Jonathan Pryce
MICHAEL (Revolution)
Singles: Through Your Hands/Don Henley
I Don't Care If You Love Me Anymore/Mavericks
Other Featured Artists: Kenny Wayne Shepherd, Bonnie Raitt
SCREAM (TVT Soundtrax)
Featured Artists: Nick Cave \& The Bad Seeds, Moby, Connells
JERRY MAGUIRE (Epic Soundtrax)
Featured Artists: Neil Young, Aimee Mann, Bruce Springsteen

- THE PEOPLE VS. LARRY FLYNT (Angel)

Featured Artists: Gary Wright, KC \& The Sunshine Band, McCoys ONE FINE DAY (Columbia)
Single: For The First Time/Kenny Loggins
Other Featured Antists: Keb'Mo', Tina Arena, Natalie Merchant
BEAVIS AND BUTT-HEAD DO AMERICA (Geffen)
Single: Love Rollercoaster/Red Hot Chili Peppers
Other Featured Artists: No Doubt, White Zombie, L.L. Cool J
GHOSTS OF MISSISSIPPI (Columbia)
Featured Artists: Dionne Farris, B.B. King, Muddy Waters
THE PREACHER'S WIFE (Arista)
Singles: I Believe In You And Me/Whitney Houston
Somebody Bigger Than You Or /Whitney Houston

- DAYLIGHT

Single: Whenever There Is Love/Bruce Roberts \& Donna Summer (Universal)
SPACE JAM (Warner Sunset/Atlantic)
Singles: Fly Like An Eagle/Seal I Believe I Can Fly/R. Kelly (Jive) For You I Will/Monica Space Jam/Quad City DJ's
Other Featured Artists: Coolio, D'Angelo, All-4-One
ROMEO \& JULIET (Capitol)
Singles: Lovefool/Cardigans (Mercury)
Number One Crush/Garbage
Other Featured Antists: Radiohead, Everclear, Des'ree
SET IT OFF (EastWest/EEG)
Single: Don't Let Go (Love)/En Vogue
Other Featured Artists: Brandy, Queen Latifah, Seal
THE MIRROR HAS TWO FACES (Columbia)
Single: I Finally Found Someone/Barbra Streisand \& Bryan Adams COMING
BEVERLY HILLS NINJA (EMI)
Featured Artists: Patti Rothberg, Hazies, Blondie
WHEN WE WERE KINGS
Single: Fugees/Rumble In The Jungle (Mercury)

## CYBERSPACE

Hot new music-related World Wide Web sites, cool cyberchats, and other points of interest along the information superhighway

## Net Chats

Partridge Family alumni Shirley Jones and (nowWKQI/Detroit morning man Danny Bonaduce, Tuesday. (1/ 21) at $9 p m E T / 6 p m$ PT, America Online (keyword: LIVE).

Cake, Wednesday (1/22) at 9pm ET/6pm PT, America Online (keyword: LIVE).
Moby, Wednesday at 10 pm ET/7pm PT, Prodigy (jump: CHAT).

## On The Web

A show featuring Jon Anderson of Yes and John Entwistle of the Who will be cybercast Saturday ( $1 / 18$ ), beginning at 10:45pm ET/7:45pm PT (http:// www.lalive.com).
Catch a Black Crowes performance Sunday (1/19) at 6:30pm ET/3:30pm PT and a No Doubt/Goldfinger show Wednesday at 9:30pm ET/5:30pm PT (http:// www.LiveConcerts.com).

Radio Free L.A., featuring Beck, Cypress Hill, and members of Pearl Jam and Rage Against The Machine, beams into your PC Monday night (1/20) at 11 pm ET/8pm PT (http:// www.audionetcom and http:// www.radiofreela.com)

## MUSIE DATEBDOK

MONDAY, JANUARY 27
1956/Elvis Presley releases "Heartbreak Hotel."
1968/Otis Redding releases "(Sittin' On) The Dock Of The Bay Also... The Bee Gees give their first-ever U.S. show, performing at the Anaheim Convention Center.
1977/Patti Smith is seriously injured when she falls off a stage in Tampa, FL.
1984/Michael Jackson's hair catches fire while filming a Pepsi commercial.
1991/Whitney Houston sings the Na tional Anthem at Super Bowl XXV.

Born: Bobby "Blue" Bland 1930

## TUESDAY, JANUARY 28

1956/Elvis Presley makes his national TV debut on "The Dorsey Broth ers Stage Show."
1978/The Doobie Brothers make the first of two appearances on "What's Happening!"
1985/A veritable galaxy of superstars record "We Are The World" a the $\mathbf{A}$ \& M studios in Hollywood 1996/Chris Isaak makes a guest ap pearance on "Friends.

## WEDNESDAY, JANUARY 29

1958/The Champs release "Tequila. 1979/Emerson, Lake \& PaImer break

1979/Brenda Spencer kills two peo ple in San Diego, saying she did it because "I don't like Mondays." Profoundly inspired, the Boomtown Rats write a song about her motive.
Born: Eddie Jackson (Queensryche) 1958

## THURSDAY, JANUARY 30

1969/The Beatles give their last public performance, playing on the roof of Apple studios. The set is filmed as part of the "Let It Be" movie.
1973/Kiss perform their first gig, playing New York's Coventry Club.
Born: Ruth Brown 1928, Marty Balin (Jefferson Airplane) 1943 Jody Watley 1961

FRIDAY, JANUARY 31
1986/ "Down \& Out In Beverly Hills," co-starring Bette Midler and Little Richard, opens.
1989/Playboy publishes nude photos of LaToya Jackson.
1993/Garth Brooks performs the National Anthem at Super Bowl XXVII, and Michael Jackson's performance garners the highest rating ever for the game's halftime show.
Born: The late Terry Kath (Chicago) 1946, Phil Collins 1951, K.C (K.C. \& The Sunshine Band) 1951, John Lydon (aka Johnny Rotten) 1956

## SATURDAY, FEBRUARY 1

1950/RCA introduces the 45 rpm record player.


The Kingsmen - pormographic evidence.

1964/The Kingsmen's "Louie Louie" is declared "pornographic" by Indiana Mayor Matthew Welsh.
1985/GIenn Frey makes his acting debut, playing a pilot in a "Miami Vice" episode that's based on his song "Smuggler's Blues.'
1988/The Cars break up.
Born: Don Everly 1937, Rick James 1952, Lisa Marie Presley 1968 SUNDAY, FEBRUARY 2

1959/Buddy Holly, Richie Valens, and the Big Bopper give what will be their final earthly performances in Clear Lake, IA.
1978/Van Halen signs with Warner Bros.
1981/Duran Duran release their first single, "Planet Earth.'
Born: Graham Nash 1943

- Paul Colbert


## ADDS

BUSH Greedy Fly (Trauma/hterscope) metallica King Nothing (ElektrazeG) NINE INCH NAILS The Perfect Drug (Nothing/interscope) no doubr Excuse Me Mr. (Trauma/interscope) MARILYN MANSON Tourniquet (Nothing/Interscope) A. E.M. Electrolite (Warner Bros) Silverchair abuse Me (Epic) MAXWELL Sumthin' Sumthin' (Columbia) MONICA For You I Will (Warner Sunsevatlantic) PuFF DADDY Can't Nooody Hold Me Down (Bad Boy/Arista) DUNCAN SHEIK Barely Breathing (Atantic) PRESIDENTS OF THEUNITED STATES ...VOCCANO (COUMbBia)

EXCLUSIVE
BUSH Greedy Fly (Trauma/nterscope)
LIVE Lakini's Juice (Radioactive)

## HEAVY

CARDIGANS Lovefoll (Mercury)
COUNTING CROWS A Long Decenber (DGC/Geffert) SHERYL CROW Everyday Is A Winding Road (A\&M) Dave math hews band crash into Me (RCA) EN VOGUE Don't Let Go (Love) (EastWesteEG) Whitwey houston I Believe In You And Me (Arista) JEWEL You Were Meant For Me (Atlantic) R. KELLY I Believe I Can Fly (Jive) L.L. COOL J Ain't Nobody (Geffen) metallica King Nothing (Elektra/EEG) NINE INCH NAALS The Periect Drug (Nothing/Interscope) no DOUBT Excuse Me Mr. (raumalnterscope) OFFSPRING All I Want (Columbia) SMASHING PUMPKINS Thitty-Three (Virgin) SPICE GIRLS Wannabe (Virgin) KEITH SWEAT Nobody (Elektra/EEG) U2 Discotheque (Island) UNSANE Scrape (Amphetamine Reptile)

## STRESS

babyface Everytime I Close My Eyes (Epic) FOXY BROWN Get Me Home (Volator Def , amRAL Meruu') CHEMICAL BROTHERS Setting Sun (Astreiwerks Caroline) FUGEES Rumble in The Jungle (Mercury) GINUWINE POny ( 550 Music/Epic) Luscious Jackson Naked Eye (Grand Royal/Capiton) makaveli To Live \& Die In L.A. (Death Row/hterscope) MARILYN MANSON Tourniquet (Nothing/Interscope) JOHN MELLENCAMP Just Another Day (Mercuny) PROOIGY Firestarter (Mute/XL Recordings) R.E.M. Electrolite (Wamer Bros.) ROOTS What They Do (DGC/Getfen) Silverchair Abuse Me (Epic) STONE TEMPLE PLLOTS Lady Picture Show (Atiantic) WALLFLOWERS One Headight (Interscope)

## ACTIVE

AALIYAH One In A Million (BlackGround/Atiantic) erykah badu on And On (Kedar/Universa) BETtER THAN EZRA Desperately Wanting (Elektra/EEG) BLOODHOUND GANG Fire Water Burn (Repubicic/Geffen) fallure Stuck On You (Warner Bros.) FOUHTAINS of WAYNE Radiation Vibe (Atantic) immature Watch Me Do My Thing (Loud/RCA) Jerutha damaja Ya Playin' Yaselt (Payday/ftr//slano LIL' KIM No Time (Undeas/Big BeaUVAtlantic MaxwELL Sumthin' Sumthin' (Columbia) MC LYTE Cold Rock A Party (Elektra/EEG) mONICA For You I Will (Warner SunsetAtantic) Puff DADOY Can't Nobody Hold Me Down (Bad Boy/Arista) dUNCAN SHEIK Barely Breathing (Atlantic) SUBLIME Santeria (Gasoline Alley MCA) TONY TONI TONE Let's Get Down (Mercury)

## ON

BJORK I Miss You (Elektra/EEG)
DEPECHE MODE Barrel OT A Gun (Reprise) FUN LOVIN' CRIMINALS Fun Lovin' Criminal (EMn) POE Hello (Modern/Atlantic) PRESIDENTS OF TIE UNIED STAIES ... Volcano (Coulmbia) republica Drop Dead Gorgeous (RCA)

50.8 million households Lee Chesnut, VPMusic Programming

## ADDS

CELINE DION AII By Myself (550Music) DAVID BOWIE Little Wonder (Virgin) bLaCKSTREET No Diggity (Interscope)

## XL

TON BRAXTON Un-break My Heart (Laface/Arista) SHERYL CROW If it Makes You Happy (A\&M) EN VOGuE Don't Let Go (Love) (EastWesteEG) JOHN MELLENCAMP Just Another Day (Mercur) NO DOUBT Don't Speak (Trauma/interscope)

## LARGE

CARDIGANS Lovetooi (Mercury) COUNTING CROWS A Long December (DGC/Geffen) CELINE DION All By Myselt (550 Music) Whitwey houstow i Believe in You And Me (Arista) JEWEL You Were Meant For Me (Atiantic) Journey When you Love A Woman (Columbia) madonna Don't Cry For Me Argentina (Warner Bros) U2 Discotheque (island)
WALLFLOWERS One Headight (Interscope)

## MEDIUM

"AFKAP" Betcha By Golly Wow! (NPG/EM) babyface Everytime I Close My Eyes (Epic) SHERYL CROW Everyday Is A Wirding Road (A\&M) R. KELLY I Belleve I Can Fly (Jive) duncan Sheik Barely Breathing (Atlantic)

## CUSTOM

A2 YET Last Night (La/Face/Arista) erykall baou on And On (Kedar/Universa) bLaCKSTREET No Diggity (Interscope) BORROWERS Beautiful Struggle (Guardiam) DAVIO BOWIE Little Wonder (Virgin) Paulla Cole Where Have All The Cowtoys Gone (ImmogWB) CRANBERRIES When You're Gone (ISlang) onve mathewe bano Crash Into Me (RCA) gloria estefan I'm Not Giving you Up (Epic) SUSANNA HOFFS All I Want (Londoon/island) MIKI HOWARO Something I've Never Had (Alibi) ISLEY BROTHERS Tears ( 7 -Neck/s/iand) Chaka Khan Never Miss The Water (Reprise) NIL LARA How Was I To Know (Metro Blue/Capiton) DONNA LEWIS Without Love (Atantic) ASHLEY MacISAAC Sleepy Maggie (A\&M) eleanor meevoy Precious Little (Columbia) MINT CONDTION What Kind Of Man...(Perspective/A\&M) ANN MESBY I'm Still Wearing Your Hame (Perspective'A\&M) NEW EOITION I'm Still In Love With You (MCA) HOLLY PALMER Different Languages (Reprise) RuPAUL Snapshot (Ahino) bRuce SPRingsteen Secret Garden (Columbia) STONE TEMPLE PILOTS Laty Picture Show (Atlantic) KEITH SWEAT Nobody (ElektraZEG) LUTHER Van ORoss I Can Make It Better (LV/Epic) WHY STORE Father (Way CooI Music/MCA)

Video airplay from January 20-26.


36 million households Lydia Cole. VPMusic Programming

## Video Playlist

FOXY BROWN Get Me... (Vilator/Det Jam/RALMercury) R. KELLY I Belleve I Can Fly (Jive)
"AFKAP" Betcha By Golly Wow! (NPG/EM) TONY TONI TONE Let's Get Down (Mercury) TON1 BRAXTON Un-break My Heant (Laface/Arista) GINUWINE Pony (550 Music) NEW EDITION I'm Still In Love With You (MCA) EN vogue Don't Let Go (Love) (EastWest EEG) ERYKAH BAOU On And On (Kedar/Universa) KEITH SWEAT Nobody (ElektraEEEG)

## Janauy 1:T

Rap City Top 10
MONSTARS Hit ${ }^{+}$Em High (Warner Sunsetvatantic) MC Lrte Cold Rock A Party (EastWest/EEG MACK 10 Nothin' But The... (Buz Tone) REDMAN That's How it is (Det Jam/RAL/Mercury) OR. DRE Been There Done That (Attermath/Interscope) ROOTS What They Do (DGC/Getten) LIL' KiM No Time (Undeas/Big Beat/Atlantic) REOMAN Whateva Man (Det Jam/RAL Mercury)
FOXY BROWN Get Me Vion Fugees Rumble in The Jungle (Mercury)

## TELEVISION

TOP TEN SHOWS
JANUARY 6-12
Total Audience
( 97 million households)
1 Seinfeld
2 Friends
3 Suddenly Susan
460 Minutes
5 The Single Guy
6 Touched By An Angel
7 3rd Rock From The Sun (Thursday)
8 Home Improvement
9 Primetime Live
10 20/20
Adults 18-49
1 Seinfeld
2 Friends
3 Suddenly Susan
4 The Single Guy
5 3rd Rock From The Sun
6 The X-Files
7 Frasier (Thursday)
8 Home Improvement
9 AFC Playoft Postgame
(Jaguars vs. Patriots)
10 King Of The Hill
(fie) The Simpsons
Source: Nielsen Media Research

## Coming Next Week

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

## Tube Tops

Aretha Franklin, Kenny G, Sandi Patty, Kenny Rogers, James Taylor, Stevie Wonder, and Trisha Yearwood are slated to perform when CBS presents "The 53rd Presidential Inaugural Gala" (Sunday, 1/19, $9 \mathrm{pm})$.

Friday, 1/17

- Lou Reed and Ash, "ABC In Concert" (check local listings)


## THEF

21 million households Liz Kiley, VPPProgramming

## National Top 20

MAKAVEL To Live And Die in L.A. (Death Rowinterscope) WHITNEY HOUSTON 1 Believe in You And Me (Arista) AALIYAH One In A Million (BiackGround/Atantic) DRU HILL In My Bed (Island) ERYKAH BADU On And On (Kedar/Universal) KEITH SWEAT Nobody (ElektrafEG) MACK 108 THA OOGG POUNO Nuthin' But.... (Interscope) NEW EDITION You Don't Have To Worry (MCA) makaveli Toss it Up (Death Row/nterscope) brat II-bOZ Ghetto Love (So So Det/Columbia) RICHIE RICH \& ESERA TUOLO Stay With Me (Red Ant) R. KELLY I Believe I Can Fly (Jive)

MC LYTE Cold Rock A Party (Elektra/EEG) MATE OOGG ISNOOP ... Never ... (Death Row/Interscope) E-40 Things'II Never Change (Sick Wia' IUJive) B-LEGIT Check II Out (Sick Wid' 1 tJive) LIL' KIM No Time (Undeas/Big BeatAAtantic) WESTSIDE CONNECTION Bow Down (Priority) JOHNNY GILL IIt's Your Body (Motown) TONI BRAXTON Un-break My Heart (LLaface/Arista)

Saturday, 1/18

- "Bette Midler: Diva Las Vegas" - a two-hour concert from the MGM Grand Hotel debuts on HBO ( 9 pm ).
- Reba McEntire and Ty Herndon perform on "The Statler Bros. Show" (TNN, 9pm ET/6pm PT).
- Snoop Doggy Dogg, "Saturday Night Live" (NBC, 11:30 pm).



## Sunday, 1/19

- Marianne Faithfull appears as God on the Comedy Central film "Absolutely Fabulous: The Last Shout" (8pm).


## Tuesday, 1/21

- G. Gordon Liddy, "Late Night With Conan O'Brien."


## Wednesday, 1/22

- The recently reunitedDavy Jones, Mickey Dolenz, Peter Tork, and Mike Nesmith recall their early days with clips from their TV show on the Disney Channel's "Hey, Hey, We're The Monkees" ( $8: 30 \mathrm{pm}$ )
-L.L. Cool J, "The Tonight Show With Jay Leno."
- Coolio, "Late Late Show With Tom Snyder."

Thursday, 1/23
-BR5-49, "PrimeTime Country" (TNN, 9pm ET/6pm PT).

## POUITAR. <br> CONCERT PULSE

Pos. Artist
1 GARTH BROOKS
2 WHO
3 NEIL DIAMOND
4 KISS
5 PEARL JaM
6 GEORGE StRAIT
7 ALANIS MORISSETTE
${ }^{8}$ RUSH
9 SMASHING PUMPKINS
10 tragically hip
1 PHISH
12 NEIL YOUNG
13 dave matthews band 14 STONE TEMPLE PILOTS 15 Santana

## Avg. Gross

- Among this weat's new tours

| PHIL COLLINS | local h |
| :---: | :---: |
| danzig | anne murray |
| CELINE DION | PRINCE |
| al jarreau | Silverchair |
| toby keith | tricky |
| Nil Lara | WILD COLONIALS |

## FILNS

WEEKEND BOX OFFICE JANUARY 10-12
1 The Relic
(Paramount)
2 Evita

(Buena Vista)
3 Michael
(New Line)
$\$ 743$
4 Scream (Miramax) $\$ 7.01$
5 Jerry Maguire
$\$ 5.77$
(TriStar)
6 Jackie Chan's First
Strike (New Line)*
7 The People Vs. Larry $\$ 5.31$ Flynt (Columbia)
8 Turbulence
$\$ 4.46$
(MGM/UA)*
9 One Fine Day (Fox) $\$ 3.44$
10 101 Dalmations $\$ 3.12$ (Buena Vista)

All figures in millions

* First week in release

Source: Entertainment Data in
COMING ATTRACTIONS:
This week's openers include
"Beverly Hills Ninja," starring Chris Farley. The film's EM soundtrack sports Patti Rothberg's take on "Kung Fu Fighting" - as well as Carl Douglas's original - Blondie's "One Way Or Another," War's "Low Rider," Baltimora's "Tarzan Boy," Right Said Fred's "l'm Too Sexy," Little John's "Finally Got it," the Hazies' cover of the Vapors' "Turning Japanese," and Lene Lovich's Japanese version of Tiffany's "IThink We'reAlone Now."
"Albino Alligator," starring Matt
Dillon and directed by Kevin Spacey, opens in limited release this week. The film's forthcoming 4AD soundtrack showcases "Il Wind," performed by R.E.M. front man Michael Stipe and Jimmy Scott; the song also features the Red Hot Chili Peppers' Flea on bass.
Rounding out this week's openers is "Metro," starring Eddie Murphy and featuring music by Toto keyboardist/vocalist Steve Porcaro.

## VIDEO

## NEW THIS WEEK

## BULLET (New Line)

## Cavanaugh Becomes KTBZHouston GM

Veteran Houston broadcaster Ellen Cavanaugh has been named GM at Alternative KTBZ/Houston
Cavanaugh previously held GSM posts at crosstown Hot AC KHMX and Oldies KLDE

WBAB/Nassau-Suffolk Program Coordinator Eric Wellman has been named Ops Dir. for the Rock station. Wellman succeeds Jeff Levine, who exited in December.

ST hears WXYV-FM (V-103)/Baltimore PD Steve Crumbley has left the station. Will WPGC-FM/Washington's Dr. Dave Ferguson be Crumbley's replacement?

## ,Two New Promo Domos

 Expect Johnny Barbis to relocate from NYC to L.A. and be appointed President of A\&M Associated labels next week.And ... look for Mercury to elevate VP/Top 40 \& Pop Promo Steve Ellis to VP/Promo in the near future.

In the wake of WVAZ/Chicago PD Maxx

## cat scratch fever january 27th

- The CHR/Pop format presently on KHHT-FM (at 107.5) will go away.
- The new format on 104.3 will be Country but KYGO-AM \& FM OM John St. John said it won't be Classic Country, the live and local format currently heard on KYGO-AM. The PD of the forthcoming Country outlet will be KYGO-AM PD Chuck St. John.



## You Learn

CHR WSSX/Charleston, SC morning drivers Ryan Walker, Ric Rush \& Mary Russell accidently found out they were being let go - thanks to a phone call placed by the Critic (aka the morning co-host on crosstown Alternative WAVR.)

WSSX PD Calvin Hicks told ST he was quietly negotiating with WAVR night bloomer Holly Anderson, but the word got out after she went to hand in her resignation, telling her GM that she was going to do mornings on WSSX with Hicks.

Before Hicks had an opportunity to meet with Walker, Rush \& Russell, the WAVR morning team let the proverbial cat out of the bag on-air. They also invited the ex-WSSX morning stars to join them on-air the next morning.

Hicks told ST that the morning trio were let go because of ratings performance and attitude. Hicks has also hired WAVR parttimer Frank Bucci for nights.

The all-Talk programming heard on KEWS-FM/Dallas at 94.9 shifted to KDFX's 1190 AM frequency and the new calls KOOO on Monday (1/13). The change follows Salem's purchase of KEWS from Infinity last October; Salem gave up KDFX as part of the deal.

The on-air lineup includes Don Imus (5-9am), Dr. Joy Browne (9am-noon), the Dolans (noon-2pm), Don \& Mike (2-6pm), Tom Leykis ( $6-9 \mathrm{pm}$ ) and "Ferrall On The Bench" (9pm-midnight).


Does your call-out research company use the same people over \& over? You control panel building with ComQuest. What a concept.

## SHERYLCROW evetydAY is a winding road

CHR POP DEBUT 39 MOST ADDED $\varepsilon$ InCREASED PLAY ROCK 31
ALTERNATIVE 26
ADULT ALTERNATIVE 4 MOST INCREASED PLAY

## hot ac debut 29 <br> MOST INCREASED PLAY



# DAVID BOWIE EART HL I NG 



## STREET TALK.

## Continued from Page 26

Ron Diaz is taking two weeks off with plans to return to work, partner Ron Bennington says Diaz is burned out and will leave the show. (Reportedly, a new host is being sought to replace Diaz.) ST's calls to the Ron \& Ron Radio Network went unreturned.

KLOS/L.A. has moved from Active Rock to more of a mainstream Rock stance. Morning drivers Mark \& Brian also will be adding music to their show.

## Rumbles, Pt. 1

- WAKX/Grand Rapids promotes News/PSA Dir Rod Kackley to PD. He replaces Jay Towers, who becomes MD at Viacom CHR/Rhythmic WDRO/De troit. Meanwhile, WZJM/Cleveland moming driver Joe Mama rejoins his former PD, Lisa RodmanRose, at WDRQ.
- KHEY-FMEI Paso welcomes new PD/morning man Danny White, coming from the KATS-FM/Yakima, WA PD post.
- 100,000-watt Country KRCS/Rapid City, SD filips to CHR "Hot 93.1." Charlie O'Douglas is the new OM; Leif Erickson is the new PD.
- KCHX/Odessa-Midland, TX MD Leo Caro is officially promoted to PD. He'll retain his MD duties as well.
- Rock WCIZ-FMWatertown, NY hopped to Country WFRY-FM and the "Froggy 97" moniker last week L.B. Green will be the PD; James Pond the MD.
- WAYZ-FM/Waynesboro, PA PD David Burd exits the Country outtet, citing philosophical differences with GM Marge Martin. He'll continue subbing at Country WMZQ-FM/Washington.
- KYLD/SF ups mixer Jazzy Jim to MD. He replaces Jose Mein, who'll remain with the station as Asst. Production Dir.
- KKFR/Phoenix late-nighter Roxanne returns to late-nights at WBBM-FM/Chicago.
- After six months, Dave Corrigan has parted ways with WRQX-FM/Washington and morning co-host Jack Diamond.
- KJQY/San Diego night jammer Tony Miranda picks up weekends at crosstown XHTZ.
- KMLE-FM/Phoenix wetcomes new APD/MD/ midday maven Jon Allen, coming from the PD post at WQIK-FM/Jacksonville.
- KMXV/KC welcomes new moming show producer Kevin Cross, coming from similar duties at KTHT/ Fresno.
- KGGIRiverside welcomes new night jammer Ricky Fuentes, coming from a similar slot at KKSS/ Albuquerque, and new overnighter Victor Cruz, coming from KWNZ/Reno.
-WWKX/Providence welcomes former crosstown WPRO-FM moming show producer Kim Reis as morning co-host. She'll replace B.B. Goode, who'll retain her WJMN/Boston swing duties.
- WNVZNorfolk midday maven Paul McCoy segues to moming co-host and ovemight sensation Troy Shannon is upped to middays. Shannon also does swing at WPGCN Washington.
- WWSN/Chariotte APD/midday maven (and former PD) John McFadden exits.


## Records

-Priority Exec. VP/GM Art Jaeger exits.

- Look for Epic promo domo Patricia Bock to be named MJJ VP/West Coast Promo next week.
- After 20 years with the company - the first 18 as its L.A. local promo rep - Capitol Dir./Nat'l Promo Susan Epstein exits.
- Discovery VP/Promo Jack Ashton has resigned, effective January 24. He'll form his own promotion consultancy and retain Discovery as a client. Meanwhile, Discovery Dir/AAA Nat' Promo Rene MagalIon also exits.
- MCA SF local promo rep Anthony Miles shitts to Nat'l Promo duties for Beyond Records and its yet-to-be-titled promotion company, based in SF. Beyond is looking for three more national promo people as well.
- Former Zoo Entertainment West Coast promo rep Jim Parsons becomes the Atlanta-based Southeast Regional Promo Mgr. for the Work Group. He 'replaces Michele Block, who segued to similar regional duties, based out of NYC. Work also eliminates the Washington, DC Regional Promo Mgr. post, held by Leo Collins; Block now will handle that region.
- Curb Chicago rep Hal Leineck segues to EMI in the Windy City
- Arista/Nashville welcomes Jon Peterson, coming from the Adult Altemative WRLT/Nashville PD post.
- Magnatone welcomes new Midwest Regional promo dude Bob Reeves, formerly with River North Nashville. Dan Nelson exits.


## -GRD Wants MTV

The first song played on MTV was the Buggles' "Video Killed The Radio Star," but in Grand Rapids it's WGRD morning stars Rick, Darla \& Scott who've rallied 150 listeners to protest cable systems operator TCl's recent decision to stop carrying MTV locally. WGRD has gathered more than 1000 signatures on an "I want my MTV" petition, but no word on whether TCl will rescind its decision ... yet.

KRAK-FM/Sacramento will become "Gold Country" on Friday (1/17), leaving ARS sister KNCI-FM to carry the current-Country banner. Combo OM Mark Evans will oversee both stations and KRAK-FM PD Ray Knight retains his programming/midday duties. KRAK-FM morning dude Dan Cheatam exits - though ARS is trying to find a place for him elsewhere in the company.

WNAV-AM/Annapolis, MD owner Jake Einstein pulls the plug on his marketing agreement with Adams Communications to run the station himself. The 79-years-young

Continued on Page 31

BETER THAN EZM "Desprattely Wanting"

## A MULTI FORMAT HIT Airplay=Sales

T.W. Lust Week 2 Weeks Ago 3 Weeks Ago

St Louis
KPNT-30X 323units $286178 \quad 152$ WKBQ-18X
KSHE-10X
Boston
WBCN-21X 632 units 568383171 WFNX-15X
WXKS-10X
Cleveland
WMMS-27X 406 units $296189 \quad 141$
WENZ-21X
WZJM-10X
Atlanta
99X-15X 418 units $371 \quad 267 \quad 183$
Pittsburgh
WXDX-34X 205 units $144124 \quad 89$
Denver

| KXPK-18X | 307 | units | 160 | 130 |
| :--- | :--- | :--- | :--- | :--- |

KTCL-24X
KALC-27X
KBPI-12X
Hartford
WMRQ-15X 198 units $139 \quad 101 \quad 60$
WKSS-10X
WPLR-15X
Kansas City
KISF-28X 211 units $162 \quad 103 \quad 53$
KLZR-24X
KMXV (just added)

## New Orleans

KKND-47X 750 units 585567320
WZRH-36X
WEZB-13X
KHOM-IOX
WCKW-9X
National
Soundscan 17,407 units $\quad 15,264 \quad 10,222 \quad 7,150$

## uamiroquai



## STREET TALK*

## Continued from Page 29

Einstein will take over as Ops Mgr., replacing Bob Duckman. Einstein - who also operates crosstown WYRE-AM \& WRNR-FM - has begun adding Talk to WNAV-AM's Nostalgia and Sports programming.

KFMX-FM, KKAM-AM, KFYO-AM, KZIIFM \& KRLB-FM/Lubbock, TX GM Scott Parsons has been elevated to VP/Regional Mgr. for Gulfstar Communications Lubbock Inc. Parsons - who retains his GM responsibilities - will oversee Gulfstar's Lubbock properties as well as its Farmington, NM stations.

## Ice Ice Baby

After being knocked off-air for three days by an ice storm, Country KYKR-FM/ Beaumont, TX and AC sibling KKMY-FM resumed broadcasting on Tuesday (1/14). The Gulfstar-owned outlets were both silenced by continued ice buildup that caused severe tower damage.

Gulfstar Regional VP/GM Jim Ray told ST the Beaumont facilities are running on a diesel-powered generator meant for hurricanecreated outages, noting that sister KLVI-AM and co-owned KIOC-FM suffered brief, intermittent power outages on Sunday (1/12) as well. Meanwhile, the market's KQXY-FM went off-air on Monday morning and hadn't returned to the airwaves at press time.

Condolences to Mercury VP/Promo Chris Lopes, whose 58-year-old father, Joe Lopes, passed away on January 2 after suffering a heart attack.

## Rumbles, Pt. 2

- WKXJ/Chattanooga welcomes former KQIZI Amarillo, NM night slammer Hollywood Hayes and ovemight sensation Chico Banana. Meanwhite, KQIZ Production Dir. Eric Michaels segues to similar duties at WEBN/Cincy.
- Classic Rock KOZZ/Reno, NV names Max Volume MD
-WCHX/Savannah, GA morning driver Debbie Bolton exits. No replacement named.
- KFRX/Lincoln, NE morning driver Dan Tooker exits.
- WPST/Trenton, NJ elevates Promotion Dir. Mike Kaplan to APD/MD, afternoon driver Joel Katz adds Promotion Dir. duties, and overnighter Jason Barsky segues to nights.

- Val Azzoli upped to Atlantic Records co-Chairman/co-CEO.
- Heavy D elevated to Uptown Records President
- Heritage Media names Randy Grossert Prez/GM of WVAE/Cincy and Carey Mertz Prez/GM of WEMP-AM, WAMG-FM \& WMYX-FM/Milwaukee
- Ted Jordan becomes WBZ-AM/Boston VP/GM - Paul Talbot appointed KVRY/Phoenix GM.
- Larry Stessel named Mercury Records Sr. VP/GM, Mktg., Sales, \& Promo.
- Rick Bleiwiess appointed BMG Distribution Sr. VP/Mktg.
- Dave Herman exits WNEW-FM/NY for afternoons at crosstown WXRK

- Joe Dorton becomes Sky Broadcasting President/COO
- Stu Olds elevated to Katz Radio President.
- WLOLMinneapolis ups Tac Hammer to GM and Tom Gowan to Station Mgr.
- Bob Hughes promoted to WXTR/Washington VP/GM.

- Marty Greenberg joins Belo Broadcasting as VP/Radio.
- Rich Robertson named KJR/Seattle GM
- Steve Harris becomes KRLY/Houston PD.
- Ed Chandler returns to KSON-FM/San Diego as PD

- Rochelle Staab becomes KIIS-AM \& FM/L.A. PD


## - Leap O'The Week

WBHT/Wilkes Barre-Scranton (Market 61) night jammer Billy Hammond jumps to nights at WIOQ/Philly (Market 5).

Kudos ' $n$ ' superlatives to the Island Records promo staff, whose efforts on behalf of U2's "Discotheque" captured "Most Added" honors on all four of R\&R's Rock-based charts — including 100\% of our Alternative reporters.


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-Lorrin Palagi, WPNT Chicago

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- Suranne Belanger, Promotion and Markeling Director, WIMV, V98.7m/metroit


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## 12+ FALL '96 ARBITRON RESULTS



|  |  |  |
| :--- | ---: | ---: |
|  | Su '96 Fa' 96 |  |
| KGO-AM (News/Talk) | 6.6 | 6.9 |
| KCBS-AM (News) | 4.8 | 4.6 |
| KMEL-FM (CHR/Rhy) | 4.3 | 4.3 |
| KYLD-FM (CHR/Rhy) | 4.2 | 4.3 |
| KOIT-AFF (AC) | 3.8 | 4.0 |
| KFRC-A/F (Oldies) | 4.2 | 3.5 |
| KNBR-AM (Sports) | 3.6 | 3.5 |
| KBLX-FM (NAC) | 2.7 | 3.3 |
| KFFG/KFOG (Adult Alt) | 3.2 | 3.3 |
| KIOI-FM (Hot AC) | 3.2 | 3.3 |
| KKSF-FM (NAC) | 3.5 | 3.3 |
| KDFC-FM (Classical) | 2.7 | 2.8 |
| KITS-FM (Altenative) | 2.4 | 2.4 |
| KSFO-AM (Talk) | 2.8 | 2.4 |
| KSJO-FM (Rock) | 2.2 | 2.4 |
| KSOLKZOL (Spanish)* | 1.6 | 2.3 |
| KBGG-FM (Oldies) | 2.1 | 2.2 |
| KLLC-FM (Hot AC) | 2.2 | 2.1 |
| KOME-FM (Alternative) | 1.9 | 2.0 |
| KABL-AM (Nostalgia) | 2.0 | 1.8 |
| KBAY-FM (AC) | 1.7 | 1.6 |
| KSAN-FM (Country) | 2.4 | 1.6 |
| KPIX-AFF (Talk)** | 1.4 | 1.3 |
| KYCY-FM (Country) | 1.4 | 1.2 |
| KEZR-FM (AC) | 1.4 | 1.1 |
| KLOK-AM (Spanish) | 1.5 | 1.1 |
| KNEW-AM (Country) | 1.0 | 1.0 |
| KUFX-FM (Cl. Rock) | .7 | 1.0 |

*KSOL-FM was Urban AC until August
**Was News/Talk until September

## Houston-Galveston

|  | Su '96 Fa '96 |  |
| :---: | :---: | :---: |
| KBXX-FM (CHR/Rhy) | 7.0 | 7.7 |
| KHMX-FM (Hot AC) | 5.3 | 5.9 |
| KODA-FM (AC) | 5.4 | 5.8 |
| KRBE-FM (CHR/Pop) | 5.4 | 5.8 |
| KMJQ-FM (Urban/AC) | 5.4 | 5.3 |
| KQUE-FM (Nostalgia) | 4.1 | 5.2 |
| KKBQ-A/F (Country) | 4.7 | 4.7 |
| KTRH-AM (News) | 3.7 | 4.6 |
| KILT-FM (Country) | 5.9 | 4.5 |
| KLDE-FM (Oldies) | 3.6 | 3.9 |
| KPRC-AM (News/Talk) | 3.1 | 3.8 |
| KTBZ-FM (Altemative) | 3.5 | 3.7 |
| KLOL-FM (Cl. Rock)* | 3.8 | 3.6 |
| KKRW-FM (CI. Hits) | 3.7 | 3.4 |
| KIKK-FM (Country) | 3.6 | 3.1 |
| KLTN-FM (Spanish) | 3.7 | 3.1 |
| KQQK-FM (Spanish) | 2.7 | 2.5 |
| KHYS-FM (NAC) | 1.5 | 1.2 |
| KLAT-AM (Spanish) | 1.5 | 1.0 |
| KSEV-AM (News/Talk) | 1.2 | 1.0 |
| KXTJ-FM (Spanish) | 1.1 | 1.0 |

## SAME DAY

RATINGS RESULTS
http://
www.rronline.com

| Philadelphia |  |  |
| :---: | :---: | :---: |
|  | Su '96 Fa |  |
| KYW-AM (News) | 7.3 | 7.3 |
| WUSL-FM (Urban) | 6.2 | 6.4 |
| WBEB-FM (AC) | 5.5 | 5.7 |
| WDAS-FM (Urban/AC) | 5.1 | 5.1 |
| WOGL-FM (Oldies) | 5.9 | 5.0 |
| WWDB-FM (Taik) | 5.1 | 4.9 |
| WIOQ-FM (CHR/Pop) | 4.5 | 4.8 |
| WYSP-FM (CI. Rock) | 5.2 | 4.8 |
| WMGK-FM (CI. Hits) | 4.7 | 4.7 |
| WPEN-AM (Nostalgia) | 4.3 | 4.5 |
| WJJZ-FM (NAC) | 4.2 | 4.3 |
| WXTU-FM (Country) | 4.2 | 3.9 |
| WMMR-FM (CI. Rock) | 3.5 | 3.7 |
| WIP-AM (Sports) | 2.8 | 3.6 |
| WYXR-FM (Hot AC) | 3.6 | 3.5 |
| WFLN-FM (Classical) | 2.9 | 3.2 |
| WPLY-FM (CHR/Pop) | 3.0 | 2.6 |
| WDRE-FM (Alternative)* | * 1.8 | . 9 |
| WHAT-AM (Talk) | 1.3 | 1.4 |
| WPST-FM (CHR/Pop) | 1.2 | 1.4 |
| Was WIBF-FM until |  |  |

Boston

|  | Su '96 Fa '96 |  |
| :--- | ---: | ---: |
|  |  |  |
| WBZ-AM (News) | 7.8 | 8.1 |
| WJMN-FM (CHR/Rhy) | 6.6 | 6.7 |
| WRKO-AM (News/Talk) | 6.4 | 6.0 |
| WXKS-FM (CHR/Pop) | 6.4 | 5.7 |
| WMJX-FM (AC) | 5.7 | 5.3 |
| WBCN-FM (Alternative) | 5.2 | 4.9 |
| WCRB-FM (Classical) | 4.1 | 4.9 |
| WODS-FM (Oldies) | 4.9 | 4.6 |
| WZLX-FM (CI. Rock) | 3.9 | 3.9 |
| WBMX-FM (Hot AC) | 4.0 | 3.8 |
| WEEI-AM (Sports) | 3.7 | 3.8 |
| WROR-FM (Oldies)* | 2.1 | 3.0 |
| WBOS-FM (Adult Alt) | 3.0 | 2.9 |
| WAAF-FM (Rock) | 2.4 | 2.8 |
| WKLB-FM (Country)** | 2.4 | 2.8 |
| WEGQ-FM (Oldies) | 2.8 | 2.5 |
| WXKS-AM (Nostalgia) | 2.4 | 1.8 |
| WOAZ-FM (NAC) | 1.8 | 1.6 |
| WFNX-FM (Alternative) | 1.3 | 1.2 |
| WBNW-AM (Bus. News) | - | 1.1 |
| WILD-AM (Urban/AC) | 1.5 | 1.1 |
| WXRV-FM (Adult Alt) | .9 | 1.0 |
|  |  |  |
| *Was WKLB-FM (Country) until |  |  |
| early September |  |  |
| **Was WBCS-FM until early |  |  |
| September |  |  |

## Pittsburgh

|  | Su '96 Fa '96 |  |
| :---: | :---: | :---: |
| KDKA-AM (News/Talk) | 12.7 | 12.3 |
| WDVE-FM (Rock) | 9.5 | 9.4 |
| WDSY-AF (Country) | 8.2 | 7.9 |
| WBZZ-FM (CHR/Pop) | 6.1 | 6.2 |
| WWSW-AF (Oldies) | 6.9 | 6.2 |
| WJAS-AM (Nostalgia) | 3.9 | 5.6 |
| WXDX-FM (Alternative) | 5.8 | 5.0 |
| WSHH-FM (AC) | 4.9 | 4.8 |
| WTAE-AM (Talk) | 3.9 | 4.4 |
| WVTY-FM (Hot AC) | 3.9 | 4.1 |
| WJJJ-FM (NAC)* | 4.0 | 3.8 |
| WLTJ-FM (AC) | 3.1 | 3.7 |
| WAMO-FM (Urban) | 2.8 | 3.1 |
| WRRK-FM (Cl. Rock) | 2.9 | 2.8 |
| WZPT-FM (Oldies) | 3.3 | 2.6 |
| WORD-FM (Religious) | . 8 | 1.4 |
| WASP-FM (Country) | 1.0 | 1.1 |
| KQV-AM (News) | 1.1 | 1.0 |


#### Abstract

Detroit WJLB-FM (Urban) Su'96 Fa '96 WJR-AM (Talk) WNIC-FM (AC) WOMC-FM (Oldies) WWJ-AM (News) WRIF-FM (Rock) WKOI-FM (Hot AC) WVMV-FM (NAC) WWWW-FM (Country) $\begin{array}{llll}\text { WMXD-FM (Urban/AC) } & 4.4 & 3.8\end{array}$ $\begin{array}{llll}\text { WYCD-FM (Country) } & 3.6 & 3.7\end{array}$ WXYT-AM (Talk) $\begin{array}{llll}\text { WCSX-FM (CI. Rock) } & 3.3 \quad 2.9\end{array}$ WDRQ-FM (CHR/Rhy)* $2.3 \quad 2.7$ WCHB-FM (Uচban)** $\quad 2.9 \quad 2.6$ $\begin{array}{lll}\text { WQRS-FM (Classical) } & 1.9 & 2.6\end{array}$ $\begin{array}{lll}\text { CKWW-AM (Nostalgia) } & 2.1 \quad 2.3\end{array}$ WHYT-FM (Alternative) $2.8 \quad 2.1$ $\begin{array}{lll}\text { CIMX-FM (Alternative) } & 1.9 & 1.8\end{array}$ $\begin{array}{lll}\text { WWBR-FM (Rock)*** } & 1.8 & 1.8\end{array}$ $\begin{array}{lll}\text { WQBH-AM (Urban/O) } & 1.2 & 1.6 \\ \text { WDFN AM }\end{array}$ $\begin{array}{llll}\text { WDFN-AM (Sports) } & 1.0 & 1.5\end{array}$ $\begin{array}{lll}\text { WYST-FM (Oldies) } & 1.7 & 1.5\end{array}$ $\begin{array}{lll}\text { WGPR-FM (Urban) } & 1.0 & 1.2 \\ \text { CIDR-FM (Adult Alt) } & 1.0 & 1.0\end{array}$ *Was WLTI-FM (AC) until August 9

\section*{Dallas-Ft. Worth}

KKDA-FM (UTA Su'96 Fa'96 $6.3 \quad 6.2$ $\begin{array}{llll}\text { KHKS-FM (CHR/Pop) } & 5.9 & 6.1\end{array}$ KVIL-FM (AC) $\begin{array}{llll}\text { KSCS-FM (Country) } & 4.9 & 4.9\end{array}$ WBAP-AM (News/Talk) $5.4 \quad 4.9$ $\begin{array}{lll}\text { KEGL-FM (Rock) } & 3.8 & 4.0\end{array}$ $\begin{array}{llll}\text { KPLX-FM (Country) } & 3.8 & 4.0\end{array}$ $\begin{array}{lll}\text { KRLD-AM (News/Talk) } & 4.3 & 4.0\end{array}$ $\begin{array}{lll}\text { KYNG-FM (Country) } & 4.8 & 3.8\end{array}$ $\begin{array}{lll}\text { KDMX-FM (Hot AC) } & 3.3 & 3.7\end{array}$ KOAI-FM (NAC) KLUV-FM (Oldies) $\begin{array}{llll}\text { KRBV-FM (Urban/AC) } & 4.2 & 3.6\end{array}$ KZPS-FM (Cl Rock) $\begin{array}{llll}\text { KRRW-FM (CI. Hits) } & 2.7 & 2.8\end{array}$ KTXQ-FM (Rock) $\begin{array}{lll}\text { KDGE-FM (Alternative) } & 3.1 & 2.5\end{array}$ $\begin{array}{llll}\text { KLTY-FM (Religious) } & 3.3 & 2.5\end{array}$ $\begin{array}{llll}\text { KLIF-AM (News/Talk) } & 2.3 & 2.4\end{array}$ $\begin{array}{llll}\text { KTCK-AM (Sports) } & 1.9 & 2.4\end{array}$ $\begin{array}{lll}\text { KESS-AM (Spanish) } & 1.8 & 2.2\end{array}$ $\begin{array}{lll}\text { WRR-FM (Classical) } & 2.7 & 2.1\end{array}$ $\begin{array}{lll}\text { KHVN-AM (Religious) } & 1.5 & 1.5\end{array}$ $\begin{array}{lll}\text { KHCK/KICI (Spanish) } & 1.3 & 1.3\end{array}$ KRNB-FM (Uウan/AC) - 1.2 $\begin{array}{lll}\text { KAAM-AM (MOR) } & 8 & 1.1\end{array}$ $\begin{array}{lll}\text { KKDA-AM (Urban } / 0 \text { ) } & 1.3 & 1.1\end{array}$


 **Was WJZZ-FM (NAC) until midSeptember***Was WDZR-FM until November

| St. Lomis |  |  |
| :---: | :---: | :---: |
|  | Su '96 Fa' 96 |  |
| KMOX-AM (Talk) | 13.2 | 13.0 |
| KMJM-FM (Urban) | 6.3 | 8.2 |
| WIL-FM (Country) | 8.0 | 6.9 |
| KEZK-FM (AC) | 5.7 | 6.7 |
| KYKY-FM (Hot AC) | 5.9 | 5.3 |
| KPNT-FM (Alternative) | 4.4 | 5.0 |
| KSHE-FM (CI. Rock) | 6.0 | 4.9 |
| KLOU-FM (Oldies) | 3.7 | 4.6 |
| WKBQ-FM (CHR/Pop) | 3.9 | 4.2 |
| WKKX-FM (Country) | 3.0 | 3.6 |
| WVRV-FM (Adult Alt) | 2.6 | 3.6 |
| KIHT-FM (CI. Hits) | 2.9 | 3.0 |
| KSD-FM (Cl. Rock) | 3.5 | 2.9 |
| KFUO-FM (Classical) | 2.6 | 2.8 |
| KXOK-FM (Urban/AC) | 3.0 | 2.7 |
| WRTH-AM (Nostalgia) | 2.8 | 2.3 |
| KSD-AM (Nostalgia) | 1.8 | 2.0 |
| WIBV-AM (Talk) | 2.8 | 1.9 |
| KATZ-FM (Urban/AC) | 1.8 | 1.3 |
| WCBW-FM (Religious) | 1.7 | 1.2 |
| WEW-AM (Nostalgia) | 1.0 | 1.1 |
| KFNS-AM (Sports) | . 9 | 1.0 |

[^0]
## Baltimore

WERQ-FM (CHR/Rhy) Su '96 Fa '96 $\begin{array}{lll}\text { WBAL-AM (News/Talk) } & 8.2 & 7.3\end{array}$ $\begin{array}{lll}\text { WPOC-FM (Country) } & 6.5 & 6.5\end{array}$ $\begin{array}{lll}\text { WOSR-FM (Oldies) } & 6.7 & 6.5\end{array}$ WLIF-FM (AC) $\begin{array}{llll}\text { WWMX-FM (Hot AC) } & 5.0 & 6.4 \\ & 5.5 & 6.1\end{array}$ $\begin{array}{llll}\text { WHFS-FM (Altemative) } & 3.7 & 4.2\end{array}$ $\begin{array}{llll}\text { WXYV-FM (Urban) } & 4.3 & 3.8\end{array}$
$\begin{array}{lll}\text { WWIN-FM (Urban/AC) } & 4.3 & 3.2\end{array}$ $\begin{array}{lll}\text { WIYY-FM (Rock) } & 3.6 & 3.1\end{array}$ $\begin{array}{llll}\text { WOCT-FM (Oldies) } & 4.2 & 3.1\end{array}$ $\begin{array}{lll}\text { WCAO-AM (Religious) } & 2.9 & 2.9\end{array}$ WCBM-AM (News/Talk) $3.1 \quad 2.1$ $\begin{array}{llll}\text { WRBS-FM (Religious) } & 1.6 & 1.9\end{array}$ $\begin{array}{lll}\text { WJFK-AM (Talk) } & 1.7 & 1.8\end{array}$ $\begin{array}{lrr}\text { WWIN-AM (Religious) } & .9 & 1.5\end{array}$ $\begin{array}{lll}\text { WGRX-FM (Country) } & 1.3 & 1.4\end{array}$ $\begin{array}{llll}\text { WHUR-FM (Urban/AC) } & 1.6 & 1.4\end{array}$ $\begin{array}{lll}\text { WPGC-FM (CHR/Rhy) } & 1.4 & 1.4\end{array}$ $\begin{array}{lll}\text { WRQX-FM (Hot AC) } & 1.1 & 1.1\end{array}$ WWDC-FM (Rock)
WWVZWWZZ (CHR/Pop) .5 1.0
*WWZZ-FM was WXTR-FM (Oldies) until July 15

| Cleveland |  |  |
| :---: | :---: | :---: |
| Su '96 Fa'9 |  |  |
| WZAK-FM (Urban) | 8.5 | 9.0 |
| WGAR-FM (Country) | 8.4 | 8.7 |
| WMJI-FM (Oldies) | 7.7 | 7.8 |
| WRMR-AM (Nostalgia) | 6.0 | 7.1 |
| WNCX-FM (CI. Rock) | 6.2 | 6.4 |
| WDOK-FM (AC) | 6.2 | 5.7 |
| WMMS-FM (Alternative) | ) 5.5 | 5.4 |
| WQAL-FM (Hot AC) | 6.0 | 4.8 |
| WTAM-AM (News/Talk) | 4.0 | 4.7 |
| WZJM-FM (CHR/Pop) | 4.7 | 4.4 |
| WKNR-AM (Sports) | 5.6 | 4.2 |
| WNWV-FM (NAC) | 5.1 | 3.9 |
| WLTF-FM (AC) | 2.6 | 3.7 |
| WCLV-FM (Classical) | 2.4 | 3.0 |
| WENZ-FM (Alternative) | 1.9 | 2.3 |
| WJMO-AM (Urban/O) | 2.0 | 2.1 |
| WONE-FM (Rock) | 1.3 | 1.2 |
| WABQ-AM (Religious) | 1.2 | 1.1 |

## Washington, DC

WPGC-FM (CHR/Rhy) Su'96 Fa'96 $\begin{array}{llll}\text { WMZQ-FM (Country) } & 5.3 & 6.0\end{array}$ $\begin{array}{lll}\text { WHUR-FM (Urban/AC) } & 5.0 & 5.6\end{array}$ $\begin{array}{lll}\text { WASH-FM (AC) } & 5.1 \quad 4.9\end{array}$ $\begin{array}{lll}\text { WKYS-FM (Urban) } & 4.2 & 4.8\end{array}$ WMAL-AM (News/Talk) $4.0 \quad 4.7$ $\begin{array}{lll}\text { WMMJ-FM (Urban/AC) } & 4.5 & 4.2\end{array}$ WWVZWWZZ (CHR/Pop)*2.5 4.0 $\begin{array}{llll}\text { WBIG-FM (Oldies) } & 5.3 & 3.7\end{array}$ $\begin{array}{lll}\text { WGMS-FM (Classical) } & 4.0 & 3.7\end{array}$ WJFK-FM (Talk) $\begin{array}{lll}\text { WRQX-FM (HotAC) } & 4.2 & 3.6\end{array}$ $\begin{array}{llll}\text { WWDC-FM (Rock) } & 3.9 & 3.5\end{array}$ $\begin{array}{llll}\text { WTOP-AM (News) } & 3.0 & 3.4\end{array}$ $\begin{array}{llll}\text { WHFS-FM (Alternative) } & 3.3 & 3.1\end{array}$ WJZW-FM (NAC) $\quad 4.0 \quad 3.1$ WGAY-FM (AC) | WARW-FM (CI. Rock) | 2.5 | 2.1 |
| :--- | :--- | :--- | :--- | $\begin{array}{lll}\text { WYCB-AM (Religious) } & 1.1 & 1.4 \\ & & 2.1 \\ & & \end{array}$ WAVA-FM (Religious) $\quad .9 \quad 1.2$ WOL-AM (Talk)

$\begin{array}{llll}\text { WTEM-AM (Sports) } & .9 & 1.0\end{array}$ $\begin{array}{lrr}\text { WWDC-AM (Nostalgia) } & 1.0 & 1.0 \\ & 1.0\end{array}$ WWRC-AM (Talk)
*WWZZ-FM was WXTR-FM (Oldies) until July 15

## Sacramento

KFBK-AM (News/Talk) Su '96 Fa '96 $\begin{array}{lll} & 11.1\end{array}$ KRKM $\begin{array}{llll}\text { KRXQ-FM (Rock) } & 4.7 & 5.6\end{array}$ $\begin{array}{lll}\text { KNCI-FM (Country) } & 6.5 \quad 5.4\end{array}$ $\begin{array}{lll}\text { KGBY-FM (AC) } & 5.0 & 5.3\end{array}$ $\begin{array}{lll}\text { KQPT-FM (Adult Alt) } & 3.4 & 4.7\end{array}$ KYMX-FM (AC) $\begin{array}{lll}\text { KCTC-AM (Nostalgia) } & 4.3 & 4.1\end{array}$ $\begin{array}{lll}\text { KHYL-FM (Oldies) } & 5.2 & 3.8\end{array}$ $\begin{array}{lll}\text { KXOA-FM (CI. Hits) } & 4.3 & 3.7\end{array}$ KSEG-FM (CI. Rock) $\quad 3.3 \quad 3.3$ $\begin{array}{lll}\text { KRAK-FM (Country) } & 3.2 \quad 3.2\end{array}$ KWOD-FM (Alternative) $3.5 \quad 3.1$ $\begin{array}{llll}\text { KSTE-AM (News/Talk) } & 3.7 & 3.0\end{array}$ $\begin{array}{lll}\text { KSSSJ-FM (NAC) } & 2.6 & 2.8 \\ \text { KHTKAM (Talk) } & 1.4 & 2.6\end{array}$ $\begin{array}{lll}\text { KHTK-AM (Talk) } & 1.4 & 2.6\end{array}$ KQBR-FM (NAC) KNBR-AM (Full Serv) KFIA-AM (Religious) KSXX-FM (Spanish) KZSA-FM (Spanish)

## Format Legend

AC-Adult Contemporary, Adult AltAdult Alternative, AlternativeAlternative, B/EZ-Beautifu/Easy Listening, CHR/Pop-Contemporary Hit Radio/Pop, CHR/RhyContemporary Hit Radio/Rhythmic, CI. Hits-Classic Hits, ClassicalClassical, Cl. Rock-Classic Rock, Country-Country, Full Serv-Full Service, Hot AC-Hot AC, MiscMiscellaneous, MOR - Middle of the Road, NAC-New AC, News-News, Nostalgia-Nostalgia, News/TalkNews/Talk, Oldies-Oldies, Religious-Religious, Rock-Rock, Spanish-Spanish, Sports-Sports, Talk-Talk, Urban/AC-Urban Adult Contemporary, Urban-Urban Contemporary, Urban/O-Urban Oldies.

## WDAE

Continued from Page 13
porate very casual, frank, and conversational sports discussions.'

News/Talk sister WFLA-AM/ Tampa afternoon host Brian James will host mornings at 'DAE, while ${ }^{\circ}$ FLA nighttimer and market veteran Bob Lassiter replaces James in afternoons. Other hosts include WFLA-TV sports anchor Chris Thomas ( $1-3 \mathrm{pm}$ ), the syndicated Gary Burbank (3-5pm), and former crosstown WFNS-AM and WSUNAM host Steve Duemig ( $5-8 \mathrm{pm}$ ).

Tampa Bay Lightning coach Phil Esposito's show will preempt Duemig on Tuesday nights from 5-7pm. The station will also serve as an ESPN Radio Network and Prine Sports Network affiliate.
RR
Puel ISHER/CEO: Erica Farber
CHIEF FINANCAL Officer Bill Ferrari SEnIOR VP/RESEARCH \& DEvelopment: Dan Cole


Managing Editor: Ron Rodrigues ExECUIVIE EOTTOR: Gail Mitchell
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Building Brickman


Sharing a smile on the set of the electronic press kit for Jim Brickman's new "Picture This" album are (l-r) Windham Hill/High Street Records VP/Marketing Ron McCarrell, artist Martina McBride, Brickman, Martina McBride's manager Kim Blake, Windham Hill/High Street President Steve Vining, and Brickman's manager David Pringle.

## Capstar

## Continued from Page 1

U.S."

Capstar announced on January 8 it would pay $\$ 35$ million for Community Pacific, a chain of mediummarket outlets in Anchorage, AK; Des Moines; Modesto. CA; and Stockton, CA. That deal is expected to close in the fourth quarter of 1997. Capstar and Community Pacific have agreed to enter into an LMA. which will go into effect upon the expiration of the Hart-Scott-Rodino waiting period.
As part of the Community Pacific deal, Commonwealth Broadcasting L.P. Managing Partner Dex Allen will become President/COO of Capstar's newly formed West Coast sub sidiary, effective immediately; Community Pacific CEO David Benjamin will become Chairman/CEO of the subsidiary upon completion of the transaction.

## 'Buy-And-Build' Strategy

The deals are part of a national trend to invest in and build small- and medium-market groups into broadcasting behemoths that mirror largemarket success stories, while frequently offering much less risk due to reduced market competition.
Hicks, Muse Chairman/CEO Thomas Hicks said the deals are ev-
idence that Capstar will "continue to actively pursue our buy-and-build strategy to create value in the rapidly consolidating radio broadcasting industry, as Hicks. Muse has been doing very successfully and will continue to do in many other industries.
For Mathias, it's a marriage made in radio heaven: "I'm really excited about the deal. It enables us to realize our goals and keep the group moving forward. It's an exciting vision that Capstar has - to be the largest operator in small and medium markets. It's a radio Walmart strategy."

Mathias said Benchmark's 32 stations in 10 markets - including WVOC-AM, WCOS-AM\&FM\& WHKZ-FM/Greenville-Spartanburg; WOSC-FM \& WWFG-FM/ Salisbury-Ocean City, MD; and KRMD-AM \& FM/Shreveport, LA - will help Capstar raise the profile for middle-market stations and will play an important role in the eight-month-old company's intended growth to an up-to-200-station group. It now owns or is purchasing 103 stations.
Mathias will open an office for the new company in Atlanta while Benchmark's corporate operation will remain in Baltimore. Bruce Spector, Mathias's fellow general partner, told The Baltimore Sun he will leave the company at closing.


Gypsy Soul recently visited the Westwood One Radio Networks to drop off copies of their recent Cabana Boy release, "A Test Of Time," and to perform for the employees. Shown are (l-r) Cabana Boy's Brian Porizek, WW1 Brite AC PD Bill Michaels, Gypsy Soul's Roman Morykit and Cilette Swann, Cabana Boy's David Lipson and Alan Oken, and WW1 Soft AC PD Andy Fuller.

## Myrick

Continued from Page
during his 19-year radio career include WALR/Atlanta, WJMO/ Cleveland, WCIN/Cincinnati, WPILZ/Richmond, WVOI/Toledo, and KDKS/Shreveport, LA.

## Richards

Continued from Page 1
proud to have been part of the creation and success of WRCX since its inception two and a half years ago. Now I'meven more excited to have a higger role in our future. We've assembled the best team in America, and sw're all poised for total world domnation. Yipee!
Richards joined WRCX as PD in June 1994 after two years of programming Classic Rock KZOK/Seattle. He previously programmed WWRX/ Providence and has also worked at WZLX/Boston, WMMR/Philadelphia, WBAB/Long Island, and WZZO/Allentown.

## Little

Continued from Page 1
"It's going to be fun, exciting. and something I'm really looking forward to."

Little, who joined Power 99 last April, will be giving up her airshift to concentrate on the new position. This is the first programming job in Little's 14-year industry career. She has been Asst. PD/MD at KJMZ/ Dallas, MD for WBLS/New York and WPEG/Charlotte, and News Director at WCKZ/Charlote; she also worked on-air at those stations.

## KFSD

Continued from Page 3
the end of last year: "Anything we've done is never in response to competition or potential competition. We started making some music adjustments following the holidays. saying to ourselves. 'Where does one go from here?
"We've never labeled our station as anything ... we wanted to be a Pop radio station for adults in San Diego." Johnson adds he reduced the '80s titles on KFMB due to increased burn, and points to such acts as 311 and Sublime as prime examples of how musical directions are evolving.

## 'K-Bach' Coming

Mount Wilson Broadcasters has also moved to fill the Classical void in San Diego by announcing plans to flip KNNZ-AM/Anaheim, CA \& XTIN-AM/Tijuana-San Diego both currently simulcasting KGILAM/Los Angeles's all-Beatles format - to Classical as "K-Bach" in early February. The high-powered signal is expected to cover San Diego. Riverside-San Bernardino, Orange County, and Barstow, CA during the day.
"[Competitor] KOWF is 30 miles away from San Diego." Mount Wilson GM Saul Levine told R\&R. "We have no connection with them whatsoever: The 540 AM signal is a great signal. We're also working on an FM outlet in Tijuana for a simulcast."
KOWF. which plans to double its power shorly. will still broadcast with only 580 watts at 1024 feet; it's dwarfed by adjacent Alternative powerhouse XHRM-FM/San Diego, which broadcasts from Tijuana at 92.5 kHz .

In related Mount Wilson news, KNNS-AM/Los Angeles - which dropped its all-News format on New Year's Eve to become KGIL - is expected to return to the newly expanded AM band at 1650 kHz sharing the tower currently used by Salem Communications' KGERAM/Long Beach, CA. The signal will broadcast with 10,000 watts. KGIL's all-Beatles format will remain on the air for perhaps as long as three months due to the overwhelming response the programming has generated.

Subscribers to R\&R ONLINE may check for updates on this story at http://www.rronline.com.

## Brotman

Continued from Page 3
libs are written down. You just make them sound like they are spontaneous." He's assembled a three-inch-thick binder that scripts out every step and gives him background on all performing groups who will march along Pennsylvania Ave. past the White House re-
viewing stand.
"I love doing it," said Brotman. one of the nation capital's bestknown public relations men (his clients include Sugar Ray Leonard, Riddick Bowe, the Baltimore Orioles, and the Washington Redskins). "It's an honor and never mundane, ordinary, or ho-hum. Every parade is the most exciting time l've ever had.'

# Urban, Rhythmic Vibin' To A Jazz Beat 

## $\square$ Current crop of jaz-flavored singles has some programmers moving to a new groove

Urban and CHR/Rhythmic will sound a little jazzier this year if a handful of music pros have their way.

The early returns from jazz-flavored records by DGC/Geffen's Roots ("What They Do") and Kedar/Universal's Erykah Badu ("On And On") have some programmers and promotion execs optimistic about the future for the music. They see these acts following in the footsteps of D'Angelo and Maxwell. artists whose
music convinced many programmers that it was time to embrace songs that might not have fit squarely in the format box.
One strong supporter is CHR/Rhythmic
 KMEL/San Francisco PD Michelle Santosuosso, who predicted previously in this column $(1 / 10)$ that Urban is about to get more "sophisticated" in ${ }^{`} 97$. and that the acid jazz and/

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> The audience is ready
> for something different. Everything sounds the same; not many people are being creative so the music stands out. That's why artists like Maxwell and D'Angelo have done so well. - Kedar Massenburg

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or jazzier hip-hop tracks breaking from the street are on the verge of receiving some major exposure at mainstream radio. "Commercial mainstream urban will always be strong. But this is a completely different form coming from the street and it's hit music.
For Urban WGCl/Chicago PD Elroy Smith. "On And On" already is making an impact. He reports the single was the number-two most-requested record last week "It's one of a couple of very eclectic records that really stands out and give us a more diverse sound, making radio exciting. Peggy Scott Adams's 'Bill." which is a very controversial blues record, is another one. These are songs that are out of the norm and beginning to happen. They also are songs that we will find out very quickly if they are going to succeed or fail.
Smith, who candidly notes the

Badu track took him by surprise, says both upper and lower demos are responding to the vocalist's jazz beat. "For the older people the song reminds them of Ella Fitzgerald, and with the younger kids it's all about an incredible groove
Smith hedges his bets, however. when it comes to predictions that


Bob Catania
more similar-sounding records are going to get airplay because of Badu's initial success. "We're going to take it hit by hit. It would be dangerous to play more right now. You don't want to go overboard. It's like when we first started playing Kirk Franklin. All of a sudden everybody wanted us to play gospel songs. The same with Peggy-Scott Adams. Just because we're playing that song doesn't mean were going to be playing more blues.

## 'Underground Buzz'

That's an opinion held by many other Urban and Rhythmic PDs, who feel it's still more of an underground buzz. Even though it's picking up steam, many programmers haven't felt the urgent need to jump out on more records.
Nevertheless, the fact that a station like WGCI is supporting the single indicates that the rest of the country should be ready, says Kedar Massenburg. Kedar Entertainment owner and the man who executive produced D`Angelo's breakthrough album and Badu's debut disc. "The audience is ready for something different. Everything sounds the same; not many people are being creative so the music stands out. That's why artists like Maxwell and D'Angelo have done so well and why Roots and Erykah are coming around. These are the sounds that are going to break through in '97 and be around for a while. It's going to be harder for the synthesized stuff to break."
Even though jazz-flavored urban records caught the attention of the industry a couple of years ago. Massenburg says the current style is very different. "You're comparing apples to oranges when you talk
about those artists and Us3 and Guru, who are incredible artists in their own right. You're talking about MCs versus rich, soulful vocalists.

Since the music is less focused on rap. Massenburg believes it has a better chance of mainstream ac ceptance. "Some parents find hiphop artists or MCs offensive because they don't understand the music or what they're saying. So they end up closing the door to the music. These new artists has a crooner or diva type of vibe so it's more acceptable. And the kids are into it because it still has a very credible hip-hop element.'
Massenburg says he's been "very pleased" with the way Urban radio has responded. "Initially they told me it was okay. But I could tell they weren't sure what format it would fit in. Once they played it, the response was immediate.'
He also credits Universal ${ }^{\circ}$ work at the mix shows, clubs, and specialty shows with building a firm base. "You have to let it marinate in the streets first in order to get the kids. You have to build that base and make sure the kids are picking up on the vibe. I didn't want to go directly to radio because they might think it was too jazzy and more appropriate for [NAC].

## Does Roots Have Legs?

Geffen Head/Promotion Bob Catania agrees with Massenburg that radio is still feeling out listeners. "Right now programmers are a little confused. The music doesn't fit one genre or another. especially 'What They Do.' It's slightly urban and slightly rap. Like a lot of original music, it's somewhere in the middle, and programmers are still finding their way with it. There's definitely been more of an openness, even though some of the very hip-hop stations are having a little problem with it because it's not a total street record."
Yet he's encouraged that major market stations like KMEL and format colleague KUBE/Seattle are early supporters of the Roots single. He also believes it's going to be major markets that lead the way. "Having two musically trend-setting stations like these that have people known for picking hits is very exciting. It's also encouraging that a couple of West Coast stations have stepped out on an East Coast band. That's a very positive sign.
The wild card, adds Catania could be MTV. "I don't work MTV. but I have to believe that anything they are making a buzz clip has to be a part of the new direction they re taking. That in itself is a pretty adventurous and bold statement from them.

# For Adults Only 

40- and 50-something artists find AC success
by Jay J. Levy
As the rock era matures, so do its artists and listeners. Bypassing the traditionally youth-oriented pop music market, 40 - and 50 -something artists are coming up with impressive numbers at AC.

Last year alone, we saw Elton John miss the Pop chart with both "You Can Make History (Young Again)" and "Blessed," only to claim victory at AC with a No. 1 and No. 3 hit, respectively. Rod Stewart's "So Far Away" was barely perceptible on CHR but went No. 1 on AC for six weeks, becoming one of the top five songs of the year on that format. And Tina Turner, the roaring inferno herself, went top 10 on AC with her remake of John Waite's "Missing You" and is currently enjoying a top 10 hit on UAC with her Barry White duet "In Your Wildest Dreams."
In each of these cases, these artists' music bypassed the Pop chart, but found their audiences waiting to embrace them at more adult-oriented formats. And embrace them they have.

## One Clear Voice

Peter Cetera was reported as "Cavving Out An AC Identity" in an article by AC Editor Mike Kinosian (R\&R $3 / 1 / 96$ ). That identity he carved has since become a well-ingrained trench. In a little over a year, the former Chicago vocalist quietly amassed three consecutive top 10 hits ("ForeverTonight," "Faithfully," and "One Clear Voice") with a fourth one, "S.O.S." (a duet with Ronna Reeves), on its way.
River North Records VP/GM Ed Mascolo recounts the first few steps taken with "One Clear Voice": "I serviced the album to CHR when it initially hit the streets. But I talked with $A C$ indies and every one indicated this was the right way to go with this record." Was there a concern whether or not he still had a strong fanbase? Mascolo blunts any skepticism, recalling, "Promoters and others explained how important Peter was to the format."
It was the viewpoint of several whom Mascolo talked to that Cetera was (and is) one of the core AC artists in the country. Mascolo says, "That kind of made our life a lot easier. Also, I was amazed when he came here and did his show in Nashville. So many young songwriters in this town were going nuts to get tickets. They would do anything just to get a chance to go backstage and meet him. He has really survived the trends and fads the country has gone through."

## Stuck On Lionel

Lionel Richie has had similar success. His much-awaited comeback was met with a certain amount of trepidation over whether the '80s hit-maker still had an audience. The answer has been, well, "Loudor Than Words." Since its release, "Don't Want To Lose You" has gone top 10 at UCR, AC, and NAC and No. 1 at UAC. The follow-ups, "Ordinary Girl" and "Still In Love," have both gone top 10 at AC, with In Love" still climbing.
Mercury VP/Promotion Steve Ellis explains whether or not there was a conscious effort to focus the music toward the AC crowd: "We sent the album out to all formats. After working a record for a period of time, you see a definite trend as to which way it's going, and this music gravitated to the AC and UAC side. That's where we got the most acceptance and that's what its strength became. So we pursued those formats."

But what about winning back the all-powerful Pop radio listener? Ellis sees it as just a question of time: "We did work the music at Pop, and I do think we made some great inroads with people who may not have been Commodores fans or even born when Lionel was a Commodore. I think we're going to see the rewards of those inroads when he puts out his next album."

The goal is for Richie to go back in the studio at the end of the year and have something new for 1998. And there's more on the way from Peter Cetera as well. According to Mascolo, a greatest hits package is in the works for a potential July ' 97 release, including classic Cetera duets from the ' 80 s , selected hits from the current album, and even a couple of new tracks.

These artists have weathered the storm of changing tastes over the decades and are still here to sing the tale. It will be interesting to see which of today's music stars will be able to claim the same a couple of decades from now. Perhaps we will be marveling at the stamina and skill of a 50 -something Hootie \& The Blowfish or the passion and perseverance of a 40-something Alanis Morissette.

It could happen.

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## "LAKINI'S JUICE" The Fisto Ofranng Frow Secret Samadhi

aiv Heavy Rotation February 15: Saturday Night Live February 18: Album In Stores And Worldwide Tour Begins
Produced by Jay Healy \& LIVE Management: David Sestak \& Feter Freedman


## Music News \& VIEws

## Manson Not Okie-Dokie By Gov

Local do-good politicos once again are testing the patience of Marilyn Manson's concert promoter, Pace. This time around Oklahoma Governor Frank Keating has jumped on the bandwagon, issuing a public statement asking people not to attend the platinum-plus band's February 5 concert in Oklahoma City. Keating reportedly wrote that the band promotes "satanic worship, child abuse,
 and drug use." It's the second time local politicians have spoken out against the band this year. Promoters ran into similar obstacles in Salt Lake City in January. Interestingly, and to the credit of the band's fans, all shows have gone off without any problems.

## Nowell Benefit A Blast

A tip of the ol' hat to No Doubt, Pennywise, Voodoo Glowskulls, the Vandals, and the Ziggens for their performances on January 10 at the Hollywood Palladium in honor of lateSublime frontman Brad Nowell. The benefit concert raised an estimated \$20,000 each for


No Doubt a scholarship fund for Nowell's 19-month-old son and the Musicians Assistance Program, a drug counseling organization

## Elondie To Re-form (Again)?

Seems the on again-off again reports of Blondie re-forming are back on. The grapevine has the seminal New York new wave band in the Big Apple working on new material. There's no word on when or if an album will be released since the band is without a record deal.

Odds-N'-Ends:Nike has signed up to sponsor
 the Airwalk Sno-Core

Blondie Tour, a music and snowboard festival that kicks off on February 14 in Providence. Acts set to perform during the onemonth tour of ski resorts and clubs are Face To Face, Pharcyde, Less Than Jake, and the Voodoo Glowskulls ... Longtime Nine Inch Nails drummer Chris Vrenna has left the band and is currently on the road working with the Smashing Pumpkins.

Electronic fans take notice: the Chemical Brothers' new album, "Dig Your Own Hole," is slated to hit retail in April. The band also will tour in the U.S. in support of the 11-song disc. In other notable album release news, word is that Columbia is eyeing a February release for the new Toad The Wet Sprocket disc while A\&M hopes to drop Van Morrison's "The Healing Game.

Crazed/Megaforce goes to retail on February 4 with Ace Frehley's solo set "12 Picks" ... On February 28 Elektra delivers singer/songwriter Freedy Johnston's "Never Home" and Reprise rockers L7's release "The Beauty Process" Epic drops Brownstone's new album "Still Climbing" on March 4 ... A\&M's the Caulfields will issue their new set on March 18.

Tour News: Nick Cave will make a brief U.S. solo ap pearance, visiting six cities in sup port of his forthcoming "The Boatman's Call" album, due in stores on March 4 ... Bruce Sonneborn and indie Florida rockers theSundogs take off on a two-month string of club and radio concerts beginning on February 22 in Biloxi, MS and wrapping up on


Nick Cave March 23 in Manchester, NH. More dates are expected to be added ... Enclave duo September 67 open for Wilco beginning on February 10 in Charleston.

## Researching The Researchers

## Probing 'Rush fatigue' and the rise of Dr. Laura

It wasn't easy, but I tried to pry as much information as I could from several Talk radio researchers for this week's re-search-themed issue. Naturally, they're hesitant to dispense "proprietary information" commissioned and paid for by their client stations.

But I had a number of interest ing conversations and, hopefully, gleaned some insights on where the format's headed for 1997 and beyond. Later in this column, all the researchers will discuss, in varying degrees, what they've learned lately about Rush Limbaugh and Dr. Laura Schlessinger

## Entertainment Vs.

 InformationCritical Mass Media's Joel Lind says his company's Talk radio research is showing a continuation of what's been going on for some time. Says Lind. "Stations that serve the entertainment needs of their audiences are prospering, while those not doing compelling entertainment. regardless of the information services they provide. are not doing so well."
Lind also notes that there's been an "ideological narrowing of the format. Stations that think they" re the great big soap box of their market are really the soap box of the right wing in their market. But it shouldn't be simplified as just a left-right spectrum. We weren't surprised by Pat Buchanan's success because we saw the populist trend coming.
"Buchanan understands the world a lot better than many, and it's upsetting to the lefties and liberals programming the format. Liberals may try to embrace libertari-
anism, but it doesn't resonate near ly as well as populism ... PDs who say, 'We've got our liberal on to balance Rush' are missing the boat altogether."

Lind says last November's general elections were a bit of a dud forTalk radio and the media in general. He also notes that the "ascent of Dr. Laura into the pantheon of national talk stars" is another indication that politics isn't the driving force it used to be. "Of course, Rush was the big phenomenon in the early '90s, targeting the angry white male." Lind and other researchers believe "white males" aren't quite so angry anymore since the election upheavals of 1994 pretty much went their way.

## Political Burnout?

On the other hand. the Research Group's Dick Springfield thinks there's mileage left in politics for Talk radio. "We're not burning out on politics in spite of the last election - it's just the way politics is being presented. Rush and [Howard] Stern have the art on how to do it. They're full of surprises and unique insights."

Springfield also feels there's no end to the desire for information, as long as it's the information listeners want, presented in a manner they can relate to. "When you look at the baby boomers, which I'm a part of (the higher end), there's an
increasing thirst for information. But it varies by region."
For example, Springfield observes, "On the East Coast, the focus in politics is the 'party." In the west, it's the personality, not the party. California people often aren't even sure what party someone's in."

Lind says Dr. Laura isn't the only sign of movement away from traditional politics. "Sports radio has also come into its own as an individual format, losing the old-line statistics and moving toward shoot-from-the-hip entertainment. Limbaugh and, more recently, Sportstalk. built a younger male core for the format. Laura's cume is chang-

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It's baloney to say Rush is cooling off. He can develop and work an audience like nobody can, cut to the quick, get people's emotions going, and make great theatre of the mind.
-Dick Springfield
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ing the chemistry for many stations. Stations that make general assumptions about the Talk audience are taking huge risks."
Coleman Research's Chris Ackerman agrees that Talk radio serves males, both young and old, with Limbaugh and Sports Talk,

## Researcher Quotes Too Good To Pass Up

- Here's a potpoumi of additional comments (and free advice) from some of the research people interviewed for this week's column:
"The more high-tech we become, the more 'high-touch' is wanted. Where are the new people coming from? You don't get personalities from a computer." - Dick Springfield
"Too often stations are told to get rid of compelling personalities because they're not 'popular.' If he's vanilila, he'd better be your morning man with a really good news machine behind him." - Joel Lind
"A developing trend is that many people are becoming insulated, not having interests outside their immediate community." - Richard Harker
"People who are into Talk programming will tolerate news and information segments, but the die-hard news and info people don't always have an interest in the talk side." - Chris Ackerman
and adds that so does FM Talk, like WJFK-FM/Washington with Stern and G. Gordon Liddy. "We ask, 'Where's the female version of JFK? There's a need and an opportunity for such a station."
Ackerman agrees with others that "information-only Talk shows are declining somewhat while the Limbaugh/[Don] Imus/Stern-type shows are gaining compellingness. Successful personalities are polarizing and have a definite slant. It's that specific type of identity that makes them work.
"Even though a majority of research subjects might say they don't like someone. a minority a strong minority - will give personalities like Howard Stern huge TSL. It's the two out of 10 that really love Stern who make him so successful. The trick is not pleasing everyone, but having an appeal to a significant - not necessarily big - group that spends significant time with radio."
Ackerman has some thoughts on the inherent differences between Stern and Imus, both of whom work for the Group Formerly Known As Infinity (now a part of the Westinghouse/CBS family). "Stern is much more stream-ofconsciousness, very topical, almost unscripted with maybe some planned spontaneity. Imus is more like a sitcom. You know that there's
a lot of pre-production, planning, produced bits, and cast members who do different characters and character voices. Imus's show has more 'craftsmanship' than Stern's. Stern is just Stern, letting it happen. Both succeed, but are fundamentally different."


## 'Phantom Cumer' <br> Emergence

The Benchmark Co.'s Rob Balon surveys the scene and has some encouraging words for sales departments everywhere. "There seems to be an emerging 35-44 audience that's becoming more involved with Talk radio. They used to be 'phantom cumers' but weren't product-oriented enough to know to report it. It's a good sign that there's more [young demo] awareness of talk hosts and the listeners' relationship to the station they re listening to."
Balon says he's not sure if it's a "blip on the radar screen, but there now seems to be two different kinds of Talk stations in the country traditional vs. 'hot talk' or 'young talk.' The more traditional Talk models, like KGO/San Francisco, are the 'sum of its parts type.' They could withstand the loss of major talent as opposed to a totally tal-ent-driven station. Their audience

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## Researching The Researchers

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identifies first with the station, then with the personalities.
The bottom line, according to Balon, is, "Do listeners say of KAAA: 'Joe Blow or Fred Fish.' Or do they say 'Talk or News?' In KGO's case, it's the latter. WRKO/ Boston is a good example of the personality/name station as opposed to being identified as News or Talk."
Balon warns, "Stations that are talent-driven tend to rise and fall faster based on the fortunes of the talent." On the other hand, if you're thinking of starting a KGO-style information station, Balon observes, "I'm not sure it's doable anymore, certainly not against an established station. If you're the first on the block, be prepared to wait 10 or more years for solid success.'

Somehow, I think terms like " 10 or more years" have been removed from corporate dictionaries everywhere, except in Japan. And I wor ry about Japan.

## Limbaugh Fatigue?

Stations with and without Rush Limbaugh wonder about his staying power, especially in the light of a hefty fee and inventory increases sought by his radio syndicator, EFM Media. Sometime next month, this column will track Limbaugh's long-term ratings trends nationwide. In the meantime, I asked the various researchers to weigh in on the topic of his perceived durability.
Lind sees no immediate cause for alarm. "There's some Rush fatigue in some markets, but we saw that a few years ago and I don't see that it's accelerating lately. The fatigue is not salient enough to wave any flags. It's valid to ask if his appeal is less, but, like Garth Brooks, he's still on top of the mountain even if his appeal is down a bit."

Edison Media Research's Joe Lenski - who used to do political polling for CBS - says his company is on the case. "We're testing any changes in feelings toward Limbaugh right now. but we don't have results yet. The lack of interest in the last election had to hurt him a bit. On the other hand, Clinton's reelection lets him keep his punching bag.
"My opinion is the GOP succeeding in ' 94 took some wind out of his sails. But when he moves toward commentaries on social events like the Singapore caning, it's a different story. I think he's more interesting when he's on those kinds of topics rather than ethics scandals in Washington. Yes, people are worried about Rush fatigue We're checking to see if it's real and if it's personal or content-based."
Harker Research's Rich Harker says things are changing on the

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> Limbaugh is still the most dramatic talent in radio today, but even among conservatives, there's a bit of a slippage, even among hard-core fans. -Rob Balon

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Limbaugh scene, but not to worry. "We've entered a period where the issues are somewhat muddied, which makes it more difficult for him to galvanize an audience. It's harder to determine between the white hats and the black hats. He's still head and shoulders above everyone else and still the lightning rod for Talk radio in general."
Harker adds, "There are differ-
ent times ahead for issue-oriented Talk, especially now that the elections are over. In Limbaugh's case, there have been changes in the way he's perceived, especially by Liberals. On some level, he's now accepted by them. There isn't the polarization you had a few years ago. I'm not sure if it's his style or some outside factor. In any event, it's not Rush and the liberals linking arms - rather a quieting down.'

On the matter of Limbaugh fatigue, Harker says it has to be put in perspective. "It's a little premature [to be worrying about it]. It's cyclical, like music formats. Issues have a lot to do with it. Potential issues could play into Rush's style of Talk. If Limbaugh fatigue exists, it could be cyclical. I'm not sure it exists.'

Ackerman agrees. "His appeal is as strong as it's ever been. His hard core fans don't appear to have waned. P2 and P3 listeners have produced some erosion - the fringe, not the core. A few years ago, when his TV show was going great and radio ratings were super strong, it was the height of his popularity on a global basis. Now, the curiosity factor and the fringe people who contributed to his success - some of that is gone. It looks like he's holding up.'

Springfield is more emphatic. "It's baloney to say Rush is cooling off. He's a radio person. He knows good radio. He can develop and work an audience like nobody can, cut to the quick, get people's emotions going, and make great theater of the mind. He's kind of caught in the doldrums of the election, but he delivers consistent ratings because of talent and the ability to communicate."

Benchmark recently released a general Talk radio research project that included several questions about Limbaugh. Balon isn't quite as optimistic as other researchers.
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## Yes, people are worried about Rush fatigue. We're checking to see if it's real and if it's personal or content-based. -Joe Lenski

"Limbaugh is still the most dynamic talent in radio today, but, even among conservatives, there's a bit of a slippage, even among hardcore fans.'
Balon says his study showed people tiring of "politicizing and the Hillary [Clinton] and Bill bashing. It's hard to say how that'll go, but we're seeing more of it than two years ago. 'Rushistas' have shown some slippage, not that they don't like him, but they're tired of the 'overpoliticization."
Balon says it's not just Limbaugh's politics that some listeners are tiring of. "It's Talk radio in general. Not just him, but he's the poster boy for it. Too many others try to do it without a modicum of the talent Rush has. Everyone who can afford to have him should have him. But he would be well advised to look at the potential downside of the political arena. As for long-term predictions, Rush has reached a point that few have ever reached. He will be a force as long as he wants to be.'

## Dr. Laura's Hot Streak

Everyone agrees that Schlessinger is this year's hot Talk talent. CMM's Joel Lind is one of them. "Laura breaks the mold of previous advice-type talk hosts. Until Laura, they were taken from the archetype Dr. Joyce Brothers and constituencies were different. Laura is not a left-liberal in her appeal profile. Her message is conservative.
"Once she becomes familiar in a market, her perception doesn't tend to change. People like to get to know her. She's perceived as a supporter of values and responsibility - not a whiny, touchy-feely type." Richard Harker agrees. "She re-
ally talks to people. For a time she was a secret weapon for a lot of stations because people underestimated her appeal. She reaches a broad range of people, over and above the subject matter. We haven't detected people seeing her in a political way - certainly not like Rush, etc., who wear their political leanings on their sleeve."

Ackerman is a little more guarded. "I don't know if Laura has shown the ability to save a station like Rush has, but she seems to do very well when she gets a platform. She's created a whole new interest in Talk radio, but I'm not sure she's in his league yet.'
Says Balon, "Dr. Laura is absolutely very hot, bringing in a whole new audience of females. She [tests] lots of positives and lots of negatives - the most liked and most disliked on a station. I'm not sure how long she'll be able to ride the wave.
"Many listeners see her as being too strident, but significant numbers think she's right on the money and kicks butt. If she softens her act just a bit, it'll extend her big run. Unfortunately, if her high negatives continue, she can't fall back on the national political scene like Rush can. Her gig is more limiting than his. Rush could have created buzz by doing gardening talk.'
If you'll pardon the plug for next month's R\&R Talk Radio Seminar in Washington, one of the aforementioned research companies, Edison, will link with McVay Media for a presentation called "Seven Habits of Highly Successful Radio Stations." May they use your station as an example.

John Mainelli's e-mail address is JPMain@aol.com.

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## - Collects QUALITATIVE information FROM YOUR AUDIENCE

 for your advertisers (i.e. purchase habits and product consumption)- Creates and maintains an accurate LISTENER DATABASE for purposes of marketing and promoting your station (using direct mail, outbound telemarketing, etc.)


# Format Gets Older - And Younger 

$\square$ Research companies delve into both sides of core demos

As the first wave of baby boomers moves ever-closer to retirement age, Oldies radio research extends its demographic.

Concurrently, researchers are quite aware that the format also car fries a continued appeal among those who are too young to have first-hand recollections of the magic of the ' 50 . and 60 s.

## Perceptual Matter

As the boomers age. current studies have begun to place a greater emphasis on the over- 55 crowd. Says Coleman Research VP Warren Kurtzman, "In the past. you would very rarely do perceptual research with listeners over the age of 54 We' re now recommending to our cidents that if you're not including the $55-59$ cell in any research you do you're missing a big chunk of the Oldies audience
On the other hand. researchers are aware that the Oldies audience also encompasses a more youthful demo Harker Research President Richard Harker explains. "Given that Oldies seem to appeal to a slightly younger demo than the music's era itself would indicate, we're trying to tap into that and keep the demo a littee younger than you might think."
Acknowledging that the older demo is essential for Oldies radio. Critical Mass Media Exec. VP/Strategic Analysis Joel Lind says, "If you assump the general core of Oldies is now about 40-49, that puts you solidly into a 35-54. Not too many stations are going to be interested in 55 -plus until the baby boomers get significantly 55 plus and it becomes a significantly more important ad demo.

## Segregating Oldies Studies

The age of consolidation is begin ming to create some unique challeng
es to research firms. Says Kurtzman, "We" re starting to run into more eliens who own both a 60s and a 70s Oldies station, and they' re trying to do some economy of scale by doing one study to cover the needs of both stations. While it's certainly very fealsable, and we ve done it successfully on a number of occasions. I don't know if you can get to all the questons you need to have answered when you consolidate those studies.
"To really get into the musical issues, and to give full justice to both stations. is really a challenge to do. There's an assumption that 'Were doing '60)s Oldies on this station and we 're doing `70s Oldies on that staton. There's no reason we prob by cant accomplish that in one research study."
While Lind hasn't personally witnosed a similar ownership situation. he realizes the scenario is a distinct possibility. Regarding such combine research. Lind asserts. "You could have a broader screen and make sure you have more people in your sample. What's scary is anytime you try to hold down your sample size to have them represent more than one type of format. With volume. though. anything's possible.

Old Wax, New Tracks
While the major hits of the " 60 s remain staples of Oldies programmers. the listener's tastes are changing. "Subtly, there are a few songs going to the wayside. There's kind of a return to even more traditional music," Marker explains. "A lot of the 'Mersey' [British Invasion] stuff is a little spotty. Even with the Beatles, you have to be more selective
ofay than you did before
"Cher es a culling out of secondarr material. All the power stuff continues to test with very low burn. That's the great thing. AC is showing more burn than Oldies is now, even with music that's 20-30 years older.
To replace music that's become charred. Harker says programmers must try to introduce other titles of the era. "The library has gotten a litthe smaller. We' re trying to compensate some hat by finding other music to replace it - maybe a secondmary track that want testing is testing heller than it had before. There's kind of a churning within the 60 s. On top of that. there's some addion of select '70 s |tracks that have " 60 ) feel.

## Musical Compatibility

Playing the hits still matters. but Kurtzman says studies indicate that musical compatibility is key among isteners. "There's a tendency in music testing to just find the titles that test best and don't seem burred out. I think it's a lot more complicated han that.

Oldies programmers who are not looking at cluster compatibility data may be missing a big piece of the pie. In music tests. over and over again. there are bodies of tastes within the core audience that really need to be paid attention to. If you're not making sure you're playing records that not only test well and aren't burned, but are also very compatible with those tastes. you may not be servicing the Oldies listeners as well as you think you are. There's a lot of debate over the value of compatibility data in music testing, hut Oldies is one format where it's realle very important.

## The State Of The Seventies <br> When it comes to ' 70 s-based Oldies stations, researchers point to WNAP-FM/Indianapolis and WOCT-FM (The Colt)/Baltimore as prime success stories.

Admitting that the format hasn' delivered strong numbers in all markets, however, Marker Research President Richard Hanker comments, "The '70s format hasn't really proved itself, but I wonder if that's as much about execution as it is something intrinsic within the format."

## A Real Format

Hanker continues, "There are successful '70s stations, but in a lot of cases they seem to be a second stadion in a duopoly. The format will not have a full test until the owners of those stations say, ${ }^{1}$ This is a real rado station. We're going to invest in it just like we have in other formats.' That's marketing dollars, a morning show, and the services that successfut stations have."

The advent of '70s has created a blurred line within the Oldies format Says Coleman Research VP Warren Kurtzman, "it's more musical genre-based than chronological. A lot of '70s stations have successfully added late '60s material to their libraries, but it depends on what material they're adding. In general, the more Classic Rock-based '70s stations have been able to add Classic Rock music from the '60s, but not really any of the pop."

Adds Hanker, "A traditional Oldies station doesn't have to play a lot of '70s, but I think it's beneficial to play some that are more '60s in tone. A '70s station can dip into the ' 60 s from time to time for tempo or texture."

## Respectable Changes

Harker says there's a potential danger when Oldies stations strive to create a narrow niche in the marmet. Admitting that the situation is dipferent in the Top 5 markets, he adds, "When you're talking about a billion dollar market, a 2.0 share is a pretty respectable piece of change.

In most markets, however, a two share usually isn't acceptable to the corporate office. "There's a real danger in trying to niche a format or try ing to focus too much on clustering
and things like comparability," Hark er continues. "What we find is that the very successful Oldies stations are really playing multiple clusters. Obviously, a programmer's skill in selecting those clusters is critical. There's a lot that goes into making a successful station, but the bottom line is you can't niche an Oldies staton so narrow that it doesn't attract a large enough audience. I think a lot of '70s stations have fallen into that trap of trying to niche themselves and end up with a two or three share."

## Transcending An Era

Why have '70s-based stations had a minimal effect on '60s sta lions? Harker responds, it think that's because a lot of the music that came from the '60s transcends that era. There's a good-time, happy times feel to the music. The '70s, in contrast, is a highly polar period for Oldies. It's much harder to get any kind of consensus. Quite honestly, think the '60s-based stations have little to fear from the ' 70 s stations.
"The pop side of the '70s is really pretty disposable music. The rock of that period has stood the test of time - In not quite sure the pop side has. That's why the rock-leaning '70s statrons have been successful.

Kurtzman recently completed a study for a client that added a '70s Classic Rock/Classic Hits station to an existing Oldies station in the same Northeast market. He ob serves, "They bought this station, which has only been in existence for a year or two, and did some damage to their Oldies station
"It wasn't because the station came on the scene, but the Oldies station had been playing a lot of '70s - and then it lost that 70s audience to the new station. Had they been concentrating on the '60s all along, their share probably would have been just as good because they were satisfying the ' 60 s audience a tot more frequently


- Promo and ID Beds
- Punctuators
- Stayers
- Listener Reactions
- Promo Parts (announced AND in the clear)
- Year Collages • Features
- Song Setups • Artist IDs
- Birthday Greetings
- Special Weekends



## NEW COMPETITION FOR ARBITRON

# Birch Is Back, New \& Improved 

## Continued from Page 1

Discovering there wasn't a lot of market research for radio stations, Birch decided to figure out how to get scientific measurement of audience perception in-house. He realized even if he could find vendors, that type of work would be cost-prohibitive. So in 1977 Birch contracted with a local computer programmer and wrote software to tabulate both music research and a preference share-type study, which ran on an IBM 370 mainframe. He underwrote the cost of the programming, data acquisition, and processing by trading out computer time with a local Country station.

He began callout research in 1976 and installed music research at legendary stations such as WRBQ (Q105)/ Tampa and Y100. But while doing taxes on what he calls his "paltry $\$ 30,000$ salary," he realized he could make a lot more money doing research than programming radio stations. So in early 1979 he left WQAM and started Radio Marketing Research, which was later changed to Birch Radio.
Birch signed up an eclectic group of markets including Rochester, Baltimore, and several in his home state of Florida. Throughout the '80s, Birch Ratings was successful in competing against Arbitron, servicing over 260 markets, and drawing close to $\$ 25$ million in annual revenue.
However, directly competing with Arbitron wasn't his original game plan. He had intended to compete against Media Stat and RAM - Jack McCoy`s service in the early '80s.

But RAM went out of business and Birch bought Media Stat in 1981, emerging as the only company still standing. By 1983 all the smaller players were out of the ratings business and by default, it became Birch vs. Arbitron. Birch sold his business in 1986, and made a complete exit in 1990.
In part one of a two-part interview, Tom Birch candidly discusses his newest and perhaps biggest project to date.
R\&R: What did you do after selling Birch?
Tom Birch: In 1990 my partner Ray Quinn and I bought stations in Destin, FL; Savannah, GA; Jackson, MS: and Monroe, LA. We operated them for five years and recently divested them. So at this moment I'm out of the business as an owner-operator. I still own the Florida station. So right now I'm a free agent.
R\&R: How did the idea for the Birch Research Corporation come about?

TB: It dawned on me last summer, while watching Mel Karmazin at a news conference with Michael Jordan, that the industry's consolidation
has brought broadcasters much more leverage than before. While I don't think consolidation will cause radio ad rates to skyrocket, it will bring the opportunity for an operator to take a more powerful stance with vendors.
Arbitron ratings continue to be the most expensive item in a radio station's budget. They've been able to get the prices they get because they've been around for 30 years and have had a monopoly for the last five years. The actual cost of producing their service is far below [the prices they charge].
R\&R: How did you research this?

TB: I spent last summer doing a careful analysis of the economics of today's marketplace. I started with [Arbitron parent company] Ceridian's annual report.Arbitron produced approximately $\$ 135$ million. The radio ratings make up most of that probably $90 \%$ - $95 \%$.

R\&R: What kind of profit margins are we talking about?
TB: I estimate that division (Arbitron Radio Ratings) produces gross margins in excess of $50 \%$. So you've got an extremely profitable company sitting alone in a marketplace that is rapidly consolidating. Think of the power a company like CBS has when it negotiates its contract withArbitron! Someone who owned an AM-FM combo two years ago might own eight stations in a market now. They have a lot more power as a buyer.
R\&R: But at the same time, if they want radio ratings, Arbitron is the only place to go.

TB: You just fast-forwarded to where my interest has peaked. They [owners] can be as cantankerous as they want. But lacking a viable competitor, Arbitron can say "take it or leave it." So some kind of deal would be made.

There's another consolidation byproduct. Over the last 30 years, a station's decision to buy a ratings service has been driven by agency utilization. The agencies have been dictating Arbitron [usage]. For a few years, some of them used Birch. But whoever had the most agencies got the most buys. Today that's less important because broadcasters can now drive the ratings service.
R\&R: Can you provide an example?

TB: Say tomorrow Clear Channel and SFX vacated Arbitron and used our new service. Those two companies comprise $80 \%$ of the radio sale inventory for Richmond. If they decide to use something other than Arbitron, they will.

R\&R: So the real deal here is the radio station's bottom line?

TB: Right. Additionally, many expanding radio companies are publicly traded or powered by venture cap-
ital, with high demand for increased yearly earnings. So of course everyone will be looking for ways to improve the bottom line. If your company spends $\$ 10$ million a year on audience ratings and you can cut your costs $40 \%-50 \%$, imagine the savings in shareholder value.
R\&R: It sounds tempting. Will Arbitron cut its rates to compete with you?
TB: Arbitron is also publicly traded. I'll bet Ceridian is looking for a $15 \%$ per annum increase in Arbitron's earnings. So there's a lot of pressure on Arbitron's management and sales staffs to get the highest rates. This will be harder to do in a shrinking, consolidated marketplace. The number of clients is dropping, so they'll have to get higher rates per client to stay even. So this is a wonderful time to come in with a new ratings service in a local market setting.
R\&R: How will you be able to charge $\mathbf{4 0 \% - 5 0 \%}$ less than Arbitron?
TB: My cost savings will come from having a lower margin than Arbitron. I'll be less profitable by a large margin. I'll be happy with a $30 \%$ operating margin. Right now Arbitron is over $50 \%$. I can make the service available for less money because we're a much smaller organization with lower overhead. Most important, I don't have any requirement to achieve the operating margins they do. I can be happy making a lower margin than Arbitron.

R\&R: Did you conduct any market research?

TB: Yes, in September I hired Doug Jones Research in Atlanta. We fielded a study with about 75 CEOs, CFOs, and GMs in the Top 100 markets. We asked about their perception of Arbitron and other methodologies, as well as pricing scenarios. When we got it back it was clear this was a great time to resurrect our service in a different way.
R\&R: There are several differing opinions about Arbitron's ratings and costs. What are the vulnerabilities your research has uncovered?
TB: The biggest one is price. Arbitron is seen as being way overpriced.
R\&R: Are users happy with the product?
TB: Yes. Nobody is singing their praises, but for the most part they re satisfied. The combination of Steve Morris and Pierre Bouvard has softened the animosity that was there [at Arbitron] in the '80s.
R\&R: I remember you passionately praising the old Birch system's superiority over Arbitron at many meetings and conventions. So I was stunned when you announced Birch Research Corpora-

## The New Birch Vs. Arbitron

T
om Birch claims his new ratings service will mirror Arbitron's current diary system, but will be priced $40 \%$ to $50 \%$ below Arbitron in the Top 100 markets. Here's a side-by-side comparison of the two companies, supplied to us by Birch.

The New Birch Research Corporation Service Overview: Comparison To Arbitron

|  | BRC | Arbitron |
| :---: | :---: | :---: |
| Measurement Instrument | 7-Day Diary | 7-Day Diary |
| Sample Frame | Listed and unlisted telephone househodds Source Metromail | Listed and untisted telephone househotds Source: Metromal! |
| Sample Weighting | Sample balancing to geographic, age/sex, and ethnic marginals | Sample balancing to geographic, age/sex, and ethnic marginals |
| Sample Geography | Metro | Metro ADI, TSA |
| Survey Cycle | 12, three-month relling average reports in continuously measured markets. | Four Quarterly Reports (JanMar, Apr-Jun, Jul-Sept, OctDec) in continuously measured markets. |
|  | Common survey period for all markets. | Common survey period for all markets. |
| Data Types | AQH and Cume persons,AQH ratings and shares, Cume ratings, Composition, Index | AQH and Cume persons, AQH ratings and shares, Cume ratings, Composition, Index |
| Demographics | Men, Women, Persors: 12-17, $18-24,25-34,35-44,45-49,50-$ $54,55-64,65+$ and all comblnations thereof. | Men, Women, Persons: 12-17, $18-24,25-34,35-44,45-48,50-$ $54,55-64,65+$ and all combnations thereot. |
| Qualitative Data | HH size, income, lifegroup, respondent education, employment, occupation; consumer behavior: auto purchase intent, grocery store purchase amounts, beer and soft drink consumption, banking service usage; Newspape readership | HH size, income, lifegroup, respondent education, occupation; consumer behavior: auto purchase intent, grocery store purchase amounts, beer and soft drink consumption, banking service usage |
| Dayparts | 6A-10A, 10A-3P, 3F-7P, 7P12A, 12A-6A reporiec for Mon-day-Friday, Saturday. Sunday and all combinations thereof. | 6A-10A, 10A-3P, 3P-7P, $7 P$. 12A, 12A-6A reported for Mon-day-Friday, Saturday, Sunday and all cembinations thereot. |
| Data Distribution | Available on allithi $\phi$-party processor analysis ssstems (i.e., Strata, Tapscan): no extra fees required. Proprietary respon-dent-base analysis system included free with subscription. | Printed Reports.Available on all third-party processor analysis systems (i.e., Strata, Tapscan): requires extrafee. Respondentbase analysis available through Maximiser, requires extra fee. |

tion would almost clone Arbitron's diary method. Are you conceding defeat?

TB: No. This is me conceding reality. My joke line is "I'm not out to make history anymore, I'm out to make money." If I came in with a new methodology, we'd have to re-educate the agencies, which is very risky and expensive. It's much easier to stipulate methodology.
I still think the telephone is a great method and has many advantages over the diary. But I do take my hat off toArbitron. They've closed the gap on their biggest vulnerability in the '80s, which was response rate. When we were competing with Arbitron our response rate was around $60 \%$. theirs was around $30 \%$. Now theirs is around $40 \%$, while telephone response rates have dropped slightly.
R\&R: Why didn't you launch with a totally new technology?
TB: Arbitron has looked at new technologies, as have other companies, but these technologies haven' been debugged. There are so many
things that can go wrong with a passive meter - like a watch or beeper. The technology is only as good as the person using it. A person could forget to take it with him.
The other problem is that both the agencies and broadcasters would have to accept the new technology. There could be huge differences in acceptance. It's very expensive to power up a new methodology. Any methodology that goes beyond the diary or telephone would be much more expensive than what Arbitron is charging today. The industry won't shoulder those expenses, and I'm not willing to take that kind of financial risk.

Next Week: In partiwo, Tom Birch discusses his timetable for expansion, and compares his new service's methodology to Arbitron's.
Birch can be reached at 11971 Glenmore Drive, Coral Springs, FL 33071; voice mail: (954) 255-9024; fax: (954) 341-5559; or e-mail: Birch-Radioeworldnetatt.net.

Callout Americes song selection is based on the top titles from the R\&R CHRPPop chart for the airplay week of December 16-22, 1996.

| arist tite laselis) | CHR/POP |  |  |  | TOTAL\% FAMILIARITY |  | Callout America. <br> Hot Scores <br> By Kevin McCabe |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
|  | TW | LW | 5 W | 6 W |  |  |  |
| NO DOUBT Don't Speak (Trauma/Interscope) | 4.14 | 4.14 | 4.05 | 4.02 | 92.3\% | 21.8\% | Tewel's "You Were Meant For |
| KEITH SWEAT Nobody (Elektra/EEG) | 3.90 | 3.84 | - | - | 52.3\% | 10.5\% | Me" (Atlantic) continues to post <br> Callout America scores |
| BLACKSTREET No Diggity (Interscope) | 3.87 | 3.83 | 3.93 | 3.94 | 67.0\% | 16.0\% | across the board. It ranks No. 5 over- |
| TONI BRAXTON Un-break My Heart (LaFace/Arista) | 3.87 | 3.74 | 3.77 | 3.92 | 92.0\% | 25.5\% | all with a 3.86 and pulls a 3.89 among teens and women 18-24. |
| JEWEL You Were Meant For Me (Atlantic) | 3.86 | 3.80 | 3.87 | 3.73 | 55.8\% | 8.5\% | "Meant" is the top tester in the West |
| CELINE DION It's All Coming Back To Me Now (550 Music) | 3.85 | 3.65 | 3.87 | 4.02 | 91.3\% | 34.0\% | and in the South WSTR/Atlanta reports 64 plays. WFLZ/Tampa 43 |
| EN VOGUE Don't Let Go (Love) (EastWest/EEG) | 3.84 | 3.84 | 3.94 | 3.87 | 78.8\% | 16.5\% | plays, and WXXL/Orlando 37 |
| CARDIGANS Lovefool (Mercury) | 3.82 | 3.94 |  |  | 69.5\% | 14.3\% | plays. <br> "Every Time I Close My Eyes" by |
| ALANIS MORISSETTE Head Over Feet (Maverick/Reprise) | 3.80 | 3.87 | 3.91 | 3.95 | 93.3\% | 38.3\% | Babyface (Epic) debuts at No. 14 |
| R. KELLY I Believe I Can Fly (Jive) | 3.76 | 3.77 | 3.84 | 3.88 | 63.8\% | 13.3\% | overall with a 3.61. With $12 \mathrm{Gram}-$ my nominations for his work as an |
| NEW EDITION I'm Still In Love With You (MCA) | 3.75 | 3.73 | 3.87 | 3.78 | 54.8\% | 15.0\% | artist and producer, Babyface is re- |
| KEITH SWEAT Twisted (Elektra/EEG) | 3.73 | 3.70 | 3.88 | 3.95 | 68.3\% | 20.8\% | ceiving a nice dose of well-deserved media exposure. "Eyes" ranks No |
| GREASE MEGAMIX Grease Megamix (Polydor/A\&M) | 3.68 | 3.75 | 3.76 | 3.71 | 85.5\% | 16.5\% | 11 in the 18-24 cell with a 3.65 . Per- |
| BABYFACE Every Time I Close My Eyes (Epic) | 3.61 | - | - |  | 38.3\% | 5.5\% | forming best in the South region with a 3.92, the song is getting 46 report- |
| MERRIL BAINBRIDGE Mouth (Universal) | 3.61 | 3.52 | 3.68 | 3.63 | 81.8\% | 27.3\% | ed plays at WNVZNorfolk, 28 at |
| COUNTING CROWS A Long December (DGC/Geffen) | 3.52 | 3.66 | 3.42 | - | 56.5\% | 10.3\% | WHYI/Miami, and 21 at WAPE/ Jacksonville. |
| CRANBERRIES When You're Gone (Island) | 3.47 | 3.56 | - | - | 45.8\% | 9.3\% | The "Grease Megamix" (Polydor/ |
| GHOST TOWN DJ'S My Boo (So So Def/Columbia) | 3.44 | 3.38 | 3.54 | 3.48 | 74.8\% | 27.8\% | A\&M) remains a solid Callout America performer - most nota- |
| SHERYL CROW If It Makes You Happy (A\&M) | 3.44 | 3.53 | 3.49 | 3.53 | 87.8\% | 35.0\% | bly among women 18-24, where it |
| STREISAND \& ADAMS I Finally Found Someone (Columbia) | 3.44 | 3.31 | 3.65 | 3.58 | 41.3\% | 10.5\% | ranks second with a 3.99. "Grease" is also fourth in the East region with |
| GINA G Ooh Aah...Just A Little Bit (Eternal/WB) | 3.36 | 3.43 |  |  | 47.3\% | 12.0\% | a 3.87. |
| JOURNEY When You Love A Woman (Columbia) | 3.36 | 3.40 | 3.31 | 3.41 | 63.0\% | 20.5\% | "I Go Blind" by Hootie \& The Blowfish (Reprise) receives a 372 |
| AMBER This Is Your Night (Tommy Boy) | 3.23 | 3.27 | 3.26 | 3.29 | 73.0\% | 27.0\% | among women $25-34$, illustrating the |
| DONNA LEWIS Without Love (Atlantic) | 3.19 | 3.23 | - | - | 31.0\% | 7.5\% | band's continued strength in the |
| HOOTIE \& THE BLOWFISH I Go Blind (Reprise) | 3.19 | 3.26 | - | - | 69.8\% | 29.0\% | land reports 52 plays. WEZB/New |
| DC TALK Just Between You And Me (Virgin) | 3.16 | 3.20 | 3.13 | 3.24 | 42.0\% | 15.5\% | Orleans 40 plays, and KDWB/Min- |
| RED HOT CHILI PEPPERS Love Rollercoaster (Geffen) | 3.16 | 3.26 | 3.12 | 3.03 | 68.5\% | 19.3\% | "When You're Gone" by Cran- |
| SEAL Fly Like An Eagle (Warner Sunset/Atlantic) | 3.01 | 3.17 | 3.20 | 3.25 | 83.5\% | 33.8\% | berries (Island) registers a 3.59 |
| "AFKAP" Betcha By Golly Wow! (NPG/EMI) | 3.00 | 3.00 | 3.17 | - | 44.0\% | 13.0\% | cinnati reports 63 plays, and WZPL/Indianapolis reports 35 plays. |
| Total sample size is 400 respondents with a $+1-5$ margin of error. Total average lavorability estimates are based on a scale of $1-5$ ( $1=$ dislike very much, $5=$ like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on females aged $12-34$, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Boston, Buffalo, Hartford, New York, Philadelphia, Pittsburgh, Providence, Washington. SOUTH: Atlanta, Charlotte, Dallas, Houston, Miami, New Orleans, Norfolk, Orlando, Tampa MIDWEST: Cincinnati, Cleveland, Columbus, Indianapolis, Kansas City, Minneapolis, St. Louis. WEST: Denver, Los Angeles, Portland, San Diego. Songs are removed from Callout America after 20 weeks of testing. © 1997, R\&R Inc. |  |  |  |  |  |  | If you'd like detailed Callout America information - including demo and regional breakouts, please call (310) 788-1695 or (310) 7881648. |

## Babyface <br> "every time i close my eyes"

## CALLOUT AMERICA

OVERALL SCORE 3.61
WOMEN 12-17
WOMEN 18-24
WOMEN 25-34
SOUTH REGION
3.58
3.65
3.59 (\#11)
3.92 (\#6)


STRESS ROTATION!


JANUARY 17, 1997

|  |  |  |  |  |  |  | total |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| SW 4W LW | Tw | aftist titile label(s) | Tw | ${ }^{\text {LT }}$ | 4W | 5W | STATOMSADDS |
| ( | (1) | NO DOUBT Don't Speak (Trauma/Interscope) | 6576 | 6280 | 6503 | 6245 | 126/0 |
| $6 \quad 3 \quad 3$ | 2 | TONI BRAXTON Un-break My Heart (LaFace/Arista) | 5838 | 5298 | 4950 | 4318 | 120/0 |
| $\begin{array}{llll}5 & 2 & 2\end{array}$ | (3) | EN VOGUE Don't Let Go (Love) (EastWest/EEG) | 5817 | 5430 | 5138 | 4817 | 120/0 |
| 2316 | (4) | CARDIGANS Lovefool (Mercury) | 4667 | 3905 | 2709 | 1931 | 122/2 |
| $3{ }^{3} 505$ | 5 | SHERYL CROW If It Makes You Happy (A\&M) | 4146 | 4295 | 4867 | 4926 | 110/0 |
| 244 | 6 | MERRIL BAINBRIDGE Mouth (Universal) | 4123 | 4340 | 4888 | 5130 | 106/0 |
| $4{ }^{4} \quad 6 \quad 6$ | 7 | ALANIS MORISSETTE Head Over Feet (Maverick/Reprise) | 4033 | 4053 | 4614 | 4919 | 108/0 |
| $20 \quad 14$ | 8 | GINA G Ooh Aah...Just A Little Bit (EternalWB) | 4007 | 3528 | 2772 | 1992 | 116/0 |
| $18 \quad 19$ | 9 | JEWEL You Were Meant For Me (Atlantic) | 3578 | 2996 | 2444 | 2194 | 108/5 |
| $28 \quad 25 \quad 19$ | (10) | COUNTING CROWS A Long December (DGC/Geffen) | 2784 | 2318 | 1914 | 1574 | 109/4 |
| $24 \quad 24 \quad 18$ | 11 | R. KELLY I Believe I Can Fly (Jive) | 2727 | 2354 | 2124 | 1930 | 106/8 |
| $22 \quad 22 \quad 15$ | (12) | BLACKSTREET No Diggity (Interscope) | 2702 | 2497 | 2179 | 1946 | 102/2 |
| 11 | 13 | KEITH SWEAT Twisted (Elektra/EEG) | 2571 | 2704 | 3219 | 3661 | 78/0 |
| 10 | 14 | CELINE DION It's All Coming Back To Me Now (550 Music) | 2533 | 2820 | 3455 | 3905 | 86/0 |
| $13 \quad 1314$ | 15 | AMBER This is Your Night (Tommy Boy) | 2504 | 2561 | 2874 | 2981 | 78/4 |
| $19 \quad 20 \quad 17$ | (16) | NEW EDITION I'm Still In Love With You (MCA) | 2472 | 2402 | 2288 | 2171 | 89/0 |
| $21 \quad 21 \quad 20$ | $(17$ | DONNA LEWIS Without Love (Atlantic) | 2468 | 2303 | 2247 | 1989 | 97/3 |
| $3{ }^{3} \quad 10 \quad 13$ | 18 | DONNA LEWIS I Love You Always Forever (Atlantic) | 2325 | 2593 | 3148 | 3553 | 85/0 |
| $10 \quad 9 \quad 12$ | (1) | JOURNEY When You Love A Woman (Columbia) | 2305 | 2679 | 3196 | 3492 | 72/0 |
| EREMKER | (2) | SPICE GIRLS Wannabe (Virgin): | 2264 | 1114 | 213 |  | 113/16 |
| $\begin{array}{llll}15 & 12 & 16\end{array}$ | 21 | GREASE MEGAMIX Grease Megamix (Polydor/A\&M) | 2258 | 2490 | 2942 | 2772 | 77/1 |
| Brearen | 22 | KEITH SWEAT Nobody (Elektra/EEG) | 2245 | 1844 | 1215 | 834 | 83/2 |
| BREAKER | (3) | MADONMA Don't Gry For Me Argentina (Warner Bros.) | 2213 | 1381. | 101 |  | $104 / 22$ |
| Briaker | (2). | RED HOT CHLL PEPPERS Love Rollercoaster (Geffen) | 2058 | 1886 | 1752 | 1598 | 102/1 |
| $12 \quad 15 \quad 21$ | 25 | NO MERCY Where Do You Go (Arista) | 2014 | 2210 | 2750 | 3082 | 71/0 |
| $11 \quad 11 \quad 22$ | 26 | SEAL Fly Like An Eagle (Warner Sunset/Atlantic) | 1943 | 2095 | 3090 | 3357 | 63/0 |
| $\begin{array}{llll}29 & 28 & 25\end{array}$ | 27 | HOOTIE \& THE BLOWFISH I Go Blind (Reprise) | 1808 | 1743 | 1622 | 1571 | 68/3 |
| $29 \quad 29$ | 28 | CRANBERRIES When You're Gone (Island) | 1650 | 1463 | 1333 | 1272 | 84/4 |
| $40 \quad 35$ | (29) | JOHN MELLENCAMP Just Another Day (Mercury) | 1567 | 1454 | 1047 | 896 | 73/4 |
| $42 \quad 33 \quad 34$ | 30 | DUNCAN SHEIK Barely Breathing (Atlantic) | 1520 | 1364 | 1055 | 839 | 69/6 |
| 33 | $(31$ | WHITNEY HOUSTON I Believe In You And Me (Arista) | 1505 | 1368 | 1140 | 901 | 82/2 |
| $23 \quad 26$ | 3 | GHOST TOWN DJ'S My Boo (So So Def/Columbia) | 1357 | 1619 | 2130 | 2228 | 52/0 |
| $\begin{array}{llll}38 & 36 & 35\end{array}$ | 33 | GINUWINE Pony (550 Music) | 1324 | 1247 | 1046 | 944 | 71/3 |
| $\begin{array}{lll}14 & 18 & 27\end{array}$ | 34 | DC TALK Just Between You And Me (Virgin) | 1321 | 1616 | 2623 | 2845 | 48/0 |
| 4136 | 35 | BABYFACE Every Time I Close My Eyes (Epic) | 1316 | 1123 | 882 | 520 | 71/3 |
| $46 \quad 42 \quad 38$ | 36 | BETIER THAN EZRA Desperately Wanting (SwellElektraEEG) | 1092 | 1020 | 827 | 656 | 76/3 |
| $25 \quad 26 \quad 31$ | 37 | BARBRA STRESAND \& BRYAN ADAMS I Frally Found... (Coumbia) | 1038 | 1431 | 1828 | 1820 | 51/0 |
| $31 \quad 32 \quad 39$ | ${ }^{38}$ | JOHN MELLENCAMP Key West Intermezzo (I Saw...) (Mercury) | 939 | 1002 | 1129 | 1282 | 43/0 |
| DEBUT | 33 | SHERYL CROW Everyday Is A Winding Road (A\&M) | 886 | 259 | 1 | - | 84/63 |
| - 45 | 40 | Garbage \#1 Crush (Capitol) | 870 | 689 | 294 | 171 | 62/8 |
| $\begin{array}{llll}37 & 37 & 40\end{array}$ | ${ }^{41}$ | BODEANS Hurt By Love (Slash/Reprise) | 863 | 948 | 1035 | 952 | 45/0 |
| $\begin{array}{llll}30 & 34 & 41\end{array}$ | 42 | NO DOUBT Spiderwebs (Trauma/interscope) | 816 | 887 | 1049 | 1309 | 32/0 |
| $\begin{array}{llll}35 & 38 & 42\end{array}$ | ${ }^{43}$ | AZ YET Last Night (LaFace/Arista) | 807 | 882 | 1024 | 1013 | 35/0 |
| $44 \quad 43 \quad 44$ | (4) | DAVE MATTHEWS BAND Crash Into Me (RCA) | 750 | 701 | 770 | 723 | 41/0 |
| $48 \quad 49$ | 45 | 311 All Mixed Up (Capricorn/Mercury) | 741 | 599 | 543 | 478 | 50/6 |
| $16 \quad 17 \quad 28$ | 46 | "AFKAP" Betcha By Golly Wow! (NPG/EMI) | 729 | 1532 | 2672 | 2564 | 32/0 |
| $\begin{array}{llll}49 & 46 & 47\end{array}$ | 47 | TONY TONI TONE Let's Get Down (Mercury) | 672 | 624 | 573 | 565 | 37/0 |
| $45 \quad 45 \quad 46$ | 48 | SUBLIME What I Got (Gasoline Alley/MCA) | 654 | 628 | 685 | 711 | 33/0 |
| 4948 | (4) | GLORIA ESTEFAN I'm Not Giving You Up (Epic) | 615 | 600 | 514 | 438 | 37/0 |
| DEBUT | 50 | BUSH Swallowed (Trauma/Interscope) | 581 | 484 | 331 | 160 | 37/1 |

This chart reflects airplay from January 6-12. Songs ranked by total plays. Highlighted songs indicate Breaker. 127 CHR/Pop reporters. 125 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R\&R Inc.

## BREAKERS.

SPICE GIRLS
Wannabe (Virgin)

| 隹 |  |  |
| :---: | :---: | :---: |
| total playsmereat | total statonsadas | chart |
| 2264/1150 | 113/16 | 20 |
| KEITH SWEAT <br> Nobody (Elektra/EEG) |  |  |
| total plarsminclax | total stationsadis | Chart |
| 2245/401 | 83/2 | 22 |
| MADONNA |  |  |
| Don't Cry For Me Argentina (Warner Bros.) |  |  |
| TOTAL PLYYSINCRLASE | total stationsadas | Chart |
| 2213/832 | 104/22 | 23 |
| RED HOT CHILI PEPPERS |  |  |
| Love Rollercoaster (Geffen) |  |  |
| total playsincrease | total statonslados | Chart |
| 2058/172 | 102/4 | 24 |

MOST ADDED.
ARTIST TILLE LABEI(S)
"AFKAP" The Haly River (NPG/EMI)
SHERYL CROW Everyday Is A Winding Road (A\&M) U2 Discotheque (Island)
NO MERCY Please Don't Go (Arista)
CRYSTAL WATERS Say...If You Feel Alright (Mercury) 24 AMANDA MAFSHALL Fall From Grace (Epic) MADONNA Don't Cry For Me Argentina (Warner Bros.) 22 DON HENLEY Through Your Hands (Revolution) SPICE GIRLS Wannabe (Virgin)
MONICA For You I Will (Warner Sunset/Atlantic)

## MOST INCREASED PLAYS

ARTST TITLE LABEL(3)
SPICE GIRLS Wannabe (Virgin) TOTAL
PLAY
MCREASE MADONNA Dos't Cry for Me Argentina (Wamer Bros) 832 CARDIGANS Lovefool (Mercury) SHERYL CROW Everyday Is A Winding Road (A\&M) JFWEL You Were Meant For Me (Atlantic) TONI BRAXTON Un-break My Heart (LaFace/Arista) +540 GINA G Ooh Aat...Just A Little Bit (EternalWB) COUNTING CROWS A Long December (DGC/Geffen) "AFKAP" The Holy River (NPG/EMI) KEITH SWEAT Nobody (Elektra/EEG)

## HOTTEST RECURRENTS

abtist title labels)
TONI BRAXTON You're Makin' Me High (LaFace/Arista) DISHWALLA Counting Blue Cars (A\&M) QUAD CTY DI'S Cmon 'N Ride... (Quadra SoundBig BeatAtantic ALANIS MORISSETTE You Learn (MaverickReprise) R. KELLY। Can't Sleep Baby (III) (Jive) EVERYTHING BUT THE GIRL Missing (Atlantic) LA BOUCHE Be My Lover (RCA)
ERIC CLAPTON Change The World (Reprise) LA BOUCHE Sweet Dreams (RCA) JEWEL Who Will Save Your Soul (Atlantic)

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This chart reflects airplay from January 6-12. Songs ranked by total plays. 127 CHR/Pop reporters and 97 Altemative reporters combine from the custom chart function on R\&R ONLINE. Altemative titles are manually extrapolated. For complete reporter lists refer to Pop and Alternative sections. © 1997, R\&R Inc.

"CRAPPY CHRISTMAS EXCHANGE" - WHTS/Quad Cities, IA gave its listeners a chance to trade their less-than-desirable Christmas presents for goodies from the station's prize vault Pictured with some of the rejected presents are (l-r) station staffers Cori Stone, Brian Scott, Mark Manuel, and PD Tony Waitekus.


TALENTED TRIO - Jon Secada (c) recently put the finishing touches on his upcoming release with super producers Jimmy Jam (I) and Terry Lewis.

## NEW \& AGTIVE

CRUSH Jellyhead (Robbins) Total Plays: 480, Total Stations: 19, Adds: 3

LUSCIOUS JACKSON Naked Eye (Grand RoyalCapriom) Total Plays: 470, Total Stations: 44, Adds: 8

ELEANOR MCEVOY Precious Little (Columbia) Total Plays: 460, Total Stations: 29, Adds: 3
"AFKAP" The Holy River (NPGEMI)
Total Plays: 452, Total Stations: 80, Adds: 77
LEAH ANDREONE Its Alight, tis OK (RCA) Total Plays: 428, Total Stations: 38, Adds: 10

LE CLICK Tonight Is The Night (Logic) Total Plays: 389, Total Stations: 24, Adds: 8

BLACKOUT ALLSTARS I Like It (Columbia) Total Plays: 371, Total Stations: 24, Adds: 9

U2 Discotheque (/sland) Total Plays: 327, Total Stations: 45 , Adds: 45

AMBER Colour Of Love (Tommy Boy) Total Plays: 316, Total Stations: 14, Adds: 2

JOCEIYN ENRIQUEZ Do You Miss Me (Classified) Total Plays: 280, Total Stations: 8, Adds: 0

ROCKELL I Fell In Love (Robbins)
Total Plays: 246, Total Stations: 11, Adds: 0
ASHLEY MACISAAC Sleepy Maggie (A\&M)
Total Plays: 196, Total Stations: 22, Adds: 6
CRYSTAL WATERS Say ..li You Feel Alright (Mercury) Total Plays: 195, Total Stations: 25, Adds: 24

SARAH MCLACHLAN Possession (NettwerkArista) Total Plays: 186, Total Stations: 5, Adds: 0

SMASHING PUMPKINS Thirty-Three (Virgin) Total Plays: 173, Total Stations: 12, Adds: 2

AMANDA MARSHALL Fall From Grace (Epic) Total Plays: 168, Total Stations: 25, Adds: 23
cake The Distance (CapricomMercury)
Total Plays: 168, Total Stations: 10, Adds: 0
STONE TEMPLE PILOTS Lady Picture Show (Atlantic) Total Plays: 161, Total Stations: 6, Adds: 0

OUTHERE BRDTHERS Boom Boom Boom (Aureus)
Total Plays: 151, Total Stations: 6, Adds: 0
DON HENLEY Through Your Hands (Revolution) Total Plays: 149, Total Stations: 25, Adds: 19

Songs ranked by total plays

## NEW RELEASES

## Adds January 21

| Allure | "Head Over Heels" (Crave) |
| :--- | :--- |
| Tori Amos | "Silent All These Years" (Atlantic) |
| Apex | "Let Me Be" (Critique) |
| Camp Lo | "Luchini" (Profile) |
| Livin" Joy | "Don"t Stop Movin" (MCA) |
| Kim Stockwood | "Jerk" (Curb) |
| Wallflowers | "One Headlight" (Interscope) |



STORAGE ROOM TOUR '97 - The members of Qkumba Zoo were dying to take a picture inside one of KRBE's supply rooms. Helping count envelopes are (l-r) KRBE MD Jay Michaels, group members Tziki, Levannah, and Al, and KRBE overnighter Amy Ashley.

## Stations and their adds listed alphabetically by market



FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R\&R ONLINE


|  | MARKET \#2 |
| :---: | :---: |
|  | KIIS/Los Angeles (818) 845-1027 CookAustin |


|  | MARKET *5 |
| :---: | :---: |
|  | WIOO/Philadelphia <br> (610) 667-8100 <br> Kalina/McGuire |


|  | MARKET \#5 |
| :---: | :---: |
| $(820 \cdot 1)$ | WPLY/Philadelphia <br> (610) 565-8900 Tisa/Kubinski |


|  | Makreis 9 |
| :---: | :---: |
| 106.1KSSFM | KHKS/Dallas (214) $891-3400$ |



\begin{tabular}{|c|c|}
\hline \[
\begin{gathered}
\text { Purs } \\
{ }_{5 W} \text { aw Lw Tw AR }
\end{gathered}
\] \& Aftistime \\
\hline 60655965 EN \& en voguefont Let Go (Love) \\
\hline 61645662 NO \& No doubtionit Speak \\
\hline 50555862 TO \& TOMN BRAXTONUn - break My Heart \\
\hline \begin{tabular}{lll}
43 \& 60 \& 55 \\
- \& 60 \\
\hline
\end{tabular} \& OENNE WHCOLLAGEL Love Of A Littme \\
\hline 34 42 525957 R \& SUMMER UUNXIESI/'m Gonna Love \\
\hline 41524756 BL \& BLACKSTREE No Oigity \\
\hline 45
38
46
51 \& R. KELIV/ Beieieve I Can Fy \\
\hline 34404550 Jo \& Jocelve Enfiouezioo you Miss Me \\
\hline \begin{tabular}{lllll}
32 \& 52 \& 42 \& 49 \\
\hline
\end{tabular} \& R. kellvi Cant Sleep. \\
\hline  \& GIINA G Jooh Aan .Just \\
\hline 31344245 kE \& KEITH SWEat Thwsted \\
\hline 42614444 ME \& MERRIL BAINBRIIGEM Mouth \\
\hline \(43 \quad 394842 \mathrm{NE}\) \& New eorionim Stul in Love. \\
\hline 50515141 AN \& AMBERThis is rour Night \\
\hline 30242640 AN \& AMBER/COLOU Of Llove \\
\hline 1912413680 \& BONE THUGS-N-HARMONY/Days Of Our Lnez \\
\hline 11
-2836
.
31 \& KEITH SWEETNobody MAONNADOni Cy For Me \\
\hline 28

-29 \& MADONNA/Don't Cry For Me IIVIN' joy/Don't Stop Movin <br>
\hline 2427 No \& NO MERCYWhere Do You Go <br>
\hline 2929252700 \& DONNA LEWISWWithui Love <br>
\hline  \& EVEEVTHNG GUT. Missing <br>
\hline 24 NO \& NO MERCYPPiease Don't Go <br>
\hline ${ }_{26}^{26} 242524 \mathrm{DO}$ \& DONNA LEWISI' Love You Always. <br>
\hline  \& 2 UNLIMITEO/OO What's Good SPICE GIRLSWanabe <br>
\hline 23 AB \& Abigalildont You Wanra. <br>
\hline 47331822 Qu \& Quad Ciry ojsic'mon N Ride it. <br>

\hline | 26 | 42 |
| :--- | :--- | \& GHOST TOWN O.'SMy Boo <br>

\hline - 2021 BاL \& BiLlie fay Martinyour Loving Ams <br>
\hline 20191921 Gll \& GINUWINEPPony <br>
\hline 4843192100 \& OUTHERE Brothersiboom Boom Boom <br>
\hline $\begin{array}{llll}18 & 16 & 29 & 19\end{array}$ \& FUNKY GREEN DOGSFFred Up <br>

\hline | 37 | 31 | 38 |
| :--- | :--- | :--- | :--- | :--- | \& TONI BRAXTONY (ou'te Makn' Me. <br>

\hline - 14 Al \& ALANIS MORISSETTEMead OVer feel <br>
\hline  \& cooulin 1,2,3.4 (Sumpin'.) <br>
\hline  \& PROYECTO UNOPPUMPIM <br>
\hline - 11 CR \& CRYSTAL WATESS/Say II Y Yu Feel. <br>
\hline $\begin{array}{llll}5 & 5 & 1210\end{array}$ \& TONV TONI TONELLe's Geet Down <br>
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\end{tabular}



| PLAYS <br> 5W 4W LW Tw | ARIIST/IILE |
| :---: | :---: |
| 30327578 | en vogueionit let Go (love) |
| 64677271 | MERRIL BAINBRIIGEMOuth |
| 72757676 | No doubt/Don't Speak |
| 74667465 | KEITH SWEATTwisted |
| 63626264 | CELINE DIONITS AII Coming. |
| 41435050 | GREASE MEGAMIXGGrease Megamix |
| 5354894 | AMBERThis is Your Night |
| 43485048 | DONNA LEwIS', Love You Always. |
| 48 47 47 <br> 17   | ALAMS MORISSETTEMOU Learn |
| 52525247 | NO MERCYMhere Do You go |
| $\begin{array}{r} 44 \quad 4648 \quad 47 \\ -\quad 7 \quad 46 \quad 46 \end{array}$ | ALANIS MORISSETTEHead Over Feet |
| $\begin{array}{lllll}33 & 3243 & 43\end{array}$ | CELINE DIONBecause You Loved Me |
| 17234542 | Blackout All Stans/ Like It |
| $\begin{array}{llllll}12 & 11 & 43 & 41\end{array}$ | r Kellyrl believe I Can Fy |
| 17 2444 <br> 10  | GINA GOoh Aah. Just |
| 48474839 | COLOR ME BADOThe Earth. |
| 29292631 | NEWEDITIONI'm Stul in Love. |
| 47493933 | TONY RICH PROJECT Nobody K Kows |
| - 453431 | HOOTIE E BLOWFISHIM Go Bind |
| 7183130 | TON BRAXTONU n -brak My Heart |
| $3131 \begin{array}{llll}31 & 29\end{array}$ | ghost town odsiny Boo |
| 485123 | Quab city du'sicimon NRide el |
| 20202324 | Real McCoyRun Away |
| $\begin{array}{llll}24 & 25 \quad 2024\end{array}$ | La Bouchere My Lover |
| 24 24 23 2 | 2 UNLIMITED/Get Ready For This SFICE GiRLSNannabe |
| 2521 | KEITH SWEATMobody |
| 19182021 | Real mccovianothe Night |
| 19212221 | EVERYTHING BUT...Missing |
| $\begin{array}{lllll}21 & 20 & 18 \\ 13 & 17\end{array}$ | MONTEL LJORDAN/This s I How We Doit |
| $\begin{array}{lllll}13 & 17 & 19 & 17\end{array}$ | DES'REEY You Gota Be |
| 20212117 | PLANET SOULSECU U Free |
| 17192116 | blackstreetno Diggity |
| $\begin{array}{llll}12 & 7 & 19 \\ 16\end{array}$ | GINUWWEPPony |
|  | CORONAThe Rhythm Ot. |
| 17 15 17 <br> 15   | SNAPRRhythm is A Oancer |
| $\begin{array}{llll}16 & 14 & 19 & 15\end{array}$ | BRANOYSISitn' Up in My ... |
| $\begin{aligned} & 13: 13 \\ & { }^{1} \cdot \\ & \hline \end{aligned}$ | FUN FACTORYCIOSe To You |




FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R\&R ONLINE






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| 49 |  | WHITNEY HOUSTONI Believe In You .. |
| :---: | :---: | :---: |
| $57$ | 68 | no oourtionit Speak |
| 57 | 68 | Az Ye/last Night |
| 61 | 68 |  |
| 61 | 68 | TON: BRACTONUn-bieak My Heart |
| 69 | 68 | K5passion |
| 59 | 67 | En vogueoon't let Go (Love) |
| 60 | 57 | KEITH SWEATNoboty |
| 62 |  | Blackstreeino 0iggmy |
| 68 | 67 | dua city ossisprace Jam |
| 56 | 58 | GHOST TOWN OUSMY Bos |
| 22 | 56 | RED HOT CHILI../Love Pollercoaster |
| 37 | 56 | LOS OEL AIO/BAYSIDEMacarena |
| 57 |  | New Eilionitm Still I Love |
|  | 55 | CELINE OIONAII By Myselt |
|  | 51 | WORLO CLASS. The fly |
| 27 |  | JeWt L You Were Meant |
|  | 21 | SPCEE GIPL L M Manatae |
| 20 | 21 | BONE THUGS-N-HAAMONY/Iays Of Our Lwez |
|  | 21 | No MERCYMhere $\mathrm{O}^{\text {O You Go }}$ |
| 56 | 21 | GINUWINEPPony |
|  | 19 | ALANIS MORISSETTEHMead Ovee Fen |
| 26 | 18 | OONNA Lewisfl Love You Always. |
| 67 | 18 | SIR MIX-A-LOT/Jump Dan |
|  | 18 | PLANET SOULSEP U free |
|  | 18 | Katalinaid girl |
| 25 | 17 | OUTHEAE BROTHERSSGoom 8oom Boom |
| 31 | 17 | GREASE MEGAM X XGIreass Megamux |
| 58 | 17 | CELINE DIONITI's Al Coming. |
| 58 | 17 | KEITH SWEAT/Twssted |
|  | 17 | Tlaslip N S Side |
| 24 | 17 | ALANIS MORISSETENou Oughta know |
| 14 | 16 | R. KELLY/ Can't Sleep. |
| 28 | 16 | WORLO CLASS. Fwm Oft The Light |
| 23 | 16 | ALANIS MOASSETTEVOU Learn |
| 26 | 16 | BONE THUGS-N-HARMONYTha Crossroads |
| 25 | 15 | ALANS MORRISSETEITIOMIC |
|  | 14 | maliah CAREY FIAways Be My Eaby |
| 22 | 14 | CELINE OIONBECaUse You Loved Me |
| 19 | 13 |  |




manket \#44
WRvw/Nashvil
$(615) 664-2400$ (615) 664 2400
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| :---: | :---: |
| 53514653 | JOURNEY When You Love.. |
| 51534852 | SEALFFl Like An Eagle |
| 51514752 | TON BRAXTONU -break My Heart |
| 30404851 | PHIL COLINS Oance int The Light |
| 31322942 | EN VOGUEOOOn't Let Go (Love) |
| $515247 \begin{array}{ll} & 38\end{array}$ | STREISANO 8 AOAMSII Finaly Found. |
| 33 32 28 32 | ALANS MORISSETTEHEaa Over feet |
| $\begin{array}{ll}31 & 31 \\ 30 & 32\end{array}$ | OC Talkjust 8etween You.. |
| 17243131 | AmberThis is Your Night |
| 12192529 | NO OOUBT:Onn't Soeak |
| $\begin{array}{llll}20 & 25 \quad 24 & 26\end{array}$ | ROOSTEWART/II We Fal In .. |
| 8 19225 | P. KELLY/ Believe ICan Fy |
| $\begin{array}{llll}6 & 17 & 23 & 26\end{array}$ | WHITNEY HOUSTON: 8eieve in You. |
| 23252425 | JOHN MELLENCAMP/dus Another Oay |
| 21452424 | JEWE Y You Were Meant. |
| 30322623 | MELISSA ETHEER1OGENowhere To Go |
| $17 \quad 1512 \quad 23$ | OONNA LEWISIS L Love You Amays |
| 52 41 31 | AMANOA MARSHAL/PBIMmingam |
| 30221118 | LA BOUCHEFF'alm' I I Love |
| - 61818 | COUNTING CPOWSAA Long Oecember |
| $\begin{array}{lllll}17 & 15 & 12 & 17\end{array}$ | ERIC CLAPTONCChange The World |
| $\begin{array}{lllll}16 & 15 & 12 & 17\end{array}$ | JANN AROENVISSensitive |
|  | GiOLIA ESTEFANVI'm Not Gumg. |
| $\begin{array}{lllll}32 & 22 & 12 \\ 16\end{array}$ | SHEPYL CROWNII 1 I Makes You. |
| 16 15 <br> 12 16 | mariah CaREY/Amays Be My Eagy |
| 29171116 | JOHN MELLENCAMPXXey West. |
| $\begin{array}{llllll}14 & 13 & 10 \\ 13\end{array}$ | CEIINE DIONITI' AIC Coming. |
| $\begin{array}{llll}13 & 15 & 11 & 15\end{array}$ | merril baingiogemouth |
| 18161615 | Bryan acamsilet's Make A. |
| 15121114 | metalle merchanitjeaiousy |
| - 13 | MAOONHADOn'i Cry for Me |
| 9 12 7 <br> 13   | OUNCAN SHEIIXEarey 8reathing |
| $\begin{array}{ll}12 & 12\end{array}$ | JEWEL Who Wit Save. |
| 1312 - 12 | TONY AICH PROUECTI Nobody Knows |
| 511 | 8ETIER THAN EZPAD Desperately Wanting |
| 13131110 | 8LEESSIO UNION Of., /et Me Be The One |
| 14 12-10 | CELINE OIONBECause You Loved Me |
| $\begin{array}{ll}13 & 12-10\end{array}$ | mafilat CaREY/Fantasy |
| - 88 | ELEANOR MCEVOYPPrecious ltite |
| - . 99 | CABOIGANSL overiol |



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|  | MARKET *51 <br> KJYO/Oklahoma City (405) 840-5271 mcCoyiBarreda |
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| ${ }_{5}^{55} 422424$ | JAAN AROENIIS |
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|  | katalina d girl |
| $\begin{array}{ll}12 & 17 \\ 17 & 11\end{array}$ | SOUL FOR REAUEvery Little Thing. |
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| 10 - 1010 | ALANIS MOALSSETTEITronic |
| 10 | MaAIAH CAREY/One Sweel Oay |
| 1010 | COLLECTIVE SOUL The Word I Know |
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| $\begin{array}{rrrrr} \\ -10 & 10 & 10 \\ 10 & 10 & 10 & 10\end{array}$ |  |
| 101010 |  |



|  |  |  |  |  | total plays |  |  | total |
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| ${ }^{5 W}$ | 4W LW | Tw | artist time labelis) | w | เw | ${ }^{\text {a/ }}$ | ${ }^{5 W}$ | Statonsad |
| 1 | 11 | 1 | TONI BRAXTON Un-break My Heart (LaFace/Arista) 2 | 2064 | 2138 | 2258 | 2204 | 38/0 |
| 4 | 3 | (2) | EN VOGUE Don't Let Go (Love) (EastWest/EEG) 1 | 1981 | 1888 | 1939 | 1773 | 42/2 |
| 2 | 22 | 3 | KEITH SWEAT Nobody (Elektra/EEG) 1 | 1974 | 2031 | 2112 | 2172 | 39/0 |
| 3 | 44 | $\stackrel{4}{4}$ | BLACKSTREET No Diggity (Interscope) 1 | 1759 | 1805 | 1827 | 1829 | 38/0 |
| 7 | 6 | (5) | R. KELLY I Believe I Can Fly (Jive) 1 | 1442 | 1358 | 1329 | 1378 | 36/1 |
| 8 | 85 | 6 | TONY TONI TONE Let's Get Down (Mercury) 1 | 1395 | 1419 | 1325 | 1210 | 33/0 |
| 26 | 2011 | 7 | AALIYAH One In A Million (BlackGround/Atlantic) 123 | 1238 | 943 | 632 | 523 | 34/5 |
| 6 | 68 | 8 | GINUWINE Pony (550 Music) 1 | 1143 | 1249 | 1373 | 1543 | 33/0 |
| 5 | 57 | 9 | NEW EDITION I'm Still in Love With You (MCA) 1 | 1078 | 1270 | 1424 | 1546 | 32/0 |
| 16 | 1410 | (10) | FOXY BROWN Get Me Home (Violator/Def Jam/RALMercury) | 977 | 951 | 868 | 754 | 29/1 |
| 13 | 1212 | 11 | MINT CONDITION What Kind Of Man Would I Be (Perspective/A\&M) | 920 | 940 | 968 | 991 | 28/0 |
| 24 | 1814 | 12 | BABYFACE Every Time I Close My Eyes (Epic) | 906 | 798 | 639 | 528 | 34/3 |
| - | 26 | 13 | SPICE GIRLS Wannabe (Virgin) | 905 | 500 | 153 | 14 | 31/8 |
| 10 | 10 | 14 | KEITH SWEAT Twisted (Elektra/EEG) | 853 | 972 | 1135 | 1085 | 23/0 |
| 44 | 30 | 15 | NO DOUBT Don't Speak (Trauma/Interscope) | 837 | 691 | 487 | 293 | 17/3 |
| 22 | 1716 | (16) | WHITNEY HOUSTON I Believe In You And Me (Arista) | 803 | 723 | 674 | 630 | 32/0 |
| 9 | $11 \quad 13$ | 17 | AZ YET Last Night (LaFace/Arista) | 774 | 894 | 1024 | 1114 | 23/0 |
| 29 | $21 \quad 15$ | (18) | GINA G Ooh Aah...Just A Little Bit (EternalWB) | 755 | 746 | 617 | 461 | 22/0 |
|  | EAKER | 19 | MONICA For Youl Will (Wamer Sunsetatlantic) | 712 | 291 | 77 | 50 | 30/45 |
|  | EEAKER | (20) | MC LYTE Cold Rock A Party (EastWestIEEG) | 585 | 471 | 470 | 387 | 26/1 |
| 12 | 13.19 | 21 | BABYFACE This is For The Lover in You (Epic) | 584 | 665 | 937 | 1050 | 17/0 |
|  | EAKER | 22 | AZ YET Hard To Say I'm Sorry (LaFace/Arista) | 576 | 324 | 157 | 151 | 20/3 |
| 36 | $32 \quad 27$ | (23) | QUAD CITY DJ'S Space Jam (Warner Sunset/Atlantic) | 575 | 500 | 460 | 377 | 20/2 |
| 21 | $23 \quad 23$ | 24 | ROCKELL I Fell In Love (Robbins) | 533 | 535 | 596 | 632 | 15/0 |
|  | REAKER | 25 | MAIE DOCG (SWOOP DOGEY DOGG Never. (Deah Rowhiterscope) | 513 | 447 | 490 | 453 | $19 / 2$ |
| 9 | $25 \quad 20$ | 26 | DONNA LEWIS I Love You Always Forever (Atlantic) | 484 | 578 | 580 | 643 | 14/0 |
| 18 | 1921 | 27 | CELINE DION It's All Coming Back To Me Now (550 Music) | 483 | 570 | 633 | 649 | 15/0 |
| - | 42 | 28 | MADONNA Don't Cry For Me Argentina (Warner Bros.) | 473 | 326 | 59 | - | 20/4 |
|  | $40 \quad 31$ | (29) | IMMATURE Watch Me Do My Thing (Loud/RCA) | 463 | 420 | 322 | 178 | 22/4 |
| 15 | 1625 | 30 | DRU HILL Tell Me (Island) | 438 | 509 | 738 | 791 | 15/0 |
| 11 | 18 | 31 | "AFKAP" Betcha By Golly Wow! (NPG/EMI) | 434 | 668 | 1198 | 1069 | 11/0 |
| 25 | $22 \quad 28$ | 32 | MERRIL BAINBRIDGE Mouth (Universal) | 429 | 495 | 603 | 527 | 13/0 |
| 23 | $26 \quad 22$ | 33 | SWV It's All About U (RCA) | 419 | 547 | 577 | 584 | 13/0 |
|  | 4539 | 34 | LIL' KIM No Time (Undeas/Big Beat/Atlantic) | 409 | 330 | 268 | 228 | 9/1 |
| - | $43 \quad 36$ | 35 | E-40 Things'll Never Change (Sick Wid' It/Jive) | 408 | 349 | 285 | 189 | 22/3 |
|  | - 45 | (36) | BLACKOUT ALLSTARS I Like It (Columbia) | 377 | 304 | 156 | 91 | 15/3 |
|  | DEBUT | 37 | DRU HILL In My Bed (Island) | 340 | 89 | 46 | 29 | 15/12 |
|  | 2 38 35 | 38 | ANGELINA I Don't Need Your Love (Upstairs) | 322 | 358 | 359 | 422 | 11/0 |
|  | DEBUT | 39 | FREAK NASTY Da Dip (Power) | 312 | 221 | 85 | 64 | 9/2 |
| - | 49 | (40) | MACK 10 \& DOGG POUND Nothin' But... (Buzztone/Priority) | 305 | 265 | 192 | 159 | 14/0 |
| 33 | $\begin{array}{lll}33 & 36 & 37\end{array}$ | 41 | L.L. COOL J Ain't Nobody (Geffen) | 300 | 349 | 385 | 404 | 14/1 |
| 39 | 398541 | 42 | GLORIA ESTEFAN I'm Not Giving You Up (Epic) | 294 | 326 | 386 | 331 | 13/0 |
|  | $40 \quad 41$ | 43 | SNOOP DOGGY DOGG Snoop's Upside... (Death Row/Interscope) | ) 289 | 311 | 304 | 309 | 10/0 |
|  | $\begin{array}{lll}20 & 24 & 32\end{array}$ | 44 | MONTELL JORDAN Falling (Def Jam/RAL/Mercury) | 289 | 407 | 589 | 634 | 10/0 |
|  | $28 \quad 34$ | 45 | AALIYAH If Your Girl Only Knew (BlackGround/Atlantic) | 271 | 384 | 500 | 514 | 7/0 |
|  | $33 \quad 38$ |  | AMBER This Is Your Night (Tommy Boy) | 270 | 341 | 412 | 356 | 9/0 |
|  | 48 - | 47 | MAKAVELI Toss it Up (Death Row/Interscope) | 249 | 235 | 242 | 214 | 7/2 |
|  | DEBUT | 48 | JONNY Z No Senor (Quality) | 245 | 241 | 217 | 186 | 12/3 |
|  | DEBUT | 49 | MAKAVELI Hail Mary (Death Row/Interscope) | 243 | 227 | 129 | 79 | 5/0 |
|  | - $\quad 50$ | 50 | GOODFELLAZ Sugar Honey Ice Tea (Avatar/Polydor/A\&M) | 227 | 262 | 221 | 206 | 10/0 |

This chart reflects airplay from January 6-12 Songs ranked by total plays. Highlighted songs indicate Breaker. 44 CHR/Rhythmic reporters. 44 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R\&R Inc.

## BREAKERS.

## MONICA

For You I Will (Warner Sunset/Atlantic)


## MOST ADDED.

ARTST TILE. LABEL(5)
"AFKAP" Somebody's Somebody (NPG/EMI) MONICA For Ycu I Will (Warner Sunset/Atlantic) DRU HILL In My Bed (Island)
NO MERCY Ptease Don't Go (Arista)
CRYSTAL WATERS Say...If You Feel Alright (Mercury) 10
SPICE GIRLS Wannabe (Virgin)
LIVIN' JOY Dor't Stop Movin' (MCA)
AALIYAH One in A Million (BlackGround/Atlantic)

## MOST INCREASED PLAYS

ARTIST ITLLE LABiL(3)
MONICA For You I Will (Warner Sunset/Atlantic) SPICE GIRLS Wannabe (Virgin)
AALIYAH One In A Million (BlackGround/Atlantic) AZ YET Hard To Say l'm Sorry (LaFace/Arista) DRU HILL In My Bed (Island)
CRYSTAL WATERS Say...If You Feel Alright (Mercury) +169 LIVIN' JOY Don't Stop Movin' (MCA) MADONNA Dont Cry For Me Argentina (Wamer Bros.) +147 NO DOUBT Con't Speak (Trauma/Interscope) MC LYTE Cond Rock A Party (EastWest/EEG)

## HOTTEST

 RECURRENTSartist title label(s)
NO MERCY Where Do You Go (Arista) GHOST TOWN DJ'S My Boo (So So Def/Columbia) TONI BRAXTON You're Makin' Me High (LaFace/Arista) L.L. COOL J Loungin (Def Jam/RALMercury) QuAD CTY DJ's Cmon N Ride...(Ouadra Sound Big Beatattantic) MARIAH CAREY Forever (Columbia) MARIAH CAREY Always Be My Baby (Columbia) EVERYTHING BUT THE GIRL Missing (Atlantic) BRANDY Sittin' Up In My Room (Arista)
R. KELLY I Can't Sleep Baby (If I) (Jive)

Breakers: Songs registering 500 plays or more for the first time. Bullets awarded to wongs galining plays over the previous week. If two songs
are tied in number of plays, the song being played on more stations is are tied in number of plays, the song beling played on more statlons is
placed first. Most Incroased Plays lists the songs with the greatest week-to-week increasts in total plays. Weighted chart appears on R\&R ONLINE.

# A Good <br> Stider Wonit Sme A Bad Station. 

A poorly designed, cheap sticker can turn off a lot of listeners. That's why it's mportant for your station to provide quality stickers and decals. At CG we work with rou to produce the best looking stickers in the business. They're thicker, with better nks Listevers can feel and see the difference. Best of all. CG stickers get on more cars. So call us today.

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## HIP HOP TOP 20

| AfIT |  |  | Homit |
| :---: | :---: | :---: | :---: |
| (1) FOXY BROWN Get... (ViolatorDef JamRAL Mercury) | 2929 | 2829 | 108/1 |
| 2 (2) MC LYTE Cold Rock A Party (EastWest/EEG) | 1835 | 1579 | 91// |
| ${ }_{3} 3$ LIL' KIM No Time (Undeas/Big Beatatlantic) | 1590 | 1429 | 71/4 |
| ${ }_{4}(4)$ NAS Street Dreams (Columbia) | 1334 | 1295 | 74/5 |
| ${ }_{10} 5$ PUFF DADDY Can't Nobody Hold Me Down (Bad Boy/Arista) | 110 | 812 | 73/7 |
| 7 (6) DO OR DIE Playa Like Me And You (Rap-A-Lot) | 1075 | 1061 | 65/4 |
| FLESH \& BONE World So Cruel (Def Jam/Mercury) | 895 | 1169 | 50/ |
| SNOOP DOGGY DOGG Snoop's... (Death Row/Interscope) | 893 | 1207 | 49/0 |
| ${ }^{11}(9)$ MACK 10 \& DOGG POUND Nothin' But... (Buzztone/Priority) | 817 | 723 | 46/0 |
| 810 MO THUGS FAMILY Thug Devotion (Mo Thug/Relativity) | 809 | 1013 | 44/1 |
| - (11) E-40 Things'll Never Change (Sick Wid' ItJJive) | 700 | 408 | 72/49 |
| 14 (12) NATE DOGG FSNOOP DOGGY DOGG Never....(Death Rowinterscope) |  | 569 | 25/2 |
| ${ }_{15}$ (3) LOST BOYZ Get Up (Uptown/Universal) | 605 | 546 | 48/2 |
| 14 DR. DRE Been There Done That (Aftermath/Interscope) | 593 | 981 | 38/0 |
| - (55) FREAK NASTY Da Dip (Power) | 46 | 418 | 19/4 |
| 17 16 L.L. COOL J Ain't Nobody (Geffen) | 520 | 532 | 28/2 |
| - (17) ROOTS What They Do (DGC/Geffen) | 492 | 448 | 49/9 |
| 12 18 MAKAVELI Toss It Up (Death Row/interscope) | 476 | 695 | 20/3 |
| - (9) FUGEES Rumble In The Jungle (Mercury) | 442 | 171 | 56/16 |
| - (20) MAKAVELI Hail Mary (Death Row/Interscope) | 431 | 347 | 17/6 |

This chat reflects airplay from January 6-12. Songs ranked by total plays. $44 \mathrm{CHR} /$ Rhythmic reporters and 80 This chart reflects airplay from January 6-12. Songs ranked by total plays. 44 CHR/Rhythmic reporters and 80
Uban reporters combine from the Custom Chart function on R\&R ONLINE. Rap titles are manually extrapolated. For complete reporter lists refer to Rhythmic and Uban sections. © 1997, R\&R Inc.


SIGNED, SEALED, DELIVERED - WBBM-FM (B96)/Chicago morning talents Eddie \& Jobo recently reupped with the station. Celebrating the signing are (l-r) Ed Volkman, PD Todd Cavanah, GM Don Marion, and Joe Bohannon.

## NEW \& AGTIVE

CRYSTAL WATERS Say ...If You Feel Aright (Mercury) Total Plays: 220, Total Stations: 12, Adds: 10

MAXWELL Sumthin' Sumthin' (Columbia) Total Plays: 209, Total Stations: 13, Adds: 2 GREASE MEGAMIX Grease Megamix (Polydor/A\&M) Total Plays: 189, Total Stations: 6, Adds: 0

LIVIN' JOY Don't Stop Movin' (MCA) Total Plays: 186, Total Stations: 17, Adds: 6

ERYKAH BADU On And On (Kedar/Universal) Total Plays: 180, Total Stations: 7, Adds: 4

TOTAL When Boy Meets Girl (Bad Boy/Anista)
Total Plays: 173, Total Stations: 5. Adds: 0
DONNA LEWIS Without Love (Atlantic)
Total Plays: 166, Total Stations: 8, Adds: 1
RICHIE RICH Let's Ride (Def JamMercury)
Total Plays: 165, Totat Stations: 5, Adds: 1
DONELL JONES Knocks Me Off My Feet (Untouchables/LaFace) Total Plays: 161, Total Stations: 4, Adds: 0

PUFF DADDY Can't Nobody Hold Me Down (Bad Boy/Arista) Total Plays: 144, Total Stations: 8, Adds: 3

LE CLICK Tonight Is The Night (Logic) Total Plays: 142, Total Stations: 5, Adds: 0

112 Come See Me (Bad Boy/Arista) Total Plays: 135, Total Stations: 4. Adds: 0

CARDIGANS Lovefool (Mercury) Total Plays: 126, Total Stations: 4. Adds: 1

ROOTS What They Do (DGC/Geffen)
Total Plays: 100, Total Stations: 9, Adds: 2
FUGEES Rumble In The Jungle (Mercury) Total Plays: 100, Total Stations: 5, Adds: 0

BUFFY First Love (Velocity)
Total Plays: 97, Total Stations: 2, Adds: 1
IELA Sho 'Nuff (Suav House/Relativity)
Total Plays: 89, Total Stations: 2, Adds: 1
BARBRA STREISAND \& BRYAN ADAMS I Frially Found..(Coumbia) Total Plays: 88, Total Stations: 4, Adds: 2 BRAT F/T-BO2 Ghetto Love (So So Def/Columbia) Total Plays: 83, Total Stations: 4, Adds: 1

BLACKSTREET Don't Leave Me (Interscope)
Total Plays: 80, Total Stations: 3, Adds: 2

## NEW RELEASES

## Adds January 21

## Apex

Eryka Badu
Brat f/T-Boz
Ice Cube
Lil' Suzy
Mark Morrison
Redman
Sabelle
Truth
"Let Me Be " (Critique)
"On \& On" (Kedar/Universal)
"Ghetto Love" (So So Def/Columbia)
"The World Is Mine" (Jive)
"Just Can't Get Over You" (Metropolitan)
"Return Of The Mack" (Atlantic)
"Whatever Man" (Def Jam/RAL/Mercury)
"One O'Clock" (Work)
"Everyday" (Priority)

## CHR/RHYTHMIC REPORTERS

Stations and their adds listed alphabetically by market


FIND COMPLETE PLAYLISTS FOR ALL CHR/RHYTHMIC REPORTERS ON R\&R ONLINE







## Implementing Callout For Maximum Results

## Reaching the right people is key to success

A number of stations in the UC format have started to use callout research as a method of research to help identify who their listeners are and what music they want to hear. To find out a little more about this type of research and how to get it up and running at your station, I talked with Critical Mass Media Exec. VP/Research Carolyn Gilbert and Exec. VP/Strategic Analysis Joel Lind and Strategic Media Research VP/Client Services Amy Vokes.

According to
Gilbert, good research is good research and no distinction needs to be made in terms of what goes into it. "Being sensitive to your respondents and understanding your particu-
 lar needs make every project unique and contribute to quality research every time. You have to start with the right people in your screen. You must have the right people in your panel. If you do not have the right people in your panel and you're asking the wrong questions to the wrong people, you're going to get garbage ... period!"

## Establishing The Correct Vision

"One of the ways Joel and I work together," Gilbert continues, "is that Joel helps a radio station establish a vision. What do they want to be? What are they? Where do they want to be? Then and only then are we equipped to look at that sub-sample of the universe and develop the correct music screener to achieve the set goals. The easiest thing for a research company to do is to call any 18-54-year-old breathing adult, and there are research companies who use this approach as a screener."
Lind adds, "Or let's make it more specific: an 18-54-year-old breathing African-American adult. That's not sufficient!"
"We're firm believers in using

## T1

If you do not have the right people in your
panel and you're
asking the wrong questions to the wrong people, you're going to get garbage ... period! - Carolyn Gilbert

what's called listening behavior as a perimeter for radio research, as opposed to hook clusters and artist clusters," Gilbert explains. "What is important to listeners? The only exception to that would be in a market where nothing competitive exists and you're trying to debut a new station. I only come into the picture after we've established that vision and those goals. Then it's my job to make sure the right people are in every sample. So this has nothing to do with Urban research. It has to do with radio research.'

Among Critical Mass's Urban clients are WJLB \& WMXD/Detroit, WJBT \& WSOL/Jacksonville, and recent sign-on KMJM/St. Louis. The company worked with KRBV/Dallas on the design and inception of its Urban AC format. Says Lind, who is based out of Cincinnati, "We really enjoy working with duopolies most of all because of the challenge of coming up with the ideal configuration for the stations. That is what we do in the perceptual studies before we get into the callout. We try to determine: Where's the right coalition? What combination of demos? Where is the peak of this radio station on the age spectrum?
"It varies tremendously from market to market. There are markets where the Urban AC really kicks in big-time at $25+$. Then there are others where the $25-34 \mathrm{~s}$ belong to - and ought to belong to - the mainstream Urban. To go into callout research without first scoping out the lay of the land can get a radio station asking the wrong questions to the wrong people. Not only will the station not achieve its goals, it doesn't know why it didn't achieve them. And the reason is they went in looking at the wrong coalition."

## Relatability An Advantage

One method Gilbert mentions as essential to establishing a good response is relatability. "Urban [re-
search] isn't different from any other type of research," she says. "At Critical Mass we have a large percentage of African-American interviewers, and we look for relatability between our interviewers and their respondents. You get better results when people can talk to each other. I don't have males call young girls. If we're doing a young female sample, they can be intimidated when a strange man calls the house.
"We also want to be market-sensitive and place song calls when it make sense. In Detroit, for example, there is a large percentage of shift workers, white and black." What Lind and Gilbert discovered via perceptual research was a majority couldn't respond to questions about morning radio habits because they did shift work. So evening calls seemed to be the way to go.
"We did a lot of callout research during the day in Detroit," she explains. "We try and call when it's convenient for people because any callout music research you do is intrusive by nature. The friendlier it can be, the more you can have the same interviewer handling a project consistently, the better your research is going to be."
Lind adds, "And the more you understand people are doing you a favor when they give their time to give their opinion on music research [the better]. So, the more you're approaching them with the right attitude, the more cooperation you will get. There's no question there are culture factors involved in terms of researching to minority communities that often make it more difficult to get a strange voice on the phone and keep them on the phone to give you information. So we try very hard to establish that kind of rapport.'

## Setting Up Callout

Gilbert and Lind recommend these "top five" pointers to correctly set up your callout music research:

- Always begin with a clear vision. You establish this via market knowledge, tangible goals, and a high-quality perceptual study to develop a road map. This vision will allow you to develop the right screen so you are sure to recruit the right people into your sample. Do anything less and you could have misleading results.
- Understand that your respondents are doing you a favor. You are a "guest" on their telephone. Understand their life-


## Mapping Your Strategy

ritical Mass Media Exec. VP/Research Carolyn Gil-
bert and Exec. VP/Strategic Analysis Joel Lind recommend following these five pointers when putting together a callout research plan:

- Always begin with a clear vision.
- Understand that your respondents are doing you a favor.
- Train your interviewers.
- Assign the right interviewers to every project.
- Know your market and watch your calendar.
styles, respect their wishes in terms of time of contact, and never push for information that will result in them saying anything just to get you off the phone. Remember, you want their honest opinions. Anything else is garbage. Respect is key here!


## 4

> We really enjoy working with duopolies most of all because of the challenge of coming up with the ideal configuration for the stations. - Joel Lind

## E

- Train your interviewers. Let them know the mandatory nature of honesty, integrity, and quality. Every interview is one person talking with another. Consistently. Honestly. Only after intelligent interviews are conducted can data be quantified and evaluated in any meaningful way.
- Assign the right interviewers to every project. Just as younger females might feel more comfortable speaking with female interviewers, African-American respondents may feel more comfortable speaking with African-American interviewers (and again, you might want to assign a young female sample to female interviewers)
- Know your market and watch your calendar. Some markets are comprised of a significant number of shift workers. Don't call males in Chicago during a Bulls game.


## Another Point Of View

One thing Amy Vokes is adamant about with callout research: "In terms of doing this research in-house - no way! Seriously, people should know they need to hire a professional company to do something this important and this involved.
"At radio, you have a PD who needs to worry about what is on the air; the MD is focused on the selection of music. Unless somebody has a fulltime staff member as the research coordinator who supervises a staff of professionally trained interviewers, etc., that's pretty rare in our business."

Strategic's Urban client list includes KKBT/Los Angeles, WEJM \& WVAZ/Chicago, WHTA/Atlanta, WKYS \& WMMJ/Washington, WWINAM \& FM/Baltimore, and ABC's "The Touch" format.
"To do any good research you have to do it every week or once a month," Vokes stresses. "But the bottom line is, if you aren't on the phones talking to the right people, it doesn't matter how much you do it. And you really have to make a good decision regarding who you hire to do your research. And no matter who you hire, make sure the program is being done frequently enough so you can stay on top of the music in your power current category.
"Also, when you have an Urban AC -formatted station for example, you don't need to do callout music research every week because they don't rotate their records that fast to necessitate weekly research. So save some money."
Vokes agrees with Lind and Gilbert regarding the importance of having the correct people in your sample to collect quality information that will be usable in your programming efforts. And what will these pros really find out for you with callout research? "The fact that they are musicbased radio stations and music is their product, what we're going to do tor them is find a way to fine-tute their popduct on an ongoing basis. [It's isur job to] stay on top of the changing musical taste of their audience."

## $\square$

> The bottom line is, if you aren't on the phones talking to the right people, it doesn't matter how much you do [research]. And you really have to make a good decision regarding who you hire to do your research. - Amy Vokes

# "। BELONG TO YOU" 



|  |  |  | total plays |  |  |  |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| 5W 4W LW | Tw | artist title label(s) | ${ }^{\text {Tw }}$ | LW | 4* | ${ }^{5}$ | statons/ados |
| 5 | (1) | AALIYAH One In A Million (BlackGround/Atlantic) | 3029 | 2742 | 2686 | 2385 | 78/1 |
| $5 \quad 6 \quad 1$ | 2 | EN VOGUE Don't Let Go (Love) (EastWest/EEG) | 2537 | 2776 | 2612 | 2399 | 75/0 |
| $11 \quad 9$ | 3 | WHITNEY HOUSTON I Believe In You And Me (Arista) | 2222 | 1918 | 1803 | 1643 | 78/0 |
| $20 \quad 15 \quad 10$ | (4) | BLACKSTREET Never Gonna Let You Go (Interscope) | 2205 | 1793 | 1597 | 1321 | 74/1 |
| 3 | 5 | TONY TONI TONE Let's Get Down (Mercury) | 2190 | 2428 | 2938 | 3019 | 67/0 |
| 108 | (6) | FOXY BROWN Get Me Home (Violator/Def Jam/RAL/Mercury) | 1952 | 1878 | 1813 | 1732 | 79/0 |
| $2 \quad 23$ | 7 | TONI BRAXTON Un-break My Heart (LaFace/Arista) | 1807 | 2721 | 3165 | 2944 | 62/0 |
| 4 | 8 | R. KElLY I Believe I Can Fly (Jive) | 1752 | 2022 | 2742 | 2923 | 59\% |
| $15 \quad 11 \quad 11$ | 9 | LUTHER VANDROSS I Can Make It Better (LV/Epic) | 1751 | 1665 | 1651 | 1529 | 69/0 |
| $16 \quad 13 \quad 12$ | (10) | ISLEY BROTHERS Tears (T-Neck/lsland) | 1683 | 1620 | 1625 | 1520 | 70/1 |
| $23 \quad 19 \quad 14$ | 11 | JOHNNY GILL It's Your Body (Motown) | 1677 | 1509 | 1390 | 1283 | 70/2 |
| $25 \quad 18 \quad 17$ | $(12)$ | MAXWELL Sumthin' Sumthin' (Columbia) | 1635 | 1464 | 1445 | 1253 | 67/2 |
| $50 \quad 45 \quad 22$ | (3) | DRU HILL In My Bed (Island) | 1587 | 1140 | 881 | 744 | 73/1 |
| $40 \quad 23 \quad 19$ | (14) | IMMATURE Watch Me Do My Thing (Loud/RCA) | 1557 | 1370 | 1196 | 938 | 70/1 |
| $47 \quad 30$ | $(5$ | NEW EDITION You Don't Have To Worry (MCA) | 1546 | 1250 | 1091 | 846 | 70/5 |
| $46 \quad 36 \quad 21$ | (10) | babYFaCE Every Time I Close My Eyes (Epic) | 1520 | 1208 | 1053 | 851 | 73/1 |
| 27 | (1) | ERYKAH BADU On And On (Kedar/Universal) | 1518 | 1094 | 771 | 554 | 72/11 |
| $14 \quad 16$ | 18 | KEITH SWEAT Nobody (Elektra/EEG) | 1451 | 1465 | 1613 | 1790 | 50/0 |
| $17 \quad 16 \quad 15$ | 19 | ERIC BENET Spiritual Thang (Warner Bros.) | 1410 | 1465 | 1512 | 1465 | 59/2 |
| $4 \quad 15$ | 20 | "AFKAP" Betcha By Golly Wow! (NPG/EMI) | 1353 | 2256 | 3170 | 2803 | 52/0 |
| $12 \quad 18$ | 21 | GINUWINE Pony (550 Music) | 1345 | 1434 | 1642 | 1769 | 44/0 |
| $\begin{array}{llll}39 & 33 & 24\end{array}$ | 22 | MC LYTE Cold Rock A Party (EastWestEEG) | 1250 | 1108 | 1079 | 971 | 65/0 |
| $42 \quad 37 \quad 28$ | $(23)$ | MONIFAH You Don't Have To Love Me (Uptown/Universal) | 1195 | 1091 | 1007 | 897 | 60/2 |
| $7 \quad 7 \quad 9$ | 24 | 112 Come See Me (Bad Boy/Arista) | 1188 | 1809 | 1851 | 1796 | 55/1 |
| $\begin{array}{lll}36 & 31 & 25\end{array}$ | 25 | LIL' KIM No Time (Undeas/Big Beat/Atlantic) | 1181 | 1099 | 1091 | 991 | 62/3 |
| $\begin{array}{lll}32 & 27 & 26\end{array}$ | (20) | NAS Street Dreams (Columbia) | 1161 | 1094 | 1139 | 1034 | 63/4 |
| $19 \quad 20 \quad 30$ | (27) | MINT CONDTION What Kind Of Man Would I Be (Perspective/A\&M) | 1128 | 1032 | 1287 | 1387 | 37/0 |
| $\begin{array}{lll}30 & 25 & 23\end{array}$ | 28 | TINA TURNER I/BARRY WHITE In Your Wildest Dreams (Virgin) | 1102 | 1124 | 1151 | 1075 | 56/1 |
| $14 \quad 10 \quad 13$ | 29 | SWV It's All About U (RCA) | 1079 | 1515 | 1675 | 1536 | 43/0 |
| $48 \quad 33$ | 30 | WHITNEY HOUSTON Somebody Bigger Than You And I (Arista) | 1042 | 974 | 835 | 645 | 53/0 |
| $49 \quad 47 \quad 34$ | (31) | DO OR DIE Playa Like Me And You (Rap-A-Lot) | 1030 | 954 | 836 | 754 | 63/4 |
| GREAKER | 62 | PUFF DADoy Can't Nobody Hold Me Down (Bad Boy/Arista) | 963 | 740 | 588 | 2.15 | 65/4 |
| $48 \quad 43 \quad 40$ | 33 | BRAXTONS Only Love (Atlantic) | 897 | 892 | 898 | 782 | 51/3 |
| GTEMKER | (3) | MDNICA For You I Wil (Wamer Sunset/Attantic) | 880 | 185 | 112 | 36 | 67/58 |
| $29 \quad 26 \quad 29$ | 35 | FLESH \& BONE World So Cruel (Def Jam/Mercury) | 852 | 1090 | 1140 | 1095 | 46/0 |
| 45 | 36 | ROGER \& ZAPP Living For The City (Reprise) | 851 | 807 | 724 | 625 | 47/0 |
| 2232 | 37 | NEW EDITION I'm Still In Love With You (MCA) | 808 | 1011 | 1248 | 1603 | 35/1 |
| $44 \quad 41 \quad 39$ | ${ }^{38}$ | CHAKA KHAN Never Miss The Water (Reprise) | 784 | 893 | 913 | 869 | 41/0 |
| $43 \quad 44{ }^{44}$ | 39 | BLACKSTREET No Diggity (Interscope) | 753 | 813 | 888 | 872 | 28/0 |
| DEBUT | 40 | SWEETBACK You Will Rise (Epic) | 749 | 635 | 439 | 133 | 53/4 |
| $18 \quad 21$ | 41 | BABYFACE This Is For The Lover In You (Epic) | 720 | 1019 | 1279 | 1460 | 29/0 |
| $31 \quad 2935$ | 42 | GOODFELLAZ Sugar Honey Ice Tea (Avatar/Polydor/A\&M) | 713 | 953 | 1111 | 1072 | 38/0 |
| $41 \quad 40 \quad 43$ | 43 | DAY TA DAY Smile (MCA) | 678 | 844 | 920 | 900 | 38/0 |
| $\begin{array}{llll}26 & 42 & 46\end{array}$ | 44 | 702 Steelo (Biv 10/Motown) | 674 | 766 | 900 | 1202 | 3010 |
| DEBUT | 45 | II D EXTREME You Got Me Goin' (Gasoline Alley/MCA) | 668 | 655 | 649 | 593 | 37/1 |
| DEBUT | 46 | QUAD CITY DJ'S Space Jam (Wamer Sunset/Atlantic) | 618 | 620 | 582 | 407 | 42/0 |
| $24 \quad 35$ | 47 | MD THUGS FAMILY Thug Devotion (Mo Thug/Relativity) | 615 | 744 | 1074 | 1269 | 34/7 |
| $\begin{array}{llll}27 & 24 & 38\end{array}$ | 48 | SNOOP DOGGY DOGG Snoop's Upside Ya Head (Death Row/nterscope) | 604 | 896 | 1176 | 1184 | 39/0 |
| $\begin{array}{llll}21 & 39 & 50\end{array}$ | 49 | DONEL JONES Knocks Me Off My Feet (Untouchables LaFace/Arista) | 586 | 690 | 954 | 1316 | 22/0 |
| DEBUT | 50 | AZ YET Hard To Say I'm Sorry (LaFace/Arista) | 584 | 193 | - | - | 61/18 |

80 Uthan reporters. 76 current playlists. Songs that are down in plays for three consecutive weeks and below No. 25 are moved to recurrent. (c) 1997, R\&R Inc.

## NEW \& ACTIVE

LOST BOYZ Get Up (Uptown/Universal)
Total Plays: 582. Total Stations: 46, Adds: 1
"AFKAP" Somebody's Somebody (NPG/EMI)
Total Plays: 580, Total Stations: 62 Adds 59 (
otal Plays: 580, Total Stations: 62, Adds: 59
MACK $10 \&$ DOGG POUND Nothin' But The Cavi Hit (Buzztone/Priority)
otal Plays: 512, Total Slations: 32, Adds: 0
BENITO Do You Love Me (Fully Loaded)
Total Plays: 501, Total Stations: 3 , Adds: 2
Dotal Plays: 501. Total Stations: 35, Adds: 2
TRE' Take Your Time (Mo Thug/Relativity)
Total Plays: 409, Total Stations: 40. Adds: 15
RODTS What They Do (DGC/Geffen)
otal Plays: 392. Total Sations: 40, Adds:?
702 Get it Together (Motown)
Tota Plays: 369 . Total Stations: 56 , Adds: 56
FUGEES Rumble in The Jungle (Mercury)
Total Plays: 342, Total Stations: 51, Adds: 16

MINT CONDITIDN You Don't Have To Hurt No More (Perspective/A\&M) Total Plays: 297, Total Stations: 53, Adds: 52
E-40 Things'|l Never Change (Sick Wid' ItJive)
Total Plays 292 I Tal Total Plays: 292. Total Stations: 50, Adods: 46
GERALD ADAMS Give Me Your Lovin' (Cooks Hill)
Total Plays: 291. Total Slations: 23, Adds: 0
DJ KOOL Let Me Clear My Throat (CLR/American)
Total Plays: 289, Total Stations: 40, Adds: 39
BILLY PORTER Love Is On
BILLY PORTER LOve Is On The Way (DV8/A\&M) TONI BRAXTON I Love Me Some Him (Laface/Arista) Tota Plays: 277, Total Stations: 8, Adds: 1 RICHIE RICH Stay With Me (Gridiron/Red Ant) Total Plays: 237. Total Slations: 27. Adds: 12 DONELL JONES You Should Know (Untouchables/LaFace) Total Plays: 237, Total Stations: 52, Adds: 52

Songs ranked by total plays.

## BREAKERS

PUFF DADDY

Can't Nohody Hold Me Down (Bad Boy/Arista)

| act pursmcres | stantonsi |  |
| :---: | :---: | :---: |
| 963/223 | 65/4 | 32 |

MONICA
For You I Will (Warner Sunset/Atlantic)
Total paysinchese total statonsados
880/695
67/58

## MOST ADDED.

artist title label(S)
"AFKAP" Somebody's Somebody (NPGGEMI) MONICA For You I Will (Warner Sunsettatlantic) 702 Get It Together (MOtown)
rashaan patierson Stop by (MCA)
DONEL JONES You Should... (UntouchablesLaFaceeAnista) 52 MINT CONDCION You Don"t Have To... (PerspectiveA\&M) 52 MONTELL JORDAN What's On... (Def JamRALMercury) 51 E-40 Things'll Never Change (Sick Wid' ItJJive) PUFF JOHNSON All Over Your Face (WorkEpic) DJ KOOL Let Me Clear My Throat (CLR/American) alfonzo hunter Weekend Thang (Def Squad/EMI) 39

MOST INCREASED PLAYS

MONICA For You I Will (Warner Sunsettatlantic) "AFKAP" Somebody's Somebody (NPG/EMI) DRU HILL In My Bed (Island) ERYKAH BADU On And On (Kedar/Universal) BLACKSTREET Never Gonna Let You Go (Interscope) +412 AZ YET Hard To Say I'm Sorry (LaFace/Arista) 702 Get It Together (Motown)
TRE' Take Your Time (Mo Thug/Relativity) BABYFACE Every Time I Close My Eyes (Epic) +312 WHITNEY HOUSTON I Believe In You And Me (Arista) +304

## HOTTEST RECURRENTS

artist title label(S)
AZ YET Last Night (LaFace/Arista)
TONY RICH PROJECT Leavin' (LaFace/Arista) ANN NESBY I'm Still Wearing Your Name (Perspective/A\&M) DR. DRE Been There Done That (Aftermath/Interscope) ORU HILL Teill Me (Island)
K-CI \& JOJO How Could You (MCA)
MONTELL JORDAN Falling (Def Jam/RALMercury) HORACE BROWN How Can We Stop (Motown) OT My Baby Mama (Rowdy/Arista) KAYCEE GROGAN It's Alright (Columbia)

Breakers: Songs registering 800 plays or more for the first time. Bullets awarded to zongs gaining plays over the previous week. If two songs are thed in number of plays, the song being played on more stations is
piaced first. Most Incroased Playz llats the songs with the greatest placed first. Most Incroased Plays Hats the songs with the greatest weok-to-week increases in total plays. Welghted chart appears on R\&A
ONLINE.


THE DOCTORS ARE IN.


Urban AC most added! WDAS WILD KXOK KMJK WSOJ WDLT WNHC WNFQ WJKX
find complete playlists for all urban reporters on rer online




| PLAY8 <br> 5W 4W LW TW | artistimine |
| :---: | :---: |
| 44474650 | tonv ton tonellet's Get Dowa |
| 47403481 | Ginuwinelpony |
| ${ }^{14}{ }^{388} 40$ | EnYkah badu/on Ant on |
| - 24 24 3818 | MONICAFOO You ${ }^{\text {W }}$ W 1 I |
| $4382{ }^{42} 3838$ | En VoGiufiount lea Go (Love) |
| 37. 38.38838 | $2 \mathrm{PaC/n}$ A in' $\mathrm{Mad}^{\text {Al }} \mathrm{ra}$ |
| - $\square^{-3135}$ | PEGGY SCOTT-ADAMS/BMII |
| $2927 \quad 3535$ | Mint Conotionwhat Kind Ot Man |
| $\begin{array}{llll}30 & 29 & 33 \\ 35\end{array}$ | 702/Sieflo |
| ${ }^{12} 177^{17} 3838$ | aflivah/one ti A Mallion |
| ${ }^{39} 9373233$ | blacks Theet ${ }^{\text {a }}$ D Diggity |
| $\begin{array}{llll}38 & 42 & 34 & 31\end{array}$ | "AFKAP"'Betcha By Golly Wow! |
| 14193230 | blackstreet Mever Gonna tet. |
| $\begin{array}{llll}26 & 27 & 29 & 29\end{array}$ | KIRK F PANKLINMMelodies from Heaven |
| $\begin{array}{llll}38 \\ 27 & 38 & 28\end{array}$ | R. Kelivi/ Beievel Can fiy |
| $1821{ }^{27} 28$ | LUtHER Vanoross/I Can Make It Better |
|  | WHitner houstonil beieve in |
| 19 <br> 19 <br> 26 <br> 29 | MEN Of STANDABDOWiner |
| $\begin{array}{llll} 26 & 29 & 26 & 26 \\ 5 & 31 & 29 & 26 \end{array}$ |  |
| 25 24 24 23 24 | TONI 8 RAXTONUTO-brak My Heart |
| 19242024 | MAXWELLASCension (0on't.) |
| ${ }^{25}{ }^{26}{ }^{26} \cdot{ }^{22} 222^{24}$ | sweetbackyou will Rise DRU HILLTell Me |
| $13 \quad 222422$ | JohnNY GiLLItrs Your Body |
| 7112822 | DAVID Josias.'n My Lite |
| ${ }^{20} 202620$ | WEW EDITION/'m Still la Love.. |
| $\begin{array}{llll}35 & 34 & 22 & 19\end{array}$ | KEITH SWEaI/Nobody |
| 918 | Ray Jitet it go |
| $21 \quad 231817$ | Crucial confuctiride the Rodeo |





## URBAN PLAYLISTS



## 

## 



| 特14 | MARKET \#39 |
| :---: | :---: |
| $\frac{515}{4}$ | WJHM/Orlando (407) 333-0072 Allen/Hallywood |





| $U-B E M$ |  |  |  |  |  |  |  |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| WHTA/AIlanta, GA <br> PD: Steve Hegwood <br> MD: Chata Zulu <br> O月TKAST "MHErrum" <br> CE CURE Wort" <br> ARKap Somblody <br> MONTELL JORDAN "Tongm" OORNY GIL 1 "Body" <br> AZ YET "Sony" COWELL JOWES" Shoude" <br> WVEE/Atianta, GA <br> PO: Tony Brown <br> MD: Rajeeyah Shabaz <br> 20 MINTCOMOITION "HuIt <br> WFXA/Augusla, GA <br> PO: James Alexander <br> 31. mance tor <br> 30 ERYKH EANJ" "On" \% 702 "Togeter" <br> 9 E.40 "Wever' 5 FIUGES "Ruantion" k te Sory <br> WXYV/Ballimore, MD <br> PD: Steve Crumbley <br> ${ }_{4}$ mb. Lorentra foc Thomas <br> 44 MONLA Fst" 27 YEITH SWEAT "TOLCh <br> 16 NEW ECHTHON Worry <br> 11 FREAK NASTY "Dp" 10 PEGGY SCOTT ABAMS B <br> DJKDOX "Clea" MINTCOND TION "Hurt" <br> FUGEES Rumble" "AFKAP" "Someboty" <br> WJZD/Biloxi, MS <br> PD/MD: Rob Neal <br> $\begin{array}{ll}5 & 702 \text { "Together } \\ 5 & \text {-ANAP "Somebooy" }\end{array}$ <br> MONTCA "For" PUFF SHMSON Face" <br> MONILLL IORDAN Tonight <br>  <br> DUKOOL "Crear" <br> ALFONZO HUNTER Wheverd CAMP $L 0^{\text {"Luchan }}$ <br> MWT CONDITION "HUM" <br> WENN/Birmingham, AL <br> PD: Dave Donnell <br> MD: Mychael Stan <br> 43 TONI BRAKTON "Hirt" 41 AZ YET LAS'" 40 BRANO TANA <br> 40 BRANDY, TAMAA "MLssing 36 NEW EDITION-Still" <br> 24 MONLCA For 21 BONE THUGSN HARMONY Days 18 DUKOO Crar <br> 18 Duk <br> MKKAVE Cherait <br> TELA "Sho" E-40 "Never" <br> MONIFAN "Hava" ROOTS Wiat" <br> MONTELL JORDAN "Tonghr" <br>  <br> KHRN/Bryan, TX <br> PD: Lester Pace <br> MO: Pluria Marshall Jr. <br> $\begin{array}{ll}13 & \text { E } 40 \text { "Mever } \\ 13 & 702 \text { "Togen }\end{array}$ <br> DJKONL Tha <br> MONICA "For" -AFKA" "Somet <br> PUIF JOHNSON Face <br>  <br> ALFONZO HUNFER Wentend <br> MOHTELL JOPAOAN TONHIK" <br> WBLKButhalo, NY <br> PO: Skip Dillard <br> MO: Debbie Sims <br> 5 ERYKAH BADOU O <br> HEAVY O-Dadoy <br> WPAL/Charieston, SC <br> PD: Jae Jactson <br> 22 HOAKCA For 18 Q KOO <br> 15702 "Together 15 DOMEI <br> DONELX JONES "Shoind <br> WINT COWDTION "HuT PUFT OONSON "F2re" <br> RASHAAN PATTERSON "Stco" E-4C "Wove" <br> E-40 Wher FHa ${ }^{\text {She }}$ <br> WWWZ/Chareston, SC <br> PD: George Hamilton Cook <br> 20 MONCA-T <br> 5 BRAXTONS ORW Tong <br> ERAXTONS "ONy | WwWZChareston, SC(comit) <br> 5.702 "Together 5 ALFORCO HUNTER Weekend" <br> MINT COMDTION "HuTt "ARKAP" "Somebool" TASHAAN PATTERSON "Stop DONEL JOPE I-40 Never" <br> WPEG/Charlotte, NC PD: Andre Casson <br> MD: Nate Quick <br> 29 MONDCA"FOr 19 MONIFAH "Have" <br> FUGEES RIUTIOE" NINT CONOTION Hurt" <br> CZ YET Sory DOWELL JONES Shatt <br> 702 "Together" "ARKAP" Sometoon' <br> ALFONZC HUNTER Weekend <br> WJTT/Chattanooga, iN <br> PD: Keith Landecker <br> DUKCOL Clear "AFAF' "Somebody" <br> 702 Togmar" ALFONCD MINTER Wheekend <br> MMT COMDITHON Hurt MOMCA For <br> OONLL JONES Shoud- <br> RASHNW PATTERSOH STOD" PUFF JOHMSOH FICE" <br> E 40 "Mever" RICHIE RICH Stas" <br> WEJM/Chicago, IL <br> POMD: Jay Alan <br> 22 202 20 NEW SOMether" 15 <br> DONELL JORES "Should ALFONZO HUNTER Weekerg" <br> Fugifs "Rumbe <br> al VILAN Laten <br> WGCI/Chicago, IL PO:E1隹 Smith APDODO: Don E. Cologne $\qquad$ "AFKAP' Somebody" <br> 5 HEAWI "Dadoty" 5 MINT CONDITHON MuTt" <br> WIZF/Cincinnati, OH PDMD: Bill Bailey <br> 50 BLACKSTREET Lom" g ZPAC "HOw <br> BlLl Y POATER Llove" E. 40 'Radors' <br>  <br> NTWLDITIOW 'Worry' <br> Au YET "Sorty" AJGEES "Rumble" <br> 102 Togentive $I$ FONTO HINTES <br> MONTELI WRRDAN TongIT" MON CA FOT" <br> E-40 "Never OONELL OMES "Shouk" <br> ADCIS What" RASHAAN PATERSON "Stop" <br> WZAKCleveland, OH PD: Bobby Rush <br> MD: Langlord Stephens <br> 20 "AFK 20 70 $700^{\prime}$ $\qquad$ <br> ERYKAH BADU OM <br> E-40 "Never" Qu KOO Chear <br> WWOM/Columbia, SC <br> PD/WD: Paul Jackson <br> 25 "ARAP" Somebcoy" 12 WETTE MICHELIF "Feeling" <br> MONALISA "Please" <br> RICHIE RIGH "Star <br> WONTELL JOROAN "Ionghli" <br> 702 "Toyetser" DUKOO "Clear" <br> WFXE/Columbus, GA <br> PO:Philip D. March <br> mD: Ad Themason <br> 14 MONCA "For' <br> BRAXTONS "Only" "ARAP "Samebod/ <br> PUFF OHNSON Face" WNT CONDITION "Hur" <br> DIKCO Clear" MONTELL IORDAN "Tonght <br> 7-40 "Hever' <br> NFONO HUNTER Wekeno ODAELAAN PATIERSON STOO" | WCKX/Columbus, OH PD: Warren Stevens <br> 10 ALFONZO HUNTE W Weekend" D. kOOL Clear 702 "Yogethe:" $\qquad$ MONLCA For WINT CONDITION HuIt MONTELI JOFDAN "Tonght " CONELL SONES 'Shoti" RASHAAN PATTERSON "STDP KKDA/Dallas, TX PDMD: Skip Cheatham DONELL JONES -Sh 02 "Together" <br> WROU/Daylon, OH <br> PO/MD: Marco Simmons GHYKAH BADU "O MONICA FOR" <br> MINT COYOTION FHUT <br> AZ YET Sory <br> BABMFACE CHOSe <br> WJLB/Detroit, M1 PD: Michael Saunders MD: Frankie Darcell <br> is AZ VET "Sony" <br> D KOOL Cleas BRAT F/T BOZ Ghetto <br> NAS Sireet WINT CONDITON Hurt <br> UIFF JOHNSON Face $.40^{-}$Never <br> WJJN/Dothan, AL MD: Regina Dawkins AMD: Tony Black <br> 12 MOn Ca ror" 702 "Togetiner AKKA DONELI JONES "STrouit WKNTEL JORDAN "Tanght PUF JOHNSON "Face RASHAAN PATTERSON -SLOP" E-40 Hever ALOHROHUHTER Weekend <br> WZFX/Fayetteville, NC PD: Bobby Jay <br> MO: D. Cherie <br> 23 BENITD "Love" 23 BLLY LAWFENCS <br> KEITH SWEAT Touch' <br> MONTELL JOFDAN TOMg giff" <br> WITE MCHELLE Fertig <br> AL FONZO HINH'ER "Hekend <br> DONELL JONES Shourd <br> FUGEES RIMDHE <br> WOZZ/Flint, M\| <br> PO: Ross Holland <br> MD: Eugene Brown <br> LIL' KIV "Time" <br> ERYMAH BADU "On" <br> WYNN/Florence, SC <br> PO: Fred Brown Jr. <br> MD: Parish Brown <br> 10 "ARCA ${ }^{2}$ Somebod 9 MINT CONOITIDN "Hirt <br> MON:CA "For" E-40 "Never" <br> OONELL JONES "Should <br>  <br> AASHAAN PATTERSON "Stop" <br> WFLM/Ft. Plerce, FL <br> POMD: Vera Jones <br> dONE IL JONES "Shourtr" <br> MONICA For <br> MONTELI JORDAN TOngght <br> 41 "Never" <br> huNTER Weekend <br> NE COHDTION Hur <br> $702{ }^{\circ}$ Together <br> WJFX/Ft. Wayne, IN <br> P0: B.J. Steele <br> ${ }^{43}$ Donell <br> 43 DONELLIONES "Shown" |  <br> 40 "AKAP" Somebad 38 KEITH SWEAT "Teuch" <br>  <br> 7 ALFOHZO HUNTER Wemend" AAY j "Les" <br> PAY j "Led TRE "Take" <br> NINT CONCITION "Hurt" <br> WOWTELL JORDAN "TOngM" RASHAN PATERESON -Stop" <br> FREAK NASTY OR' OUKOO 'CWO <br> OUKOO 'tiva' OOOROL 'Praja' <br> 8 WO THUGS FAMLLY"Thug <br>  <br> WTMG/Gainesville, FL PDMD: Don Cody <br> 5 WNOWELL "Sumthin"" <br> NHOMC PMINTEA "Weekend" "AFIMP "Sipnebody" <br> MONICA FOI" <br> PIFF NOHNSON <br> 40 "News." <br> D, kool Clear <br> DONELL JOHES "SMoulO" PASHAN PATTERSON "Stop" <br> 708 "Ypester" <br> WJMZ/Greenville, SC PO:Marrin Hankston MO: Kelly Berry <br> 6 NAS "Strgel- <br> MONICA "For A FONRO HUNTER Weetend" <br> 702 Thogether DO Of DIF "Playa <br> WEUPAHuntsville, AL <br> PO: Steve Murray <br> RASHAAN PATTERSON "Slop" <br> ERTKAH BADU DJKOOL Clear <br> PUFF JOHILSON 'Fate <br> MOMELL JONES "Shauld" MONTELL JORDAN TOUIGHI" <br> WTLC/ndianapolis, IN PD/MD: Vycki Buchanon MONTELI JORDAN Tontgra <br> MOUILCA "Far" Mint CONDITION "Hurt" <br> RASHAMN PATTERSON ST <br> LASHAAN PATTERSON Stop LATAMA PLIN" <br> WJMI/Jackson, MS PDMD: Steve Poston <br> MAKAVELI Hal TELA 'ShC" PUF DADOY Molvoty" DJKOO "Clear' ERYKAM BADU On" <br> WXOL_Jacksonville, FL PD: Roger Moore mo. Steve Carington $\qquad$ <br> KPRS/Kansas City, M0 Po: Sam Weaver MD: Myron Feans An wow <br> WONTEL JOADAN TOOLO "AFKA" "Somebocty" DOMFI JONES Should" MONICA "For" $\qquad$ <br> KıIZKilleen, TX <br> PO: Mictrael McGuire MD: Babysitter <br>  6 WOC "Topemer <br> PIF JOFNSON FFCe" MINT COWDITON SWEETBACK HISEMORTELL JORDAN Towignt <br> WKGN/Knoxville, TN POMO: Wayne Swann | WKGN/Knoxville, TN (cont.) <br> MINT COMOITION Hurt" <br> RASHAHN PATERSCN "SLC 702 "Tagether" <br> DOHELI JONES Shoud <br> PUFF JOHNSON "Face" <br> CAVP LO "Lucher DJKON Cumer <br> KNEKLafayette, LA <br> PD: Tyrone Davis <br> APD: Demetrius Lloyd <br> 50 E-40 Never <br> PICME RICH ${ }^{-S t a y "}$ DONEL JONES ${ }^{-S h}$ Shic" <br> NONTE:LJ JORDAN TOngm" <br> ALFONZO HINTEA Whekenc KETTH SWFAT "Tow " <br> MINT CONDITION "HIT: PASHAAN PATEFSSON STOP <br> KRRO/Laiayette, LA PO: Frank Tray <br> MD: Troy D . <br> "AFIAP" Someboly" <br> 702" "Together <br> MTF JOHNSON "Face" <br> DONELL JOHES Srout <br> GASHAN PATIERSON "Stop" <br> WOHH/Lansing, MI <br> PDMD: Brant Johnson <br>  <br> BRAXOMS OTN: <br> E-4 10 Terer PUFF JOHSO W Fac:" <br> MINT CONDITIDS HUITH" MONTELL JOFDAN TON <br> DONEL JOHKS STOUND" <br> JkOOL "Clear" <br> WJMG/Laurel, MS <br> PO: LaDonna Jones <br>  <br>  <br> WTKT/ exingion, KY <br> PO: Lee Cnuise <br> MD: DJ Gold <br> 5 MONTLL DORDAN Touggr" <br> "AFKAP" 'Sompeoob" <br> DONEL JONES "Should" <br> ThE "Take" RASHAAN FATIEASON "Stop" <br> KIPR/Little Rock, AR <br> PD: Joe Booker <br> MD: Tenty Temell <br> 8702 'Togemer <br> BENITD "Love" MWNT CONDIIIDN H: <br> PIIf JoHNSON "Face <br> MONTELL JORDAN Tonkgin <br> DIJ KODL "Clea" FASHAAN PATEESON SIOQ" <br> KkBT/Los Angeles, CA <br> PO: Harold Austin <br> MD: Mariama Snider <br> 20 WAKAVELI "LaE CONNECTION "Gangseers" 20 <br> E 40 "Nerer" <br> PIFF CANDY "Nothody PUF JOHNEON "Face" <br> WGZB/Louisville, KY <br> VP Programming/PD: Tony Field <br> APO: Paul Strong <br> MD: Tim Jherard <br> FIGEES "Rumble" <br> PASHAAN PATEESSON Stop <br> ALFONO HUNIER Weekend <br> MONTELL JORCAN Tonght' 'AFKAP' SOMebOD. <br>  <br>  | WIBB/Macon, GA PD/MD: Kevin Fox <br>  502 "Together D. $k 00$ "Clea "AfMP - Sornehocty MONLCA Fo" MII COWOTION - FuIT Puff. OOW HON FFAC doneli. ophes stmuat <br> WHRK/Memphis, TN PD: Bobby D'Jay MD: Stan Beli $\qquad$ 0 PASHANPATTERSON "STOP LATANYA Pan" GPAT FT-BCZ "Ghelto" 5. WOHTEL JORDAN "Tonugr" DUKOOL L'ear <br>  TRE' Take" IELA "Sho" $\qquad$ <br> WEDR/Miami, FL PD/MD: James Thomas AZ YET SOMF" DOMFLL NOAES Shoull "AFKAD SOM MONICA MONCA For <br>  ALFOVZOHUNTER Weekrma" <br>  TraE "Thae" Tras "topetter" <br> WKKV/Milwaukee, WI PD: Nate Bell MD: Kevin Hart $\qquad$ $\qquad$ AFONLZO HUNYY 702 "Together" "Shour DONELI JONES "Shom RASHAN PATTERSCH Sto TLA"Sho" <br> WNOV/Milwaukee, WI PD/MD: Sandra Robinson 12 NEWEDITIOA "Worry" $\qquad$ MONTELL JORDAN "Tonght PUFF JOHNSON FACE DONEL 10 Oil ${ }^{\text {ES }}$ "Shoull 702 "Togethe ' ALFONCO HUNTEA Wextend t-40"Merer DUKOLCA "Clea <br> WBLX/Mohile, AL PD: Niecy Davis APD: Jimmy Mack $\qquad$ AKhas Saneeocy <br>  WYOK/Mobile, AL PO : Jay Michaels <br> KRVV/Monroe, LA PD: Chris Collins mo: Vic Mathis <br> $570 \mathrm{C}^{\circ}$ Togemer <br> MONTEL NOROAN "Tonight <br> DONELL "MEES "Shoold" <br> MFIAP" "Somebody" <br> MuT CONDITTON "Hart" <br> TRF "Take" <br> RASHAAN PADIERSON STOD 8ILLY PDATEF MON** <br> KYEA/Monroe, LA <br> PD: Rockey Love E 40 Theres <br> PUFF DADCY MOD "AFkAF" "Sonetroty" | KYEA/Monroe, LA (cont,) 2 x KOL Clear $702^{\text {"Toparer }}$ DONELL Jowes shourt SWEtTBCX 'HSE" WZHT/Monigomery, AL PD/MD: Mictrael Long 12 "MAFAP" Sonemaxy" <br>  BLACKSTREE $\dagger$-Leave" <br>  NONTELL JORDAN "onghr" DOMELL. ONES "Shoutc" WQQK/Nashville, TN PO/WD: Tony Wright DKOOL "Clear" <br> 702 Together <br> DONELL JONES Shour" RASHAANPATTEPSON STOP MINT COMOTION HUIT" PUFF NHHSON "Face" $\qquad$ <br> WQUE/New Orleans, LA PD/MD: Gerod Stevens <br> 50 "AKKAP" 'Somebodi 23 TRE' "Taks" <br> 20 E 40 Never" 10 ERYKAH BAON "On MONICA For" 70. "Together" <br> WOWI/Norfolk, VA <br> MD: Michaet Mauzone <br> 22 MONA LISA "Please" <br> 19 ROBINS "Gmebot' <br> 17 LYFT SOTY" 8 RASHAAN PATTERSON "Step" 7 RACHE RICH STV" <br> 6 NONTELI JOALAN "Tonget" 6 BFAT FFT-BO2 "Ghetto" <br> AL FONZOHENIER Weetend <br> 702 "apelther MINI CONDITION "Hurf" \&-40 Thever' <br> vSP/Okiahoma City, OK <br> PD: Terry Monday <br> MD: Maurice Prince <br>  <br> NOVTELL JOARAN TONGITT: WOHELL JONES SMOUNO" <br> RCHIE RICH 'SISy' <br> PUFF JOHMSON "Face" <br>  <br> WJHM/Orlando, FL <br> PD: Russ Allen <br> MD: Cedric Hollywood <br> 3 MONCA For" AZ YET SOTY <br> RASHAPN PATERSON STop" DOYELL JONES "Shount" <br> WUSLPhiladelphia, PA <br> PO: Gary Young <br> MD: Gilenn Croper <br> 17 LL COAL I Hobots" <br> 16 ALYET "Sorry" i3 RCOTS Wha' <br> TONAL MAAF IA "Geitin" $\qquad$ <br> REDMAN "HON" LL COOL J Lower <br> MOBB DEEP "G $0 . D^{\prime}$ <br> WAMO/Pittsburgh, PA <br> PO: Ron Albins <br> MD: Kisis Kelley <br> "AFKAP" Sormebody" <br> E-40 "Never" HUGESS THumble" <br> WOOKRAaleigh, NC <br> PD: Hosie Mack <br> Mo: Jeny bam <br> 7 RASHAAN PATTERSON STOD" <br> 5 "ARKAF "SOMEDCOM" <br> 5 MONFEL MOADAN TOMgM 5 AI YET "SONTY" | WCDX/Richmond, VA <br> PO: Aaron Maxwell <br> MD: Eric Lee <br> 32 DONEL JONES "Showtr" <br> 29 "ARAP" "Somebody" 13 MONKA "For" <br> 12 RASHANN PATIERSON SIOP 12 MWT CONOTION-HIT <br> PIGEES 'Rumble' <br> MONTEL JORTOAN 'Tonignt <br> WPLZ/Richmond, VA <br> PD: Phil Daniels <br> 26 DJXCOL "Clear" 24 DOHREL JONES Shout" <br> 23 702 Together* 20 ADRIANAEVANS Feeity <br> 20 ADRLANA ENANS Reaity 20 RASHAN PATTERSON Stop" <br> MONICA "For" MINT CONDITION "Y <br> PIFF JOHWSON Face <br> MONTEL JORDAN "Tonght" ALRNZO HUNTER "We <br> WTLZSAaginaw, MI <br> PO: Kermit Crockett <br> MO: Tony Lamptey <br> 14 "AFAAP" "Somebody" 5 MINT CONDTION "Hur <br> 5 MINT CONDMION "Hur" 5 E-40 Heve" 5 N FOHLD HUNTER Wheekend <br> 5 N FUNLZ HUATER "Weekend 5 MONCA "FOr" <br> RASKAN PATTERSON "Stop MONTELL JORDAN "FOmprt" <br> MONIEL JoRDAN " onght 702 "Together" DONEL JOMES -Srouks" <br> DIKODR "Cleas' <br> PUIFF yOHWSON Face EUGESS "Rumble" <br> TEA ${ }^{-5 n o m}$ <br> KSJL/San Antonio, TX <br> PD: Michael Andrews <br> MD: Riliko <br> RASHAAH PATTERSON "STOP" MONTELI OADAN "Tonght <br> HONCA "for <br> "AFXAP" Sornetody <br> MINT CONDITON 708 Togetner- <br> 708 'Topener- ALFORLZ HUNTER Weekend <br> PUIF JOHNSOW Face <br> DJ KOOA "Clear E-40 Mever- <br> DONELL JONES "Should" <br> WEAS/Savannah, GA <br> DM: Don Wilson <br> MD: Vic Thomas <br> 70 "Together" $^{\text {ALFOHZO HUNTER Wiezkend" }}$ <br>  <br> a moor "Clear" <br> "AFKAP" "Somebody" RASHAAN PATTERSON "Stoo <br> MONICA Tor <br> KDKS/Shreveport, LA <br> POMD: Sharon Floumoy <br>  <br> 80 Total Reporters <br> 79 Current Reporters <br> Reported Frozen Pla KZWAL ake Charles, WRKESalisbury, MD <br> Did Not Report, Playlist KBCE/Alexandria, LA <br> Did Not Report For Tw Data Not Used (1): KQXL/Baton Rouge, <br> No Longer A Reporter KJMS/Memphis, TN | KMUNShreveport, LA (com.) <br> 10 DCNEL JONES Should" <br>  <br> 10 gRAT $F A$ BOZ "Gheth" <br> KMJMSI. Louis, MO DM.P0: Chuct Altirs <br>  <br> MAGK MORRISON Retu <br> "AFKAF" "Sometody" GNA TMOHPSON Tungs" <br> 5 KEW EDIFION Fees' ${ }^{\circ}$ <br> RASHAN PATEESSON "Stop" <br> 9 ROOTS Wha" <br> MESTKLL NOES "Gymer <br> ICE CUBE WOTTO <br> PuIF JCHMSON "F3C <br> Law D "Oaddy <br> E-43 Rappers <br> KJMM/Tulsa, OK <br> PD: Terry Monday <br> 12. NFOWZOHINTER wexen <br> 10 702 "Topether E.40 "Never" <br> MONTELL JORDAN TOMLPH" <br> OCAELI JNKS "Should RICHE RUCH "Stay" <br> MONIGA "For <br> AFMa Sometod <br> RASHAAN PATIERSOH "Stap" MINT COMOTION "HuTt" <br> WACR/upelo, MS POMO: Jerold Jackson <br> o "AFWAF" "Somedody" <br> - 70 CH Together <br> IMMATUAE "Thmg" <br> CFON2O HUNTER WaERERC ONELL DONS -Shour" E 40 "Never" <br> MONICA Tor MOWIELL JORDAN TongII UF JOHNSON "Face" 00 ORDIE "Plera" <br> WESE/Tupelo, MS PDMD: San Allen |

## URBANAG



|  | $\begin{aligned} & \text { Tw } \\ & 1 \end{aligned}$ | antist title label(s) 「 | - | total plays |  | 5w | rotal stationsadas |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| ${ }^{56}$ 4W LW |  |  |  | เw | ${ }^{61}$ |  |  |
| 86 |  | WHTNEY HOUSTON I Believe In You And Me (Arista) | 889 | 781 | 663 | 611 | 32/0 |
| 7 4 2 | 2 | LUTHER VANDROSS I Can Make It Better (LV/Epic) | 822 | 790 | 706 | 669 | 32/0 |
| 211 | 3 | "AFKAP" Betcha By Golly Wow! (NPG/EMI) | 803 | 941 | 994 | 888 | 26/0 |
| 2 | 4 | R. KELLY I Believe I Can Fly (Jive) | 747 | 772 | 871 | 908 | 29/0 |
| 33 | 5 | TONI BRAXTON Un-break My Heart (LaFace/Arista) | 649 | 704 | 739 | 812 | 25/0 |
| 129 | 6 | EN VOGUE Don't Let Go (Love) (EastWest/EEG) | 634 | 585 | 580 | 469 | 22/0 |
| 56 | 7 | MINT CONDITION What Kind Of Man Would I Be (Perspective/A\&M) | 615 | 619 | 674 | 748 | 25/0 |
| 10 | 8 | ISLEY BROTHERS Tears (T-Neck/lsland) | 564 | 534 | 550 | 579 | 29/3 |
| $24 \quad 17 \quad 11$ | (9) | BABYFACE Every Time I Close My Eyes (Epic) | 537 | 470 | 414 | 276 | 28/0 |
| $\begin{array}{llll}19 & 12 & 10\end{array}$ | (10) | TNA TURNER (BARRY WHTE In Your Wildest Dreams (Virgin) | 536 | 482 | 437 | 358 | 26/4 |
| 78 | 11 | KEITH SWEAT Nobody (Elektra/EEG) | 516 | 570 | 659 | 741 | 22/0 |
| $16 \quad 14 \quad 12$ | (12) | MAXWELL Sumthin' Sumthin' (Columbia) | 468 | 438 | 434 | 394 | 23/0 |
| $20 \quad 19 \quad 13$ | 13 | TONY TONI TONE Let's Get Down (Mercury) | 438 | 424 | 395 | 342 | 19/4 |
| - 2421 | (14) | BLACKSTREET Never Gonna Let You Go (Interscope) | 427 | 363 | 254 | 170 | 22/2 |
| $\begin{array}{lll}15 & 16\end{array}$ | 15 | JOHNNY GILL It's Your Body (Motown) | 417 | 419 | 422 | 394 | 23/1 |
| $8 \quad 16$ | (16) | ANN NESBY I'm Still Wearing Your Name (Perspective/A\&M) | 410 | 403 | 591 | 699 | 22/0 |
| $13 \quad 11 \quad 17$ | $(17$ | LUTHER VANDROSS Your Secret Love (LV/Epic) | 395 | 390 | 444 | 453 | 19/0 |
| $22 \quad 20 \quad 20$ | 18 | CHAKA KHAN Never Miss The Water (Reprise) | 363 | 370 | 344 | 318 | 21/0 |
| $11 \begin{array}{lll}13 & 15\end{array}$ | 19 | AZ YET Last Night (LaFace/Arista) | 350 | 411 | 436 | 477 | 14/0 |
| - 2322 | (20) | AALIYAH One In A Million (BlackGround/Atlantic) | 349 | 296 | 255 | 175 | 19/2 |
| $10 \quad 15 \quad 18$ | 21 | BRANDY, TAMIA, KNIGHT, KHAN Missing You (EastWesteEG) | 348 | 373 | 433 | 531 | 18/0 |
| greaker | (22) | ERYKAH BADU On And On (Kedar/Universal) | 318 | 177 | 126 | 81 | 18/7 |
| ${ }_{23} \quad 21 \quad 23$ | (23) | ERIC BENET Spiritual Thang (Warner Bros.) | 295 | 285 | 293 | 277 | 15/0 |
| BREAKER | (2) | SWEETBACK You Will Rise (Epic) | 285 | 216 | 190 | 100 | 17/2 |
| GREAKER | 25 | PAUL HARDCASTLE Got To Be Love (JVC) | 280 | 211 | 148 | 104 | 20/4 |
| $25 \quad 22 \quad 24$ | ${ }^{26}$ | GEORGE BENSON The Thinker (GRP) | 241 | 250 | 292 | 260 | 14/0 |
| DEBUT | 27 | DAY TA DAY Smile (MCA) | 188 | 148 | 154 | 146 | 10/1 |
| - - 30 | 28 | DRU HILL In My Bed (Island) | 185 | 160 | 138 | 118 | 14/4 |
| DEBUT | (29) | BILLY PORTER Love Is On The Way (DV8/A\&M) | 160 | 136 | 136 | 113 | 10/0 |
| DEBUT | (31) | NEW EDITION You Don't Have To Worry (MCA) | 159 | 114 | 100 | 82 | 7/2 |

32 Urban AC reporters. 32 current playlists. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1997, R\&R Inc

## NEW \& AGTIVE

BLOODSTONE It Should Have Been Me (ITP) Total Plays: 158, Total Stations: 12, Adds: 0

MONICA For You I Will (Warner Sunset/Atlantic)
Total Plays: 147, Total Stations: 14, Adds: 11
BRAXTONS Only Love (Atlantic)
Total Plays: 144, Total Stations: 9, Adds: 0
MONIFAH You Don't Have To Love Me (Uptown/Universal) Total Plays: 124, Total Stations: 6, Adds: 0
AZ YET Hard To Say I'm Sorry (LaFace/Arista) Total Plays: 122, Total Stations: 10. Adds: 5
"AFKAP" Somebody's Somebody (NPG/EMI) Total Plays: 109, Total Stations: 19, Adds: 18

RASHAAN PATTERSON Stop By (MCA)
Total Plays: 108, Total Stations: 11, Adds: 10
PEGGY SCOTT-ADAMS Bill (Universal)
Total Plays: 96, Total Stations: 7, Adds: 3
ROGER \& ZAPP Living For The City (Reprise)
Total Plays: 90, Total Stations: 6, Adds: 1

NAS Street Dreams (Columbia)
Total Plays: 87, Total Stations: 2, Adds: 0

Songs ranked by total plays.

ERYKAH BADU
On And On (Kedar/Universal)

| TOTAL PLAYSINCREAS 318/141 | $\begin{array}{cc} \mathrm{SE} & \text { toral stanomshaos } \\ 18 / 7 \end{array}$ | chabt <br> $(22)$ |
| :---: | :---: | :---: |
| SWEETBACK You Will Rise (Epic) |  |  |
|  |  |  |
| TOIL PLAYSANCREASE | te toma stamonsados | chart |
| 285/69 | 17/2 | $(24$ |
| PAUL HARDCASTLE <br> Got To Be Love (JVC) |  |  |
|  |  |  |
| TOTAL PLAYSAMCREASE | Ge total stamomsados | Chant |
| 280/69 | 20/4 | 25 |

## MOST ADDED.

## ARTIST TITLE LABELS

a00s
"AFKAP" Somebody's Somebody (NPG/EMI) 702 Get It Together (Motown) MONICA For You I Will (Warner Sunset/Atlantic) RASHAAN PATTERSON Stop By (MCA) ALFONZO HUNTER Weekend Thang (Det Squad/EMI) MINT CONDTION You Don't Have To... (Perspective/A\&M) g ERYKAH BADU Or And On (Kedar/Universal) AZ YET Hard To Say I'm Sorry (LaFace/Arista) MONTELL JORDAN What's On... (Def Jam/RALMercury) PAUL HARDCASTLE Got To Be Love (JVC) DRU HILL In My Bed (ISland)
PUFF JOHNSON All Over Your Face (Work/Epic)

## MOST INCREASED

 PLAYS aftist titile laesula ERYKAH BADU Or And On (Kedar/Universal) MONICA For You I Will (Warner SunsetAtlantic) +119 WHITNEY HOUSTON I Believe In You And Me (Ansta) +108 "AFKAP" Somebcdy's Somebody (NPG/EMI) AZ YET Hard To Say I'm Sorry (LaFace/Arista) RASHAAN PATTERSON Stop By (MCA) MINT CONDMON YO Dont Haw TO (PerspectieA +84 PAUL HARDCASTLE Got To Be Love (JVC) SWEETBACK You Will Rise (Epic) BABYFACE Every Time I Close My Eyes (Epic)
## HOTTEST RECURRENTS

aftist title labelis)
CURTIS MAYFIELJ New World Order (Warner Bros.) NEW EDITION I'm Still In Love With You (MCA) babyface this is for The Lover In You (Epic) DONEL JONES Knocks Me Off... (UntouchablesLaface/Aista) BLACKSTREET No Diggity (Interscope) ART PORTER One More Chance (Verve Forecast) JOHNNY GILL Let's Get The Mood Right (Motown) DRU HILL Tell Me (Island)
KAYCEE GROGAN It's Alright (Columbia)
MAXWELL Ascension (Don't Ever Wonder) (Columbia)
Breakers: Songs registering 250 plays or more for the first time. Buliets awarded to songs gaining plays over the previous week. It two songs are tied in number of plays, the song being played on more stations is placed first. Mosil Increased Plays lists the songs with the grestest week-
to week increases h total plays. Weighted chart appears on RaR ONLINE.


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# Minding Your Ps And Cumes 

$\square$ What the P1, P2, and P3 listeners are thinking - and doing

Much has been said and written about Country's recent ratings decline. As radio programmers and record execs wring their hands over an audience loss of $20 \%$ from its peak three years ago, one wonders what our listeners are thinking.
In a recent Country Ratings Index column based on the Summer '96 Arbitron (R\&R, $11 / 29 / 96$ ), it was noted there were more questions than answers about what was going on with Country listeners. To see what our P1s (heavy users), P2s (moderate users), and P3s (light users) are thinking and feeling, I talked with Edison Media Research VP Joe Lenski and The Eagle Group Executive VP Matt Hudson.
Before hearing their comments on what they've gleaned from listener research, here's this side note: I originally intended to ask researchers what the P2s and P3s were saying about this format. I wondered what all those folks who came to us since 1989 were thinking and feeling about today's Country stations and the music. However. I found there's very little research being done on those listeners.

As Lenski explains, "Very few [broadcast] companies are willing to spend any money to find out what P 2 s and P 3 s are thinking. It's really past the time to do that kind of study. There are lots of hypotheses we'd like to test, but have never quite gotten anyone to say 'yes' to an intensive P2-P3 study. We've even approached some companies about doing a national Country survey to touch on these issues, but with no luck so far.
"Country broadcasters feel very strongly that they've got to spend their money researching the P1s. Because Country partisans are so partisan to Country, there's less format overlap with Country music listeners than $G$ there is among those with other preferences of music. Country researches its Pls more than any other format."
Of course that's done for good reason. Says Fingerprint's Gary Donahue "Seventy-five percent of listening credit in dia-


Lenski, "I think it would be beneficial because of the erosion we've seen over the last couple of years. There's something going on with those listeners, but nobody really knows what it is."

## What's Behind <br> The Exodus?

Numerous hypotheses have been put forth to explain the format's declining shares. As in any industry, there's loads of finger-pointing when business declines. In this case, inept programmers, former CHR jocks doing Country, consultants, and "cookie-cutter" music are just a few of the scapegoats being blamed for Country's troubles. Hudson contends that it's neither "bad Country radio" nor "bad country music" that's driving listeners away. "What we're seeing is a regression toward the mean. Everything that goes up must come down, and Country is now just regressing toward its average. Country had one of the longest upswings in its history, and now it's just setting down to its new average. There's nothing to panic about - there's no question it will be higher than the previous lows. But the regression is the natural flow of any format."
Regarding the claims that the music "isn't as good as it used to be," Hudson says, "I'd ask [those saying that] to prove it. In all of our research I haven't seen any comments from listeners saying the music is terrible. In fact, it's just the opposite. In [Eagle's] 'State of the Country* study presented at last year's Country Radio Seminar, we showed there were tons of new listeners coming to this format. They told us they were coming to Country because it's more like Rock, and they like that."
Lenski adds he's seen little change in research about the format's artists.
"We're getting "We're getting P1 listeners, $11 \%$ $12 \%$ of all diary credit comes from P 2 listeners, and no more than $6 \%$ comes from P3s."
That said, would a study of P2s and P3s be worthwhile? Comments
most of the new artists. But the newer artists still haven't broken into superstar status.

## More Choices, <br> Less Listeners

Despite the lack of P2-P3 research, I asked both men for their thoughts on what those listeners, along with the P1s, are thinking about this format.
One of the questions raised during the November 29 Country column was "Where have the folks who used to listen to Country gone?" Lenski feels there's little information on where the P2s and P3s have gone, though he notes, "Country filled the void for a lot of people for quite a while. Much of the erosion is on the younger end of the male demo. There are just a lot more options for those men than there were even four to five years ago."
Even worse, the attrition isn't counter-balanced by increased usage by newcomers. Says Lenski, "The conversion of P2s and P3s to Pls is nowhere near what it was five to six years ago. Each year we've asked people how long they"ve been a Pl to a Country station. Each year we've watched the bubble move - from one to two years, to two to three years, to three to four years, etc. It's like a mouse through a snake - but there's nothing coming in on the new end."
Hudson feels Country listeners, particularly former Pls, are heading to several different places, primarily Oldies, Rock, and Classic Hits outlets. "Many listeners tell us the No. 1 format they feel Country is most like is Rock. And, the format that Country stations share the most audience with is Oldies."
Lenski adds that stations and companies must bear some of the responsibility for Country audience decline. "Some of the erosion has been caused by stations turning off he marketing tap. In two Country station markets where an owner has bought the competitor. we"re watching both stations go down because they ve stopped spending money on marketing.
"Despite the fact Coke and Pepsi are dominant, they still advertise. It's not because they re afraid of Di. Pepper. They know if they stop marketing sales of both will go down. When you promote a Country station. you're promoting Country itself.'

## How Unhappy Are They?

Another question among programmers is the degree of unhappiness among Country listeners. How disappointed/disgruntled are they and how easy or hard will it be to


PICKERS ON PARADE - During ceremonies to induct guitarist James Burton (r) into the Walkway of Stars at the Country Music Hall of Fame, fellow guitarist Steve Wariner (l) stopped in to offer congratulations.
get them back (or to listen as much as they used to)?
Says Lenski, "More than any other format, Country is a lifestyle. People haven't walked away from their lifestyle or from the messages that fit in with that lifestyle. So, I don't think it will be 4 hard to get them back if they're given something as exciting as the music they were given five to six years ago. That music spoke to them and energized them. It can be done again. But Nashville can't clone those past artists and pass it off as new music It must be new and exciting.
Hudson doesn't feel Country ratings are down because listeners are unhappy with the format. He be lieves TSL has fallen due to forces beyond an in dividual station's control - regardless of format. "The demands on people"s spare time are higher than ever. We're seeing the target listener's time being compressed. which means there are less frequent occasions of listening. Because of that, I've been preaching to folks that the craziest thing they can do is song-to-song segues. The entire nation has attention deficit disorder. People are listening for less time over fewer occasions. If you want Arbitron credit you'd better get your name out there and drop in IDs between every song so people remember they're listening to your station.
Hudson agrees, noting that not all of those "other options" are other radio outlets. "Country's audience is wider than any other - it's the most mass-appeal format out there today. There are more young and middleaged people experiencing and enjoying the format. Those people are
busier on a day-to-day basis than they've ever been. Their 'time spent doing anything' is being minimized and compressed. The onslaught of computers, video games, and all of the other high-tech things each come into play - all stealing minutes away from radio. Instead of spending an hour with radio at night. many are on the Internet. There's nothing wrong with this format. The drop off is really because of behavioral changes taking place among people between 12-49. The time spent with different media is changing their time spent with radio."

## Provide The

Basics
So, what's a PD to do in these trying times? You shouldn't be surprised to learn the answer is the mantra chanted by and to programmers since Marconi was a boy. Says Hudson, "Provide listeners with what they want: Music without a lot of talk and the names of the songs and singers. Do the basics and let them know who you are. Never assume anybody is listening for more than five minutes at a time."
Finally, Hudson had this caveat for radio managers. "I'd caution GMs and PDs to invest some money in their stations and do some research before they do anything dramatic to their stations or knee-jerk to their Arbitron performance.
"They must understand Country may still lose another two or three shares. The typical reaction is to make changes that in this case are totally insane. They just might be seeing share compression rather than something wrong with their radio station."


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JANUARY 17, 1997

| 5W 4W LW | Tw | ARTIST TITLE LABEL(S) St | $\begin{aligned} & \text { TOTAL } \\ & \text { STATIONSIADDS } \end{aligned}$ | PLAY | ${ }_{\text {PLOAPS }}^{\text {TOPAL }}$ | ${ }_{\text {PLiArs }}$ | ${ }_{\text {potints }}$ | \# |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| $8 \quad 5 \quad 2$ | 1 | KEVIN SHARP Nobody Knows (143/Asylum/EEG) | 190/0 | 2 | 6804 | +44 | 35070 | +549 |
| 1183 | 2 | TRACY LAWRENCE Is That A Tear (Atlantic) | 190/0 | 1 | 6857 | +302 | 35010 | +1945 |
| $9 \mathrm{C} \quad 1$ | 3 | JOHN MICHAEL MONTGOMERY Friends (Atlantic) | 188/0 | 3 | 6633 | -239 | 33847 | -1187 |
| $16 \quad 14$ | 4 | MARK CHESNUTT It's A Little Too Late (Decca) | 191/0 | 4 | 6474 | +743 | 32969 | +3824 |
| $13 \quad 10$ | 5 | TRISHA YEARWOOD Everybody Knows (MCA) | 191/0 | 5 | 6412 | +510 | 32655 | +2785 |
| $14 \quad 11$ | 6 | VINCE GILL Pretty Little Adriana (MCA) | 190/0 | 6 | 6249 | +481 | 31780 | +2426 |
| 12 | 7 | FAITH HILL I Can't Do That Anymore (Warner Bros.) | 190/0 | 7 | 6048 | +748 | 30492 | +4116 |
| 1710 | 8 | BROOKS \& DUNN A Man This Lonely (Arista) | 191/0 | 8 | 6005 | +1057 | 30450 | +5307 |
| 16 11 | (9) | CLINT BLACK Half Way Up (RCA) | 191/0 | 9 | 5447 | +612 | 27577 | +3065 |
| $15 \quad 13$ | (1) | BRYAN WHITE That's Another Song (Asylum/EEG) | 188/1 | 10 | 5165 | +353 | 25881 | +1959 |
| 1916 | (11) | RICK TREVINO Running Out Of Reasons To Run (Columbia) | 190/2 | 11 | 4876 | +507 | 24695 | +2908 |
| $\begin{array}{lll}24 & 21 & 17\end{array}$ | (12) | DARYLE SINGLETARY Amen Kind Of Love (Giant) | 190/2 | 12 | 4661 | +454 | 23594 | +2303 |
| 2319 | (13) | TOBY KEITH Me Too (Mercury) | 188/3 | 13 | 4497 | +411 | 22952 | +2292 |
| 20 | (14) | MINDY MCCREADY Maybe He'll Notice Her Now (BNA) | 187/0 | 14 | 4449 | +263 | 22357 | +1336 |
| $24 \quad 20$ | $(15$ | TRAVIS TRITT Where Corn Don't Grow (Warner Bros.) | 188/3 | 15 | 4385 | +415 | 22056 | +2454 |
| $\begin{array}{lll}33 & 25 & 21\end{array}$ | (16) | GEORGE STRAIT King Of The Mountain (MCA) | 187/3 | 16 | 4355 | +463 | 21858 | +2552 |
| $40 \quad 32 \quad 24$ | 17 | PATTY LOVELESS She Drew A Broken Heart (Epic) | 190/3 | 17 | 4200 | +749 | 21272 | +3760 |
| $6 \quad 4 \quad 4$ | 18 | TRACY BYRD Big Love (MCA) | 150/0 | 19 | 4031 | -2366 | 21188 | -11344 |
| $35 \quad 25$ | (1) | DEANA CARTER We Danced Anyway (Capitol) | 189/7 | 18 | 4107 | +822 | 20953 | +3992 |
| 29 | (21) | REBA MCENTIRE How Was I To Know (MCA) | 188/19 | 20 | 3730 | +1074 | 19151 | +5693 |
| 30 | (21) | ALAN JACKSON Everything I Love (Arista) | 185/29 | 21 | 3657 | +1112 | 18429 | +5589 |
| $\begin{array}{llll}36 & 31 & 28\end{array}$ | (22) | JOHN BERRY She's Taken A Shine (Capitol) | 184/12 | 22 | 3582 | +531 | 17997 | +2923 |
| $27 \quad 26$ | (23) | TY HERNDON She Wants To Be Wanted Again (Epic) | 177/8 | 23 | 3495 | +365 | 17575 | +2043 |
| $50 \quad 34$ | (24) | LEANN RIMES Unchained Melody (MCG/Curb) | 167/39 | 26 | 3292 | +1016 | 17142 | +5295 |
| $\begin{array}{llll}28 & 26 & 27\end{array}$ | (25) | JAMES BONAMY All I Do Is Love Her (Epic) | 174/3 | 25 | 3363 | +178 | 16613 | +1001 |
| $10 \quad 7 \quad 14$ | 26 | GARY ALLAN Her Man (Decca) | 128/0 | 28 | 3000 | -1596 | 16159 | -7515 |
| $5 \quad 3 \quad 5$ | 27 | TIM MCGRAW Maybe We Should Just Sleep Onit (Curb) | 123/0 | 29 | 2994 | -3425 | 15705 | -16572 |
| $45 \quad 3933$ | 28 | DIAMOND RIO Holdin' (Arista) | 174/7 | 27 | 3055 | +609 | 15260 | +3169 |
| $35 \quad 34 \quad 31$ | (2) | SAMMY KERSHAW Politics, Religion And Her (Mercury) | 167/4 | 30 | 2953 | +363 | 14558 | +1949 |
| 22 | 30 | GARTH BROOKS That Ol' Wind (Capitol) | 120/0 | 31 | 2719 | -948 | 14337 | -4707 |
| $36 \quad 36$ | (31) | LONESTAR Heartbroke Every Day (BNA) | 156/4 | 32 | 2607 | +281 | 12698 | +1358 |
| $33 \quad 35$ | (32) | MARTY STUART You Can't Stop Love (MCA) | 159/6 | 33 | 2550 | +137 | 12495 | +670 |
| EREAKER | 63 | TRACE ADKINS (This Ain't) No Thinkin' Thing (Capitol) | 159/65 | 34 | 2220 | +1120 | 11178 | +5785 |
| 37 | 34 | PAUL BRANDT I Meant To Do That (Reprise) | 144/7 | 36 | 2177 | +152 | 10585 | +802 |
| - 4441 | 35 | KENNY CHESNEY When I Close My Eyes (BNA) | 151/29 | 38 | 2082 | +629 | 10377 | +3283 |
| 4038 | (36) | DERYL DODD That's How I Got To Memphis (Columbia) | 147/10 | 35 | 2207 | +275 | 10349 | +1450 |
| BREAKER | $(37$ | TERRI CLARK Emotional Girl (Mercury) | 153/63 | 39 | 2061 | +930 | 10256 | +4555 |
| $22 \quad 23$ | 38 | COLLIN RAYE What If Jesus Came Back Like That (Epic) | 73/0 | 43 | 1803 | -1739 | 9492 | -8304 |
| 40 | 39 | NEAL MCCOY That Woman Of Mine (Atlantic) | 138/9 | 41 | 1911 | +292 | 9091 | +1456 |
| 12 | 40 | MARY CHAPIN CARPENTER Let Me Into Your Heart (Columbia) | bia) $70 / 0$ | 46 | 1469 | -3399 | 7579 | -16436 |
| BREAKER | 41 | RICOCHET Ease My Troubled Mind (Columbia) | 133/65 | 45 | 1568 | +787 | 7572 | +3954 |
| 4242 | (42) | WADE HAYES It's Over My Head (DKC/Columbia) | 99/5 | 47 | 1386 | +189 | 6586 | +835 |
| 4344 | 43 | JEFF WOOD You Just Get One (Imprint) | 107/10 | 48 | 1353 | +180 | 6556 | +883 |
| 45 | 44 | TY ENGLAND All Of The Above (RCA) | 96/3 | 50 | 1225 | +138 | 5823 | +768 |
| $30 \quad 29 \quad 32$ | 45 | BRADY SEALS Another You, Another Me (Reprise) | 50/0 | 53 | 1005 | -1387 | 5561 | -6636 |
| - - 50 | 46 | MARTNA MCBRIDE Cry On The Shoulder OfTheRoad (RCA) | 85/37 | 55 | 939 | +443 | 4256 | +2026 |
| QEBUT | 47 | DAVID KERSH Another You (Curb) | 80/64 | 57 | 863 | +705 | 4252 | +3413 |
| DEBUT | 48 | BUFFALO CLUB If She Don't Love You (Rising Tide) | 84/64 | 58 | 846 | +659 | 4066 | +3056 |
| DEBUT | (49) | LORRIE MORGAN Good As I Was To You (BNA) | 67/44 | 60 | 777 | +544 | 3763 | +2685 |
| - 4949 | (50) | RHETT AKINS Every Cowboy's Dream (Decca) | 69/2 | 59 | 780 | +36 | 3557 | +131 |

This chart reflects airplay from January 13-19. Songs ranked by total points. Highlighted songs indicate Breaker 191 Country reporters. 187 current playlists. Songs that are down in points for three consecutive weeks are moved to recurrent. © 1997, R\&R Inc.


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## BREAKERS。

TRACE ADKINS
(This Ain't) No Thinkin' Thing (Capitol) $83 \%$ of our reporters on it ( 159 stations) 65 Adds • Moves 45-33

## TERRI CLARK Emotional Girl (Mercury)

80\% of our reporters on it ( 153 stations) 63 Adds • Moves 43-37

## RICOCHET

Ease My Troubled Mind (Columbia)
$69 \%$ of our reporters on it ( 133 stations) 65 Adds • Moves 48-41

## MOST ADDED*

artist title label(S)
TRACE ADKINS RICOCHET Ease My Troubled Mind (Columbia) BUFFALO CLUB If She Don't Love You (Rising Tide) DAVID KERSH Another You (Curb)
TERRI CLARK Emotional Girl (Mercury) DAVID LEE MURPHY Genuine Rednecks (MCA) LORRIE MORGAN Good As I Was To You (BNA) LEANN RIMES Unchained Melody (MCG/Curb) MARTINA MCBRIDE Cry On The Shoulder Of... (RCA) 37 CLAY WALKER Rumor Has It (Giant)

# MOST INCREASED PLAYS 

| PLAY |
| :---: |
| INCREASE |

TRACE ADKINS (This Ain't) No Thinkin' Thing (Capitol) +1120 ALAN JACKSON Everything I Love (Arista) REBA MCENTIRE How Was I To Know (MCA) BROOKS \& DUNN A Man This Lonely (Arista) LEANN RIMES Unchained Melody (MCG/Curb) TERRI CLARK Emotional Girl (Mercury) DEANA CARTER We Danced Anyway (Capitol) RICOCHET Ease My Troubled Mind (Columbia) PATTY LOVELESS She Drew A Broken Heart (Epic) FAITH HILL I Can't Do That Anymore (Warner Bros.)

# MOST INCREASED POINTS 

artist title labels

\section*{| TOTAL |
| :---: |
| PONT |}

TRACE ADKINS (This Ain't) No Thinkin' Thing (Capitol) +5785 REBA MCENTIRE How Was I To Know (MCA) ALAN JACKSON Everything I Love (Arista) BROOKS \& DUNN A Man This Lonely (Arista) LEANN RIMES Unchained Melody (MCG/Curb) TERRI CLARK Emotional Girl (Mercury) FAITH HILL I Can't Do That Anymore (Warner Bros) DEANA CARTER We Danced Anyway (Capitol) RICOCHET Ease My Troubled Mind (Columbia) MARK CHESNUTT It's A Little Too Late (Decca) +5785
+5693
+5589
+5307
+5295
+4555
+4116
+3992
+3954

## HOTTEST RECURRENTS

artist title label(s)
LEANN RIMES One Way Ticket (Because I Can) (MCG/Curb) ALAN JACKSON Little Bitty (Arista)
TRACE ADKINS Every Light In The House (Capitol) REBA MCENTIRE The Fear Of Being Alone (MCA) DAVID KERSH Goodnight Sweetheart (Curb) GEORGE STRAIT I Can Still Make Cheyenne (MCA) PATTY LOVELESS Lonely Too Long (Epic) DEANA CARTER Strawberry Wine (Capitol) KENNY CHESNEY Me And You (BNA) CLINT BLACK Like The Rain (RCA)

Breakers: Song has achieved airplay at $60 \%$ of reporter base for the first time. Bullets awarded to songs gaining in plays and/or points over the previous week. Total Points: The sum of each station's total plays of a song multiplied by the station's individual weight. Most Increased Points lists the songs with the greatest week-to-week increases in iotal points. Play the songs with the greatest week-to-week increases in total plays.


## Country Artists Mount Major Tours

$\square$ End of holiday vacation signals return to the road for hitmakers

Attention country music artists: The 1997 tour season is approaching. Do you know where your buses are?

For the rest of us, recent an nouncements of corporate-sponsored tours indicate that we'll be seeing more acts at each concert visiting our towns. At least two tour packages - featuring four acts each —are already gearing up.

## Country Fruit

Fruit Of The Loom has extended its formidable commitment to country music by sponsoring the second year of its "Country Comfort Tour." The ' 97 package finds Hank Williams Jr., Travis Tritt, the Charlie Daniels Band, and Jo Dee Messina sharing the stage for a 60 -date tour which begins February 20 in Cincinnati.

Additionally, the company is hoping to continue the success of "Country Fest," its annual day-long festival. Last year's event in Atlan ta attracted 240,000 , but the company expects to exceed those num bers with a June 14 marathon at the Texas Motor Speedway in Dallas. In addition to those artists participating in the tour, other stars already booked for the festival include Vince Gill, Wynonna, Randy Travis, and Bryan White.

In other corporate developments. Primestar - the satellite TV company - has entered the tour sponsorship arena with the "Four Star Blowout," headlined by Clay Walker. The tour - which began this week (January 17) in Amarillo, TX —also features Terri Clark, James Bonamy, and Emilio.
No doubt, more tours will be announced in the weeks to come.

## Dunn Deal

Written to the tune of $\$ 1$ million, Ronnie Dunn has renewed his publishing contract with Sony/ATV Tree. Structured by business consultant Kerry O'Neil, the unprecedented deal will eventually give Dunn full ownership of every song he has written for the company.

## COUNTRY <br> FLASHBACK

## 1 YEAR AGO

- No. 1: "It Matters To Me" Faith Hill (second week)


## 5 YEARS AGO

- No. 1: "A Jukebox And A Country Song" - Doug Stone


## 10 YEARS AGO

- No. 1: "Do I Turn You On" Ronnie Milsap


## 15 YEARS AGO

- No. 1: "Lonely Nights" Mickey Gilley


## 20 YEARS AGO

- No. 1: "You Never Miss A Real Good Thing" - Crystal Gayle

BMI's reigning Country Songwriter Of The Year, he first signed with Sony Tree in 1990 - before the release of Brooks \& Dunn's debut album. The renewed contract will secure Dunn's publishing through the duration of his recording career. At that point, Dunn will be making another decision regarding his songs' home.
Dunn's song catalog includes all of the hits he's written for Brooks \& Dunn, in addition to other songs recorded by Wade Hayes, Shenandoah, and others. His current song catalog is reportedly valued in the $\$ 12$ million range.

## Left Coast Move

Crook \& Chase," the daily, syndicated talk show hosted by Lorianne Crook and Charlie Chase, is


SHARING THE 'WINE' - Acknowledging that her career was launched with "Strawberry Wine," Capitol recording artist Deana Carter recently shared her debut single's success with songwriters Matraca Berg and Gary Harrison. Bundling up on a cold winter's night (1-r) are BMI VP Roger Sovine, Berg, Carter, Harrison, Patrick Joseph Music President Pat Higdon, and Capitol/Nashville President Scott Hendricks.
moving its production to Los Angeles. The move, which takes place later this month, is aimed at attracting mainstream celebrities who don't include Tennessee in their regular travels. However, you can bet that country acts visiting the West Coast will be making guest appearances on the show.
If you're traveling between Nashville and L.A., you're likely to run into Crook and Chase on the flight. They'll continue hosting "Today's Country," a new twiceweekly entertainment news program, which debuted last week on TNN. The show airs on Monday and Thursday nights.
In a related matter, Lisa Stewart and Steve Phillips have been named hosts of "This Week In Country Music," TNN's weekend entertainment news program. As a singer, Stewart was a regular performer on TNN's "Music City Tonight." She's also served as a host and reporter for TNN and E! Entertainment Television. Phillips most recently worked as sports anchor and reporter at WKRN-TV/Nashville.

Jim Owens \& Associates of Nashville produces "Crook \& Chase," "Today's Country," and "This Week In Country Music."

## Music Technology

Keeping abreast of technology is a never-ending process these days, but the Country Music Association is presenting a seminar designed to untangle the web. The Music Industry \& New Technologies seminar is the first conference in Nashville aimed at those marketing country music
The conference will address the basics, but it will also explore such topics as enhanced CDs digital music editing, and digital cable radio.
The event - which takes place March 20 at the Cumberland Sci ence Museum - is being organized by Warner-Reprise/Nashville Exec. VP/GM Eddie Reeves, who leads the CMA's Future Markets Task Force. For additional information, contact the CMA at (615) 2442840.

## Nashville Music Awards

Vince Gill, Deana Carter, BR549, and Matraca Berg perform Feb ruary 12 at the Nashville Music Awards show at the Ryman Auditorium. Coincidentally, all four are also nominated for country Grammys.
Showcasing the wide variety of the Music City scene, other per formers will include Michael W. Smith, Nanci Griffith, Larry Carlton, Felix Cavaliere, Steve Cropper, and Del McCoury. The awards show will also mark an appearance by hometown songwriters Gordon Kennedy, Wayne Kirkpatrick, and Tommy Simms - who have enjoyed a margin of success with the Eric Clapton hit "Change The World.


DECCA'S ACE - Califomia native Gary Allan had already delivered Decca a radio hit with his debut single "Her Man," but he finally got around to bringing his live show to Music City with a recent performance at the Ace Of Clubs. Sharing in the post-show glow are (1-r) Decca Sr. VP/GM Sheila Shipley Biddy, Allan, MCA-Nashville/Decca Chairman Bruce Hinton; Decca Sr. VP/A\&R Head Mark Wright, and Decca VP/National Promotion John Lytle.

## Bits 'N' Pieces

At his platinum party last week (January 7), Bryan White's "thank you" list included Vince Gill - for providing a large retail standup of LeAnn Rimes. When an Asylum staffer brought out the cardboard figure, White gave it a polite kiss on the cheek

- Rimes opens the show for Alan Jackson's February 22 date at the new Nashville Arena. The last time Jackson played in downtown Nashville, he was around the comer at the Ernest Tubb Record Shop playing to a packed house of 200 for a Westwood One radio show.
- What do Chet Atkins and Billy Ray Cyrus have in common? No, it's not just the hair and the stage moves. They're the honorary chairpersons for an upcoming benefit for Nashville's Comprehensive Care Center, a medical facility dedicated to those afflicted with HIV and AIDS
- Mindy McCready celebrates Valentine's Day in St. Louis. That's the first show in her touring debut. She'll be opening George Strait's show at the Keil Center
- George Jones performed the National Anthem prior to the Don King-sponsored boxing matches which took place January 11 at the Nashville Arena. The week before King visited Charley Pride and
other country veterans backstage at the Grand Ole Opry.
- Naomi Judd's syndicated television talk show apparently won't be seen this year, after all. Exec. Producer David Salzman says the program is still in the works, but moving it to ' 98 will enable additional development to ensure its success.
- Lorrie Morgan will be the celebrity spokesperson for this year's Summer Lights In Music City, being held May 29-June 1 in downtown Nashville. In addition to Morgan`s festival performance, the event will also feature appearances by Tracy Lawrence and Mark Chesnutt.
- Diamond Rio, T. Graham Brown, Mark Collie, and Philip Claypool perform at NASCAR great Sterling Marlin's fourth annual benefit which raises money for a number of charities. It takes place February 2 in Spring Hill, TN.
- Lonestar performs January 18 at the Black Tie \& Boots Inaugural Ball, the first gala of the inaugural festivities
- Kenny Rogers, 58, is about to embark on his fifth marriage. He proposed to girlfriend Wanda Miller, 30, just before going onstage for his New Year’s Eve show in Las Vegas. No wedding date has been set.


IN THE NEIGHBORHOOD - RCA recording artist Martina McBride paid a holiday visit to WIVK-FM/Knoxville, which was hosting an open house to celebrate a move into new quarters. Pictured (1-r) are RCANashville VP/National Promotion Mike Wilson, WIVK OM/PD Les Acree, McBride, ${ }^{-}$ WIVK MD Chris Huff, and RCANashville Director/National Promotion Eric Beggs.

## NEW \& AGTIVE

DAVID LEE MURPHY Genuine Rednecks (MCA)
Total Stations: 60, Total Points: 3141, Total Adds: 56 , Including: WFGY 35 , KTS 34 , WGRL 23 , WAYZ 20, WDAF 20 , KMPS 16 , WTCR 16 , KJUG 15, KKIX 15, WBCT 15, WDEN 15, KNAX 14, WUSQ 14, WXCL 14, WGTY 13, WPOR 13, WRNS 13 , WSIX 13, KRRV 12, WACO 12 , WAXX 12, WTCM 12, WTDR 12, KXKC 11, WNCY 11

REGINA REGINA More Than I Wanted To Know (Giant)
Total Stations: 54, Total Points: 2792, Total Adds: 10, Including: WYAY 18, WKSJ 17, KJUG 15, WFGY 15, WKDQ 15, WXBQ 15, KRRV 12, KAYD 7, WROO 7, WQYK 5
Plays Include: WSOC 25 (13), WWQQ 22 (22), KTST 20 (20), WWYZ 19 (10), WKSF 18 (18), KKCS 17 (17), WIRK 16 (16), WXTA 16 (16), KASH 15 (6), KKIX 15 (7), KTCS 15 (15), WKKX 15 (15), KNFR 14 (14), WPKX 14 (14), WUSQ 14 (14)

LITTLE TEXAS Kiss The Girl (Walt Disney)
Total Stations: 25, Total Points: 2403, Total Adds: 1, Including: WWOM 17 Plays Include: WBEE 35 (35), KMLE 30 (28), KEEY 26 (26), WPOC 26 (26), WUBE 25 (5), WBOB 23 (23), WKLB 20 (20), WKSF 18 (18), KLLL 17 (17), KHAK 15 (15), KPLX 15 (15), WMIL 14 (14), WMTZ 13 (13), KBEQ 12 (10), WAXX 12 (12), WTCR 11 (11), KFRG 10 (10), KXDD 10 (10), WXBM 9 (9), KHAY 8 (6), KZLA 7 (7), KFD 5 (5), WIXY 5 (5)

CLAY WALKER Rumor Has It (Giant)
Total Stations: 30, Total Points: 2314, Total Adds: 30, Including: KYCY 30, KMLE 26, WIVK 25, KGEE 21, KYNG 20, KBEQ 18, KEEY 18, KWJJ 18, KIKK 17, KZSN 17, KRMD 16, KSKS 16, KGNC 15, KJUG 15, WBCT 15, WDEN 15, WFMB 14, KCYY 12, WNCY 11, KFMS 10, KILT 10, KNIX 10, WGKX 10, WKSF 10, WOW 9, WUSY 9

BILL ENGVALL Here's Your Sign (Get The Picture) (Wamer Bros.) Total Stations: 23, Total Points: 1157, Total Adds: 23, Including: KWNR 50, WCMS 22, WMZQ 17, WIBW 15, KMLE 10, KSSN 10, WTVY 10 , WXBM 9, KSKS 7 , WCKT 6 , KDRK 5, KEEY 5, KFDI 5, KIKF 5, KMPS 5 , KTCS 5, KTTS 5, KVOO 5, KZSN 5, WDEN 5, WJCL 5, WWKA 5, WWYZ 5
KATHY MATTEA 455 Rocket (Mercury)
Total Stations: 24, Total Points: 1135, Total Adds: 18, Including: WAYZ 20, WDEN 15, WXTA 15, WITL 14, WAXX 12, KIKF 10, WTVY 10, KATM 9 , KHAK 8, KNFR 7, WSM 6, WXCL 6, KMPS 5, KVOO 5, KWJJ 5, 9, KHAK 8, KNFR 7, WSM
WHOK 5, WKSF 5, WSOC 5
Plays Include: WBCT 25 (18), WKDQ 15 (15), WXBQ 15 (10), WWYZ 10 (5), KFDI 5 (5), KTTS 5 (5)
TRACY BYRD Don't Take Her She's All I Got (MCA)
Total Stations: 19, Total Points: 1066, Total Adds: 16, Including: KXKC 21, WIXY 18, WYAY 18, WDEN 15, KNAX 14, WFMB 14, WIVK 14, KNIX 10, WGKX10, WTVY 10, WSM 6, WXCL 6, KFDI 5, KGEE 5, KSAN 5, WWYZ 5
Plays Include: KYCY 20 (10), KAYD 15 (7), KFMS 10 (10)
GARY ALLAN Forever And A Day (Decca)
Total Stations: 19, Total Points: 1044, Total Adds: 13, Including: WAYZ 20, KWJJ 18, WUSQ 14, KCYY 12, WKNN 12, WTCM 12, WKSF 10, WTVY 10, KSOP 7, WWQQ 7, KTS 5 , WDEN 5 , WUBE 5 Plays Include: KMLE 26 (26), KUZZ 7 (7), WSM 6 (6), KFDI 5 (5), WWYZ 5 (5)

LARRY STEWART Always A Woman (Columbia)
Total Stations: 23, Total Points: 1018, Total Adds: 4, Including: KJUG 15, WKNN 12, WEZL 7, WWQQ 7
Plays Include: WTCM 22 (16), WKSF 18 (18), KKIX 15 (15), WUSQ 14 (14), WRNS 13 (13), WSIX 13 (5), WTNT 12 (12), WTCR 11 (11), WTVY 10 (10), WWYZ 10 (10), WCKT 6 (6), WSM 6 (6), WTHI 6 (6), KFDI 5 (5), KTTS 5 (5), KVOO 5 (5), WDEN 5 (5), WRKZ 5 (5), WVLK 5 (5)

## THRASHER SHIVER Be Honest (Asylum/EEG)

Total Stations: 26, Total Points: 987, Total Adds: 9, Including: WXTA 15, KRRV 12, WAXX 12, WTCM 12, KXDD 10, WTHI 6, KYG0 5, WCTK 5, WQYK 5
Piays include: WWQM 17 (17), KJUG 15 (15), KNFR 14 (14), WIL 10 (9), WTVY 10 (10), WWYZ 10 (10), KATM 9 (9), KHAY 7 (6), WWQQ 7 (7), KASH 6 (6), KFDI 5 (5), KTS 5 (5), KVOO 5 (5), WBCT 5 (5), WDEN 5 (5), WKSF 5 (5), WRKZ 5 (5)
GENE WATSON Change Her Mind (SOR)
Total Stations: 14, Total Points: 885, Total Adds: 6, Including: KPLX 15, WRNS 10, KTTS 8, KVOO 5, WDEN 5, WXBQ 5
Plays Include: KKIX 35 (25), WTQR 25 (25), WSOC 13 (5), KFDI 12 (5), WLWI 12 (12), WTVY 10 (dr), WUSY 9 (7)

NOEL HAGGARD Once You Learn (Atlantic)
Total Stations: 18, Total Points: 742, Total Adds: 14, Including: WWQQ 22, WRBQ 18, KJUG 15, WRNS 13, KRRV 12, KALF 7, KAYD 7, KUZZ 7, WXCL 6, KFDI 5 , KTCS 5 , KVOO 5, WRKZ 5, WTVY 5
Plays Include: KWNR 13 (13), WWYZ 10 (5), KTS 5 (5), WDEN 5 (5)
GREAT PLAINS Wolverton Mountain (Magnatone)
Total Stations: 14, Total Points: 486, Total Adds: 11, Including: WCMS 11, WTCR 11, WGTY 9 , WFRG 7, WSM 6 , WTHI 6 , KVOO 5, WDEN 5 , WKSF 5, WRKZ 5, WTVY 5
Plays Include: WWYZ 10 (5), KFDI 5 (5), KTSS 5 (5)
JIM AUSTON Man In The Mirror (Curb)
Total Stations: 10, Total Points: 278, Total Adds: 6, Including: KFDI 5, KIKF 5, KVOO 5, WKSF 5, WRKZ 5, WTVY 5
Plays Include: WGKX 10 (10), WRNS 10 (10), KTTS 5 (5), WDEN 5 (5)
Songs Ranked By Total Points

## NATIONAL RADIO FORMATS

## ABC RADIO NETWORKS

## Coast To Coast

Mark Edwards • (214) 991-9200
Adds:
RICOCHETEase My Troubled Mind
mARTY STUART You Can' Stop Love
JEFF WOOD You Just Get One
Hottest:
PATTY LOVELESS She Drew A Broken Heart
LEANN RIMES Unchained Melody
ALAN JACKSON Everything I Love

## Real Country

Dave Nicholson • (602) 966-6236
Adds:
MARTINA McBRIDE Cry On The Shoulder Of The Road DAVID LEE MURPHY Genuine Rednecks LEANN RIMES Unchained Melody Hottest:
TRAVIS TRITTW Where Corn Don't Grow
BROOKS \& DUNN A Man This Lonely
VINCE GILL Pretty Litile Adriana
GEORGE STRAT King Of The Mountain
ALAN JACKSON Everything I Love

## AFTER MIDNITE ENTERTAINMENT

Craig Scott • (901) 755-9753
Adds:
TRACY BYRD Don't Take Her She's All I Got
DAVID KERSH Another You
Hottest:
TRACY LAWRENCE Is That A Tear
MARK CHESNUTTI Its A Little Too Late
TRISHA YEARWOOD Everybody Knows
VINCE GILL Pretty Little Adriana
BROOKS \& DUNN A Man This Lonely

## ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818
Adds:
None
Hottest:
LEANN RIMES One Way Ticket (Because I Can)
GARTH BROOKS That OI' Wind
TRACY BYRO Big Love
KEVIN SHARP Nobody Knows
GARY ALLAN Her Man

## BROADCAST PROGRAMMING

Walter Powers • (800) 426-9082
Super Country/Pure Country Ken Moultrie
Adds:
TRACE ADKINS (This Ain't) No Thinkin' Thing TERRI CLARK Emotional Girl
ALAN JACKSON Everything I Love
REBA McENTIRE How Was I To Know
LEANN RIMES Unchained Melody
Hottest:
gary allan Her Man
JOHN MICHAEL MONTGOMERY Friends
BROOKS \& OUNN A Man This Lonely
FATH HILL I Can't Do That Anymore TRACY LAWRENCE Is That A Tear
New Country - L.J. Smith

## Adds:

gARY ALLAN Forever And A Day
KENNY CHESNEY When I Close My Eyes
TY ENGLAND All Of The Above
WADE HAYES It's Over My Head
MARTINA McBRIOE Cry On The Shoulder Of The Road
Hottest:
JOHN MICHAEL MONTGOMERY Friends
KEVIN SHARP Nobody Knows
TRACY LAWRENCE Is That A Tear
TRISHA YEARWOOO Everybody Knows
BROOKS \& DUNN A Man This Lonely
bROADCAST PROGRAMMING COWTINUED

## Digital Country - L.J. Smith

adds:
GARY ALLAN Forever And A Day
KENNY CHESNEY When I Close My Eyes
TY ENGLAND All Of The Above
WADE HAYES It's Over My Head
MARTINA McBRIDE Cry On The Shoulder of The Road

## Hottest:

JOHN MICHAEL MONTGOMERY Friends KEVIN SHARP Nobody Knows
TRACY UWRENCE Is That A Tear
TRISHA YEARWOOD Everybody Knows
VINCE GILL Pretty Little Adriana

## GREAT AMERICAN COUNTRY <br> VIDEO NETWORK

Jim Murphy • (303) 784-8700

## adss:

BIG HOUSE Cold Outside
KIPPI BRANNON Daddy's Little Girl
TRACY BYRD Don't Take Her She's All I Got
billu ray CYRuS Three Little Words
DOUG SUPERNAW 4 Scores \& 7 Beers Ago
Hottest:
KEVIN SHARP Nobody Knows
TRACY LAWRENCE Is That A Tear
BROOKS \& OUNN A Man This Lonely
deana carter we Danced Anyway
LORRIE MORGAN Good As I Was To You

## JONES SATELUTE NETWORKS

Phil Barry • (303) 784-8700
U.S. Country - Jim Murphy

Adds:
TRACE ADKINS (This Ain't) No Thinkkin' Thing
TERRI CLARK Emotional Gir'
ALAN JACKSON Everything I Love
REBA McENTRE How Was ITo Know
RICOCHETEase My Troubled Mind
Hottest:
VINCE GILL Pretty Little Adriana
TRACY LAWRENCE IS That A Tear
JOHN MICHAEL MONTGOMERY Friends
TRISHA YEARWOOD Everybody Knows
WESTWOOD ONE RADIO NETWORKS
Charlie Cook • (805) 294-9000
Hot Country - David Felker
Adds:
TRACE ADKINS (This Ain't) No Thinkin' Thing
MARTINA McBRIDE Cry On The Shoulder Of The Road
RICOCHET Ease My Troubled Mind

## Hottest:

TRACY BYRO Big Love
KEVIN SHARP Nobody Knows
TIM McGRAW Maybe We Shoud Just Sleep On It
JOHN MICHAEL MONTGOMERY Friends
TRACY LAWRENCE Is That A Tear
Mainstream Country - David Felker
adds:
SAMMY KERSHAW Politics, Religion And Her
LEANN RIMES Unchained Melcdy
Hottest:
KEVIN SHARP Nobody Knows
LEANN RIMES One Way Ticket (Because I Can)
TIM McGRAW Maybe We Should Just Sleep On It
JOHN MICHAEL MONTGOMERY Friends
TRACY BYRD Big Love

## ADDS

MARTY BROWN You Can'twrap.... (HightoneRhinca/tantic) TERRI CLARK Emotional Girl (Mercury)
 KATHY MAITEA 455 Rocket (Mercury) REGINA REGIMA More Than I Wanted To Know (Giant)

## HEAVY

BRooks \& DUNN A Man This Lonely (Arista) MARK CHESNUTT It's A Little Too Late (Decca) TEARI CLARK Emotional Girl (Mercury) FAITH HILL I Can't Do That Anymore (Warner Bros.) alan Jacksom Little Bitty (Arista) TOBy KEITH Me Too (Mercury) TOBY KEITH Me Too (Mercury) ALISSOW KRAUSS Baby Mine (Walt Disney)
TRACY LAWREMCE Is That A TRACY LAWREMCE Is That A Tear (Atlantic) MINDY MCCREADY Maybe He'll Notice Her Now (BNA) reba Mcentipe the Fear Of Being Alone (MCA) KEVIM SHARP Nobody Knows (AsylumeEEG) DARYLE SINGLETARY Amen Kind Of Love (Giant) AICK TREVWO Running Out Of Reasons To Run (Columbia) TRAVIS TRITT Where Corn Don't Grow (Warner Bros.) Shania Twain God Bless The Child (Mercury) Bfyan white that's Another Song (Asylum/EEG) Ires Sha Yearwood Everybody Knows (MCA)
information current as of January 20.

## ADDS

KIPPI BRANMOW Daddy's Little Girl (Curt/Universal) Mank Chesnut Let It Rain (Decca) ternil CLARK Emotional Girl (Mercury) PबRICHC COMROYI Don't Wanna Be The One (intersound) brient lamb love Lives On (Word Nashville)

## 10) $=10$

KEvil Sharp Nobody Knows (Asylum/EEG) Ffith HILL I Can't 00 That Anymore (Warner Bros.) TRISHA YEARWOOD Everybody Knows (MCA) BRYAN WHITE That's Another Song (Asy/umEEG) mark cheswuti It's A Litle too Late (Decca) LEANM RIMES One Way Ticket... (MCG/Curb) TRACY LAWREMCE Is That A Tear (Atiantic) minoy mcCREAOY Maybe He'll Notice Her Now (BNA) brooks \& Dumw a Man This Lonely (Arista) aIAN JACKSOW Little Bitty (Arista)

## HEAVY

brooks \& dunm a Man This Lonely (Arista) marir Chesmutr lt's A Little Too Late (Decca) FANTH HILL I Can't Do That Anymore (Warner Bros.) al an Jackson Little Bitty (Arista) tracy Lawrewce is That A Tear (Atlantic) mmoy McCREADY Maybe He'll Notice Her Now (BNA) LIANW RImES One Way Ticket... (MCG/Curb) daryle singletary Amen Kind Of Love (Giant) thavis thith Where Corn Don't Grow (Warner Bros.) BRYAM WHITE That's Another Song (AsylummeEG) TRISHA YeaRwODO Everybody Knows (MCA)

## HOT SHOTS

trace adkims (This Ain't) No Thinkin' Thing (Capitol) gary allam Forever And A Oay (Decca) JuHN BERRY She's Taken A Shine (Capitol) Tracy byrd Don't Take Her She's All I Got (MCA) DEAMA CARTER We Danced Away (Capitof) bully ray crrus Three Little Words (Mercury) bill EMGVALL Here's Your Sign (Warner Bros.) MARTIMA MCBAIDE Cry On The Shouber Of The Road (RCA) corrie morgan good As I Was To You (BNa) Danio Lee murphy She's Really Something To See (MCA) ricochet Ease My troubled Mind (Coiumbia) CLay wal Mer Rumor Has It (Giant)

Heavy rotation songs receive four to tive plays per day. Hot Shots receive three to four plays per day. Pick Hits of the Week receive an extra play above heavy rotation per day. All Top 10 videos also receive heaw rotation.

Information current as of January 15.

## Stations and their adds listed alphabetically by market

| WQMX／Akron，OH PO：Kevin Masion <br> 18 ALAN JACKSON <br> 18 TERRICLARK 18 RICOCHIK <br> 18 RICOCHET <br> 18 MARTINA MCBRIOE | WZZK／Birmingham，AL PD：Jim Tice <br> MD：Scot Stowart <br> No Adds <br> WYRK／Buittalo，NY | KYNG／Dallas，TX PD：Dan Pearman 20 ALAN JACKSON 20 CLAY WALKER 10 george sthait | WTOR／Greensboro，NC PD：Paul Franklin <br> 5 IERRI CLAAK <br> TRACE ADM GICOCHET <br> BUFFAL．O CLUB | WIVK／Knoxville，TN PD：Les Acree <br> 25 AL AN JACKSON <br> ${ }^{25}$ CLAY WAL KER <br> 14 TRACY BVRD <br> 14 deana carter | WKIS／Miami，FL PD：Bob McKay mD：Oarlene Evans 13 TERRI CLARK 13 REBAMCENTIRE | WWKAOrlando，FL <br> PD：Mike Moore <br> MD：Shedow Stevent <br> 17 DERYLDODD <br> 17 ALAN JACKSDN <br> 5 NEAL MCCOY <br> 5 BILL ENGVALL | KFRG／Riverside，CA <br> D：Ray Massie <br> D：Don Jetfrey <br> 10 MARTINA NCBRIDE <br> 10 JEFF WOOD <br> 5 MARTY STUART | KNFR／Spokane，WA <br> PD：Jay Daniels <br> 28 AL Pail Jeuman <br> 14 MARTINA MCBRIDE <br> 14 LORRIE MORGAN | WFRG／Utica－Rome， PDMD：Chris Altxins <br> 7 Buffaloclue <br> 7 GREAL PLAINS 7 NEAL MCOOY <br> 7 Lorrie morgan <br> 7 david lee murphr <br> 7 Leann rimes |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| WGNNAIbany，NY om：Fred Horton | $\begin{aligned} & \text { Po: } \\ & \text { mo } \\ & 12 \\ & 12 \\ & 12 \end{aligned}$ | WGNE／Daytona Beach，FL PD：John Rivers | WRNS／Greenvilie，NC po：Wayne Carlisie | （14 | WMIL／Milwaukee， D．Kerry wolte MD：Mitch Morgan 14 DAVIO KEAS | KHAY／Dxnard，CA PD／MD：Mark HiH a chapin carpen | WYYD／Roanoke，VA PDMD：Robynn Jaymet 16 ALAN JACKSN 16 REBAMCENIRE |  | KJUGNIsaifa，CA PDMD：Dave Daniers |
| MD：BIII Earley <br> 13 DERYL OODO 13 MARTINA MCBR <br> 13 RICOCHET |  |  |  | KXKC／Latayette， <br> PD：Renee Rovett MD：Kelly Thompso |  | $\mid 9$ |  | WFMB／Springtield PD．Bob Graseo |  |
|  | KHAK／Cedar Rapids， PD：Joff Winfieid D：Dawn Johnson | KYG0／Denver，CO PD：John St．John |  |  |  |  | WBEE／Rochester PD：Bob Barnet 5：Coyota Collin |  |  |
| KRST／AIbuquerque，NM PD：Jim Patrick mo：Chaz Malibu |  | $\left\lvert\, \begin{gathered} \text { MD: } \\ \text { MD: } \\ 50 \\ 50 \end{gathered}\right.$ |  |  | KEE |  | $5$ | 848 | LARBY STEWAA buffalo club |
|  |  |  |  | wio |  |  |  |  |  |
| 5 KENYI CARK 5 ITRACE AARINS 5 RHETT AKINS | WIXY／Champaign，IL DDMD：Rob Kelley 18 TRACY BYRO |  | 18 TAACE ADKIN <br> 5 5 TERRI CLARK $5 U F F A L O C L U B$ |  |  | ${ }^{26}$ | PD：Mark Even： <br> AD：Jennifer W <br> 15 KENNY CHES | WPKX／Springfield， PD：Jim Andraws | CONaco，TX MD：Olonn Mich DAVID KERSH |
| KRRV／Alexandria，LA PD：Michaol Bailey |  |  | ws |  |  | WXBM／Pens <br> PD：Lynn Weat MD：Bruce cle <br> ${ }^{15}$ DAVID |  | 21 REBA MCENTIRE － 4 TERRI Cla AK 4 Loarif morgan | RICOCHET ierriclafk david lee mur |
| 12 | ${ }^{6}$ |  |  |  |  |  |  |  |  |
|  |  | ${ }^{23}$ |  |  |  |  |  |  |  |
| 12. | PD：Kisi Van MD：Gery Gri 15 RICOCHEI | 边 | AOK |  | $\left\lvert\, \begin{gathered} \text { ND } \\ 17 \\ 17 \\ 17 \end{gathered}\right.$ | ${ }^{9} 9$ |  |  | $\begin{array}{ll} 17 \\ 17 \\ \hline 0 . A A C D \end{array}$ |
|  | － |  |  |  |  | eora |  | ${ }_{5}$ |  |
| WFgy／Altoona，PA <br> PDMD：Polly Woge <br> 35 DAVIO LEE M1 |  | O0， |  |  | KAT | $\left\lvert\, \begin{aligned} & \text { PD: } \\ & \text { mo: } \\ & 14 \\ & 14 \end{aligned}\right.$ |  | GARY ALLAN BRENT LAMA | NDEZ／Wausau，WI <br> D：Brian Kelly <br> nD：Lou Stewarn |
| $\underset{15}{15}$ | wsoc／ch | w |  |  |  |  |  |  | \％IERAI ILIAR |
| ${ }_{i}^{15}$ guFalioclib |  | $\begin{array}{\|l\|} \text { Pom } \\ 10 \\ 10 \\ 10 \\ 10 \end{array}$ |  |  | $\mid{ }_{9}^{9}$ |  | WKKX／St．Louls， PD：Jeff Allen MD：Dave Louis | Lauber Stevens | Nurimes |
| KGNC／Amarillo，TX PD：Tim Butier MD：Patrick Clark <br> 25 TRACE ADKINS 15 CLAY WALKER | $\begin{aligned} & 5 \text { MARTINACBRIDE } \\ & 5 \text { DAVIOLEEMIRIPH } \\ & 5 \text { OEBMCENTIRE } \\ & 5 \text { KATHYMATTEA } \end{aligned}$ |  |  | WVLK／Lexington，K PDMD：Matt Austin 5 LORRIE MORGAN | Кк | WXTU／Philad <br> PD：Gany McCe <br> ol Jim Racle <br> Jume bor |  | TNT／Tairaha | RKMest Palm Beach， $\mathbf{R}$ ：Scott Johnson ：J．R．Jackson david Kersh |
|  | W\％ |  |  | kz |  |  |  |  | $\begin{aligned} & \text { JOAM BER } \\ & \text { OYMERND } \\ & \text { TYMER } \end{aligned}$ |
| \％o： |  | waxX／Ean Clair PD：George House | P0 |  | $5$ |  |  |  |  |
|  | 6 6 6 <br> 6 JOE DIFFI |  |  |  |  |  |  |  | vikWheeling， |
| 6 waoe haves <br> 6 DAVO LEE | wusy／Chatanoo | 12 BUFFALOCLU 12 12 DAVID KEASH 12 davio Lee m | TRACY YYR <br> 5 GEORGEDU |  |  |  | KKaT／Salt Lake City，UT |  |  |
|  |  |  |  |  |  |  |  |  | D／Wichita， Jonn spaer GATY MEDRt |
|  |  |  | $\begin{aligned} & \text { KIII } \\ & \hline \mathbf{P I} \end{aligned}$ |  | 12 LORRIEMORG 12 BuFALOCLUB |  | EANN RIM ENNY CHE |  | ：Garl KE E SH |
|  |  |  |  | WMICRIong Island，NY |  |  |  |  |  |
|  |  | $\begin{aligned} & 11 \\ & 11 \\ & 11 \\ & 11 \end{aligned}$ |  |  |  |  | KSOP／Salt Lake City |  | 为Acr yryil |
| WKSF／Asheville， mo：Nilikki Thomas |  |  | Kilithouslon， |  |  |  |  |  | 析 |
|  |  | $\left\lvert\, \begin{array}{l\|l\|} \text { WX } \\ \text { PD: } \\ \text { MD: } \end{array}\right.$ |  |  |  |  | $\begin{aligned} & \text { YCHE } \\ & \text { YWA } \end{aligned}$ | HACGA | KZSNWichta，kS |
|  | ， |  |  |  |  |  |  | WTHITTere Havie，IN | cotuctios |
|  | KALFCOMico，CA | ${ }_{15}$ |  |  |  |  |  |  | talie cimb |
|  |  |  |  |  | 6 great plains |  |  |  |  |
|  | 7 NoEL HAGGAA <br> 7 BUFFALOCLU |  |  |  |  |  |  | $\begin{aligned} & \text { RASHER } \\ & \text { EATPALPAI } \\ & \text { FFALOCL } \end{aligned}$ |  |
|  | 7 RICOCHET WUBE／Cincinna | 10 TRACH ADKINS 10 KENY CHESN 10 RICOCHET 10 RIGOCHET | ${ }^{11}$ il erfail cile | 55 |  |  |  |  | GGY／Wilkes－Barre，PA Hopalong caszidy ：John＂Tadpoie＂Parker |
|  |  |  | WFMS／ndianapolis，IN PD：David Wood mD：J．D．Cannon | KZLAL los Angeles，CA PD：John Sebastian APDMD：Bill Fink | 5 Buffaloc <br> TRACE ADK | $\operatorname{cic}_{13}^{\mathrm{MD}:}$ | DAVII KERS |  | $\begin{aligned} & 3 \text { ALAN JACS } \\ & 7 \text { AEANNRIME } \\ & 7 \text { TY HERNDON } \end{aligned}$ |
| 188 AJMA SS B ONAMY 18 DEANA CAFTER | $\begin{aligned} & 55 \text { GAY ALAN } \\ & 5 \text { DAYV } \\ & 5 \text { TERRICLASH } \end{aligned}$ | $\begin{aligned} & \text { WKDO/Evansvil } \\ & \text { PD: Dove Evern } \\ & \text { MO K... Todd } \\ & 15 \text { REGINA REGIN } \end{aligned}$ |  | $7$ |  | Port | KCYY／San Antonio． <br> PD：R．J．Curtis <br> 12 gary allan | DAVID KERSH TERRI CLARK TAMMy GRAH | NaQWilmington Ron Gray <br> NOEA HAGGARE |
| WYaY／Atianta，G PD：Nell McGinlay 18 LORRIE MORGA | $\begin{aligned} & \text { WGAR/Cleveland } \\ & \text { Po: Denny Nugent } \\ & \text { MD Chuck Coliur } \\ & \text { 25 TRACE ADKINS } \end{aligned}$ | KKIX／Fayetteville PD：Eric Marshail ：Tone Marcon | WGRLAndianap PD：Som McGuire MD：John Q．Morit |  | ${ }_{11}^{11}$ | $\begin{aligned} & \text { Lencis } \\ & \text { Y Sive } \end{aligned}$ |  |  |  |
|  |  |  |  |  | P0 |  |  | （E MOS | 保 |
| 18 | 18 IERAI CLAAK 18 JY HERNDON <br> 18 BRICKMAN \＆ |  | KEITH MCCA | 23 Trevian |  |  | KSON／San Diego，CA PD：Nike Shepard |  |  |
| WKXC／Augus |  |  | cisor | KLLLRubbo | 5 R：CK TREVI |  | MD：Nick Upton <br> 12 LEANN RIMES 12 TRACE ADKINS | KIIM／Tucson，AZ PD：Herb Crowe MD：Phil williams 18 rebamcentile |  |
|  |  |  |  |  |  |  | ca | Ficciele |  |
|  |  |  | LORRIE MORGAN <br> 7 DAVID LEE MURPHY <br> JFFF WOOD |  |  |  |  | kvoofuisa，ox | defl $k$ mut |
|  | ${ }^{\text {wo }}$ | 9 MAATHAML 5 RICOCHET 5 BUFALCLU 5 LEANN RIMES |  |  |  |  | 5 TY HERNDON 5 TERRICLARK | $\begin{aligned} & \text { MD: STeve Jackson } \\ & \text { S LORIL MORGAN } \\ & 5 \text { DAVD LEE MUPRH } \end{aligned}$ |  |
| KASE／Austin，TX PD：Brad Hansen mD：Steve Gary |  |  |  |  | 12 MARTINA MCBA <br> 12 RICOGHET | mo：Dan Lunnie |  | Hew Melil | ：Dewey Boynton ：Lia Knight ALAN JACKSON |
| mo | 11 Thternoon | ft．Mr | atcrso | 15 ISaville | SHER SHIV |  | SSan Francisc | EHEVGL | （tatiole |
| 5 Mact fic | wrenecolumbus |  |  | 5 |  |  |  | DAVD KERSH GREAT PAINS GENS GENE WATSOI | THRASHER SHIWER LORRIE MORGAN |
| KEA | PD：Robin Lee mo：Sheryn Gre 5 Buffalo CLU | ${ }^{6}$ G LORRIE MORGAN | ${ }^{6} 8$ bufalo ciub |  |  | Cofle | Khty San Jose， |  |  |
| KUžBake | 5 DAVID KEASH 5 MARTINACHBIIE 5 LORIEMMRGAN 5 OAVIO LEE MURPHY |  | WROO／Jacksonville， PD：Tom Kelly MD：Buzz Jeckson | PLAINS O CLUB PIN CAPPENTER anie bentley | $\begin{aligned} & \mathrm{MD} \\ & 21 \\ & 14 \\ & 14 \end{aligned}$ |  | MD：Ton Miche 25 TERYM CiAh 25 DIAMONRRIC |  | GTY Mork，PA John Pellegrin KENYY CHESNEY |
| 7 DAVIDLEE MUR 7 DAVIE KERSH 7 NOEL HAGGARO | 5 OAVIO LEE MURPHY | KTCS／Ft Smith | 0：DUER जACKSOn <br> C MARTINAMCBRI <br> RICOCHET |  |  | PD | $\begin{aligned} & 25 \\ & 5 \text { RICOCHET } \\ & \text { RIMOND } \end{aligned}$ | wwzorupelo， |  |
|  | WCOL／Columbus PD：Gary Moss mo．John Crensh | $\mathrm{AOCl}$ | REGINA REG <br> TRACE AOKINS |  | 55 JEFF W000 | SHER SH | WJCL／Savannah mD：Jay Morgan 20 ALAN JACKSON | 12 TERRI CLARK |  |
| Acting PDMD：Greg Cole 16 KENNY CHESNEY <br> 16 TRACE ADKINS |  | RICOCHE T MARTINA MCBRI NOEL HAGGARO Bill Engvali | wXBO／Johnson City，VA PD：Bill Hagy <br> MD：Regoie Noel 15 REGIAG REGINA |  | KTST／Oklahoma City，OK PD：Chartio Harrigan <br> MD：Keith Marlow <br> 20 LORRIE MORGAN | WLLR／Quad Cities，IA－IL PD：Jim O＇Hasa MD：Ron Evans |  | KNUE／Tyler，TX PD：Amy Austin MD：Chuck Mckinlay IRACE AOKINS WAOE HQYES waik haye | waxkMoungstown，OH <br> PD：Chuck Stevens <br> mo：Bunon Lee 26 BRYAN WHIFE |
| WYNK／Baton Rouge，LA PDMD：Brlan King 13 JOHN BERR 3 LONESTAR | 7 neal mccor <br> WHOK／Columbus <br> PD：Jim Hayz | WOHK／Ft．Wayne，I PD：Jeff Davis MD：Jeft Moore | 15 Regina regina | 17 JAMES BONAM 17 LITLEEEXEXS 17 TOBYEETH | 20 LORRIE MORG <br> KXXY／Oklahom |  | KMPS／Seattle， PD：Alan Sledge MD：Tony Thoma | ？WAOE HAYES <br> 7 DAVID KEASH 7 MARTINA MCBRIDE | $\begin{aligned} & \text { 26 BRYAN WHITE } \\ & 7 \text { M. CHAPN CARPENTER } \\ & 7 \text { KENNY CHESNEY } \end{aligned}$ |
|  | PD：Jim Hays <br> D：George Wo <br> 22 ALAN JACKSO |  |  |  | PD：Charie H <br> MD：Bill Reed 10 NeAL MCCO | TY HERNODN TRACE ADKINS MARTY SYUART |  |  |  |
| 13 LEANN RIMES 13 KENNY CHESEY 13 DIAMONDRIO |  | chack |  |  | ${ }^{10}$ J Jhaichai | mateigh， |  |  |  |
| KAYD／Beaumont， PDMD：Frank Da termiclank |  | KNAX／Fresno，CA PD：Larry Santiago MD：Scott Slevens | MBEQKansas City，MO | D KERSH | 10 TRACE AOKIN 10 MARTINAMC | Acting Po Morras 22 IMACE ADKISS ${ }_{22}$ ALAN JICKSON 9 Tr HeRNDON <br> HicOCHE | KRMD／Shreveport，LA <br> PD：John Swan <br> 15：RERRI Stephenson <br> 6 TERRICLAAK | 187 Curren | ts |
|  | 5 Bicocher |  |  | nemplis，in |  | PR／Raleio | clar wai | Reporte |  |
|  | 5 5 LORRIE MORGA 5 KATHY MATEA |  |  | Mo：Mark 10 DERYL 000 |  | Len Shack TOBY KETH |  | KLB／Bost |  |
| WKNN／BIIoxi，MS <br> PD：Rick Mize <br> MD：Kipp Greggory 12 DAVI KEREH <br> 12 GARYALIAN <br> 12 LARRY SIEWART | KRYS／Corpus Christi，TX <br> PD：Clayton Allen Pickens <br> 13 PAUL BRANDT <br> 7 OAVID KERSH | KSKS／Fresno，CA <br> PD：Ken Boesen <br> mo：Steve Montgomery <br> 16 CLAY WALKEH <br> 7 MARTINA MCERIOE <br> 7 Billeng vall | KFKF／Kansas City，MO PD：Dale Carter <br> MD：Tony Stevens <br> 8 TERRI CLARK 8 DAVIO KERSH <br> B BuFFALO Club <br> 8 RICOCHET |  | 7 LORRIE MORGAN <br> BUFFALO CLUB <br> WOW／Omaha， <br> PD：Ken Brook <br> mD：Tom Scott | KBUL／Reno，NV <br> PD：Randy Black <br> mD：Chuck Reeves <br> ${ }_{11} 11$ RUICOCHET <br> 11 MARTY Stuart | PD：Ralph Cherry <br> MD：Lisa Kosti <br> 8 TRACE ADKINS <br> MARTINA MCBRIDE <br> KDRK／Spokane，WA | Did Not Rep WBUB／Char WKXK／Chic | aylist Frozen（3）： , SC |
| WHWK／Binghamton， <br> PDMD：John Davison <br> 13 BuFFALOCLUB 13 13 RICOCHEI <br> 13 RICOCHE 13 KENY CHESNEY <br> 13 TERRI CLARK |  | WBCT／Grand Raplds，MI <br> PD：Doug Montgomery <br> mo：Kolly tris <br> 25 MARFINA MCERIDE <br> 15 DAVID KERSH <br> 15 DAVID LEE MURPHY <br> 5 KENNYCHESNEY | WDAF／Kansas City，MO <br> PD：Tod Cramer <br> 20 DAVID LEEE MUAPHY <br> ${ }^{20}$ TERRICLARK <br> 10 JeFf woon 10 MARTINAMCBRIDE | WOGYMemphis，TN <br> PD：Hopalong Cassidy <br> MO：Polly Woga <br> KENNY CHESNEY <br> RICOCHET <br> JEFF WOOD |  | WKHKRRichmond，VA <br> Po：Mark Richards MD：Alck Compaill <br> MARTINA MCBRIDE <br> TRACE AOKKHS | PD：Rey Edwards 8：Tim Cotters <br> 8 LEANN RIMES <br> 8 TRACE ADKINS <br> TERRI CLARK <br> RICOCHET <br> 5 BILL ENGVALL | WYCD／Detroit <br> No Longer A KSCS／Dallas， | ter (1): |

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| $\frac{92.5}{5}$ |  |
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|  | MARKET \#6 |
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| 798onity | wwww/Detroit <br> (313) 259-4323 <br> Hamiñ |
|  |  |
| $\begin{array}{lllll}13 & 23 & 33 & 33 & \text { BROOKS \& OUNiva Man This Lonely }\end{array}$ $\begin{array}{lllll}23 & 23 & 23 & 33 & \text { CLINT BLACKHalt Way Up }\end{array}$ |  |
|  |  |
| 23232333 TRISHA YEARWOODEEverytooty Knows |  |
| 23 33 33 33 |  |
| ${ }_{23}^{23} 233333$ VINCE GIILPPrety Litle. |  |
| 23232333 FAITH HILLI Cant Do That |  |
| $\begin{array}{lllllll}33 & 33 & 33 & 33 \\ & & \text { JOHN M. MONTGOMERYYFfiends }\end{array}$ |  |
| $23 \quad 3333 \begin{array}{ll}33 & \text { tracy Lawnencels That } \mathrm{A} \text { Tear }\end{array}$ |  |
| 33 33 33 33 <br> -   23 | Nobory Knows |
| $\cdots-23{ }^{23}$ LORRIE MORGANGOod As S Was |  |
|  |  |
| - ${ }^{23} 23$ ALAN JACKSONEveryming I Love |  |
|  |  |
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| ${ }^{13} 13232323$ RICK TREVINORAunnng Out $O$ O- |  |
|  |  |
|  |  |
|  |  |
| 23232323 BRYAN WHITEThat's Another Song |  |
|  |  |
| - ${ }^{13}$ DAVVID KEASHAAnother You |  |
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|  |  |
| 13 13131313 KENYY CHESNEYWhen I Close My Eyes |  |
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| MARKET \#14 <br> WMJC/Long Isjand (516) 423-6740 Asker |  |
| :---: | :---: |
|  | $\begin{aligned} & \boldsymbol{p}_{5 \mathrm{~W}}^{\mathrm{CLW}} \text { IW TW } \end{aligned}$ |
| 38383838 GARTH BROOKSThat Or Wind | 31. 313131 LEANN RIMES/One Way Tcket |
|  | $\begin{array}{lllll}31 & 31 & 31 & 31 \\ \text { IRACY BYRD/Big Love }\end{array}$ |
| ${ }^{38} 38383838 \mathrm{kEVINSHARPNobody} \mathrm{Knows}$ | 20313131 SAVID KERSHGGoodight |
| 38 38 38 38 <br> 28    | 20 313131 MARK CHESNUTTAITS A L Itte loo |
| 22223838 MARK CHESNUTT/t's A Litite To | 20203131 FAIIH HLLA Can't ${ }^{2}$ |
|  |  |
|  |  |
| 22 22 22 38 <br> 22 22 22 38 | 20202031 TRISHA YEARWOOODREVerybory K Mow |
| 22222222 VINCE GIILPrefty litile. | 202020 MINOY MCCREAOYMayte Helll |
|  | 20202020 VINCE GILLPPretty Litle |
| 22222222 IRISHA YEARWOOOEFVentody Knows |  |
| 22222222 COLIN RAYENhat It esus... |  |
|  | (1) |
| 222222 M M WOY MCCRFADYMaybe Heill | 12202020 TRAVIS TRITM Where Com Don't |
|  | 12122020 James bowamy inl 100 Is Love H |
| 22222222 DAPYLE SINGGLTAAY/Amen Kind Of Love | 12122020 CLIN BLACMHat Way Up |
|  |  |
|  | 12 <br> 12 <br> -12 <br> 12 <br> 12 <br> 12 <br> 120 <br> 20 |
|  | - 121220 GEORGE STRAITKing of the Mountain <br> - 121220 PATTY LOVELESS/She Orew A Broken |
| 15152222 Patr lovele SSS She Drew A Broken.. | 14141414 CUINT BLACKL_Like The Rain |
| - 151522 DEANA CARTEPRWe Danced Anyway | 31141414 GeORGE STRAITI Can Sblil Make. |
| - 1522 ALAN JACKSONSEVENTthing L Love | 31311414 GABY ALLANHer Man |
|  | $\begin{array}{lllll}14 & 14 & 14 & 14 & \text { KENNY CHESNEYMe And You } \\ 31 & 31 & 14 & 14 & \text { GARTH BROOKSThat Of Wind }\end{array}$ |
| 15151515 NeAL MCCOYYThat Woman Of Mine | 31141414 TRACE AOKINSEVEVers Light in |
| 15 15 1515 TY HERNOONS号 Wants To Be | 31311414 ALAN ACCKSOM |
| 1515 15 15 15 JOHN BERRYShe's Then A Stine |  |
|  | $\begin{array}{lllll}31 & 31 & 31 & 14\end{array}$ KEVIN SHARPNoboty Knows |
| $\begin{array}{llll}15 & 15 & 15 & 15 \\ \text { PAUL BRANDT/ Meant To Do That }\end{array}$ 15 15 1515 DERYL DODOThal s How I Got | $\begin{array}{llll}12 & 12 & 12 & 12 \\ \text { SAMMY KEASHAW/Poltics. Reingion }\end{array}$ <br> $\begin{array}{llll}12 & 12 & 12 & 12 \\ \text { LONESTARM Heartbroke Every Day }\end{array}$ |
| - - 1515 KENNY CHESNEY When I Ciose My Eyes |  |
| 10 15 15 TY ENGLANOIAANOT The Above | 12121212 MAFtr Stuantrou Can Stoo Lo |
| - 15 15 TRACE ADKINS/(This Ain't) No. | 1212 DEANA CARTEPNe Danced Aryway |
| (10 | - 1212 ALAN JACKSOMEvernting I Love |
| 15 TERRI CLARKE Emotiona Girl | - 1212 Rega Mcentileht Was ITo Know |


|  | MARKET \#16 |
| :---: | :---: |
| $4 \times 12$ | KモEY/Minneapolis <br> (612) 820-4200 <br> Swedberg/Moon |





|  | MARKET \#17 |
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| Litas uob | WKKX/St. Louis (314) 434-0106 Allen/louis |
|  |  |
| 40404040 tracy lawrencels hat atar |  |
| 404040 40 40 40 40 40 40 | tracy lawrencers that a tear JOHN M MONTGOMERYFinends |
| 24404040 MARK CHESS | IRISHA Y EARWOODEEverstooty Knows |
| 24244040 DEFYL 0000 | MARK CHESNUTHTH's A Lithe Too |
| 24244040 VINCE EIILP | VINCE GILLPPrety Lite. |
| 24244040 SAMMY KER |  |
|  | RICX TREVINORUMning Dut Of. CLIMT BLACKHaf Wary Up |
| 24 24 <br> 24 40 | ofana Carterwe Danced Amway |
| 24242440 brooks 80 | Brooks 8 OUNNA Man This Lonely |
| 24242440 BRYAN Whit | BRYAN WHITE Thars Anoter Song |
| 24242424 M M 2 OYMCC | MINOY MCCREAPY Mayte He'l Modic |
| 24242424 FATH HILLI | FATH HILUU Cant Do hat |
| 24242424 DAPYLESIIN |  |
| $\begin{array}{lllll}24 & 24 & 24 & 24 \\ 15 & 24 & 24 & \text { TVAERNDON }\end{array}$ |  |
| 1515 24 <br> 24 24 <br> 15 TOBY KEITH | Toby kelthme too |
| 15242424 KENNY CHES | KENNY CHESNEYMTen I Close My LONESTARHParthroke Every Day |
| 15152424 LONESTARH |  |
| 15152424 DIAMOND Ri | DIAMONO RIOAHOXidi' |
| 24 242424 MAATY STUA | MAATY STUAATHou Cant Stop Love |
| 15 15 24 24 <br> - -24 24  <br>  PATTV LOVEL   | PATTV LOVELESSSShe Drew A Broken REBA MCENTIRE How Was 1 To KNOW |
|  | JOHN BEERAYS She's Iaken A Shine |
| 15 15 1524 TY ENGIANO |  |
| 5151524 GEOAGE STR | King of The Mountain |
| 151524 BuIFALOCLL | NEAL MCCOVYThat Woman OTMme |
| 15 15 15 |  |
| 151515 WADE HAYES |  |
| - 1515 ALAN JACKS |  |
| 1515 TRACE AOK |  |
| 1515 RiCOCHE/E | RICOCHEI/Ease My Troubled MARTINA MCBBIDE/Cry On |
| - 1515 LORRIE MOR | LORRIE MORGANG Good As I WaREGINA REGINAMMor Than I... |
| 1515 REGINA REG |  |
| 1515 Davo lee | OAVV LEE MURPHY/GenumeTERRI CLARKKmotiona Girl |
| - 15 TERRI CLA |  |
| 15 STEPHANE | STEPHAME EENTLEY The Hopectiest Song |
| $15 \quad 151512$ STEPHANIE | Tev/once I Was. |


|  |  |
| :---: | :---: |
|  | $\begin{aligned} & \text { PLAYS } \\ & \text { SW } 4 W \text { LW TW ARTIST/TITLE } \end{aligned}$ |
| 38383838 JOHN M. MONTGOMERYFTrends | 40404040 AlasamAThe Maker Said |
|  | 29 29294040 JAMES BONAMYA Dont Think IWill |
| ${ }^{26} 26363838$ KEVIN SHARP Notody Knows |  |
|  |  |
| 26 26 <br> 38 38 <br> 18  | 29292929 GEORGE STRAIIT Can Slill Make... |
| 26262634 VinCE GIILPPetty Litte. | 23232929 TRISHA YEARWOOORAPlieve Me B |
| 26212634 MAAK CHESNUT/TIts A Litle Too... | ${ }^{23} 232329$ GAATH BAOOKSSThat of Wind |
| 26262634 Brooks \& OUNNA Man This Lonety | 29 2922929 PATY LOVELESSSLOney Yoo Long |
|  | ${ }^{23} 232329$ DAMVI KERSHGGoodnigh Sweatheart |
| 26262626 BRY WN Whilishlat' Another Song | (1) |
|  |  |
| 26262626 MARTY STUAFTTROU Can't Stop Love | 7 7 23 29 |
| 26262626 TOBY KEITHME Too | ${ }^{29}$ LEANN RIMESSUnchained Melody |
| 20242626 CLINT BLACKHalf Way Up |  |
|  |  |
| $262126{ }^{26}$ RICK TREVINORMunning Out Ot.. | (1) |
|  | $\begin{array}{llll}23 & 23 & 23 & 23 \\ \text { DEANA CARTERSStrawbery Wine }\end{array}$ |
|  | $\begin{array}{llll}23 & 29 & 29 & 23 \\ \text { KENNY CHESNEYMe And You }\end{array}$ |
|  | 23 ALAN JACKSONEverything |
| - 162426 GEORGE STRAIITKng Ot The Mountan | 777 FAITH HILL Canit 0 That |
| 20202626 JOHN BEPRYShes STaken A Stine | 7 TMM MCGRAWMaytee We Should |
| 20202626 MARK WILSSHigh Low And in. | 7 RICK TREVINORUUnning On Of. |
| 2024 Patt LOVLLESSSShe Drew A Broken. |  |
| 2024 LEANN RIMESNMMCRIaned Melaty | 7777 M M M Y MCCREAOYMarde He'l Notce. |
| 2024 REEA MCENIIREHHW Was I To Know | $\begin{array}{lllll}7 & 7 & 7 & 7 & \text { VINCE GILLPPretty Little. } \\ 7 & 7 & 7 & 7 & \text { TV HERNOONS Se WanIs To Be... }\end{array}$ |
| -2020 DIAMONO RIOHHOdin' 20 20 | $\begin{array}{llll}7 & 7 & 7 & 7 \\ & 7 T & \text { HERNOONS Se Wants To Be... }\end{array}$ <br> 7 7 7 7 TRISHA YEARWOOD/Everyborty Knows |
| 2020 LONESTAPMHeartrome Every Day |  |
| 20 OEAKI DDOOThats How I Got. | 7777 PAUL BRANOUTA Meant 10000 That |
| - 1620 ALAN JACKSONEverysthing L Love |  |
| - 1620 TERRI CLARKEmotional Gir | $\begin{array}{lllll}7 & 7 & 7 & 7 & \text { TOBY KEITHME Too }\end{array}$ <br> $\begin{array}{lllll}7 & 7 & 7 & 7 & \text { DEAYL DODO/ hat's How } 10\end{array}$ |
| 16 AICOCHET/Ease M M Toutled... | $7>77$ CLINT BLACKHath Way Up |
| 16 TRACE ADKiNS (This An ${ }^{\text {antit }}$ No. |  |
| 38 38 38 6 minor mccreadrmaybe Hell Notce. | 7777 MAATY SUUART/Mou Can't Slop Love |
| ${ }^{26} 26386$ TIM MCGRAWMayte We Should. |  |
| 2626386 TRACY BYRDOBig Love | 777 NeAL MCCOYThat Worian Of Mine |


|  |  | CAMEL countay 108 | MARKET \#20 <br> KMLE/Phoenix (602) 264 -0108 Garrison |
| :---: | :---: | :---: | :---: |
|  |  |  |  |
| 45454040 GARTH BROOKS. That Or Wind |  |  |  |
| $\begin{array}{llll}28 & 28 & 28 & 40 \\ & \text { MARK CHESNUTIIts A Litte Too }\end{array}$ $323240 \quad 40$ TOBY KEITHME ToO |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| 45454040 LEANN RIMESSUnctained Melody |  |  |  |
| 323238 30 <br> RRAVIS TRITM More Than Youlli..  |  |  |  |
| 28 28 <br> 28 28 <br> 30 30 |  |  |  |
| 282630 REBA MCENTIREHow Was ITo Know |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| 32324030 JOHN M. MONTGOMERYFFiends |  |  |  |
|  |  |  |  |
| 32 32 28 30 <br> 18    |  |  |  |
|  |  |  |  |
| 32322830 FAlth Hill Cant Do That.. |  |  |  |
| 28 <br> 28 <br> -28 <br> 28 <br> 28 |  |  |  |
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|  |  |  |  |
| $\therefore 2{ }^{26} 26$ GARY ALLANFOrever And A Oa |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| JOHN BERRYYSh's Taken ABuFFalCLUBM/ She Donit |  |  |  |
|  |  |  |  |
| $\therefore \therefore-1010$ TRAVIS TRITTM Where Com Don't |  |  |  |
| 10 10 10 10 DAPYLE SINGLLEARYYA |  |  |  |
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|  | MARKET \#20 <br> KNIX/Phoenix (602) 966-6236 Daniels/Owens |
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|  | amtisi/tine |
|  | Tracy lawrencels That A tar |
| $\begin{array}{llll}22 & 223838 \\ 38\end{array}$ | VINCE GILLPPety L Itte. |
| 35 35383838 Ma | MARE CHESNUTHATS A LITC TOO. |
|  | falth Hilu Cant do hat. |
| 22223838 DA | DAPYLL SIINGLLEAPY/Amen Kind of Love |
|  | TIISHA YEARWOODEV Verytoty Knows |
| 22222338 RIC | RICK TREHNORUnning Out Of... |
| $\begin{array}{ll}22 & 22 \\ 38 & 38 \\ 38 \\ \text { 8R }\end{array}$ | brooks \& OUNNA Man This Lonely |
| $\begin{array}{ll}22 & 22 \\ 23 & 38 \\ 38 & 88\end{array}$ | BRYAN WHilt hrars Anotter Song |
| 22222323 T | TY HERNOONShe Wants To Be.. |
| 22222323 CL | CLINT BLACKHał Way Up |
| 22222323 TR | TRAVS TRITIM Mere Com Dorit |
| $\begin{array}{ll}22 & 22 \\ 23 & 23 \\ & \\ \end{array}$ | JAMES BONAMY/AII I Oo is Love Her |
| 22222323 GE | GEORGE STRATMKing Of The Mountain |
| $\begin{array}{ll}22 & 22 \\ & 23 \\ & 23 \\ & 23 \\ \text { OE }\end{array}$ | OERYL DODOCThats How 1 Got |
| ${ }_{23} 23$ LE | LEANN RIMESSUnchrained Melody |
| ${ }_{23}^{23} 23 \mathrm{Al}$ | ALAN JACKSONEverytting 1 Love |
| $101023 \quad 23$ To | TOBY KEITMM Too |
| - 2323 DE | OEANA Carterwe Oanced Anyway |
| 23 RE | Reba mcentirehiow Was Ito Know |
| $101010 \quad 23$ JE | JEFF WOOONOU Just Get One |
| $10{ }^{23}$ PA | PATTY LOVELESSSShe Drew A Broken. |
| $\begin{array}{lllll}22 & 22 & 23 & 23 & 10\end{array}$ | LONESTARHMeartroke Every Day |
| 22222020 TY | TY HERNDOCNL iving in a Moment |
| 22 22 22 22 2020 TR |  |
| 22222020 OA | Davio lee murphy the Raxd You. |
| 22222020 TR | travis trium more Than You'll. |
| $22222020{ }^{2}$ PA | PATT LOVELESSSL Onery Too Lorg |
| 222220206 | GEORGE STRAITI Can Still Make.. |
| 22 222020 Al | AIAN JACKSONL Lite B Bity |
| $\begin{array}{lllll}35 & 22 & 20 & 20 \\ 35 & \text { TA }\end{array}$ | TRACE ADKIMSEEVEry Light in. |
| $\begin{array}{ll}35 & 22 \\ 35 & 20 \\ 35 & 20\end{array}$ | DAVID KERSHKGIVodnight Sweetheant |
| 35 222020 Re | Reba mcentirethe fear of Beng. |
| 35352020 GA | GARTH BROOKSST That Oil Wind |
| 35352020 | GARY ALLAMHer Man |
| 35352020 L | LEANN RIMES/One Way Ticket. |
|  | tracy Brioping Love |
| $\begin{array}{llllll}35 & 35 & 38 & 20\end{array}$ | KEVW SHARP Nobody Knows |
| $22 \quad 35 \quad 38 \quad 20$ | tim Mccraw Mayte We Should |



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## KYCO FE=



| 25363636 | TRACY BYRDBigig Love |
| :---: | :---: |
| 25253636 | MARK CHESNUTAT's A Litile Too... |
| 36363636 | VINCE GIILPrety Litite |
| 25253336 | Fafth hllil cant Do that |
| 25253335 | itacy lawrencels maa a tear |
| 25363636 | זוM MCGRAWMasbe We Shoulc. |
| 25253336 | JoHN M MONTGOMERYFFrends |
| 25333636 | KEVN SHAPPNobody Knows |
| 36363636 | dapyle SIIMGLEAPY/Amen Kind Of Love |
|  | TrACE AOKNSS(This Aintil No. |
| 25252525 | JOHN BERRY Shes $^{\text {raken A Shine }}$ |
| 25252525 | CUINT BLACKHat Way Up |
| 25252525 | brooks a Cunnva Man This Loney |
| 18181825 | deana caritrwe danced ATway |
| 2525 | ALAN JACKSOWEverything I Love |
| 18252525 | TOBY КЕПTHM TOO |
| 25252525 | patty lovelessishe Drew a Broken. |
| 18182525 | NEAL MCCOYY fhat Woman Of Min |
| $2525 \quad 2525$ | MINOY MCCREADYMayte He'l Horice |
|  | REEA MCENTAEHOw Was To Know |
|  | RICOCHETTEase My Troubied. |
|  | LEANN RIMES/UNCrained Melody |
| 25252525 | GEORGE STRATKKing of the Mountain |
| 25252525 | MAATY STUARIMOU Can' Stop Love |
| 18252525 | RICK TREVINOOR AUnTing Out Or. |
| 25 25 25 25 | TRAVIS TRIITM Mere Com Don't. |
| 25252525 | BPYA WHITEET Tat's Anolier Song |
| $2525 \quad 2525$ | TRISHA YEARWOODIEverybody Knows |
|  | KENNY CHESNEYWhen I Clise My Eye |
| $\begin{array}{r}\text { ¢ } \\ \hline 181818 \\ \hline 18\end{array}$ | IERRI CLARKEEMOLional Girl |
| 18181818 | WAOE HAYESSItI Oiver My Hexd |
|  | TY HERNOONS |
| $\begin{array}{r}181818 \\ -1818 \\ \hline 1818\end{array}$ | SAMMYY KERSHAWWPPolitics Religion |
|  | LONESTARHMearbioroke Every Oay BRICKMAN \& MCBRIDE Nalentine |
| 36362115 | TRACE AOKINSIEvery Light in. |
| 336362115 | gaith brooks hat or Wind |
| 17151515 | DEANA CARTERStrawhery Wine |
| 151515 | TERRI CLARKPoor. Poor Pititul. |





2222 BRYA WHITE Thats ADother Song

$\begin{array}{ll}22 & 22 \\ 22 & \text { GEORGE STRAIIK King O The Mivontain } \\ \text { FATH HILLA Cant Do That }\end{array}$

${ }_{22}$ IRACE AOKINS(This Ainti) No..
${ }_{3} 13$ LONSSACKSONEventhing I LOV
1313 DIAMONO RIOMOCOKIN $n^{\prime}$


 DEFYL DODOM, Matst How IGot.



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Kennedy $/$ Mcentrue


## KFKF 94FM

MARKET \#26
KFKF/Kansas City (8166) $733-4000$
Catrerstevens

|  | ariIsfitie |
| :---: | :---: |
| 35353535 | Tracy lawrencels That A tear |
| 25253535 | TRISHA YEARWOOOE Verdtody Knows |
| 25353535 | JOHN M. MONTGOMERYYFients |
| 35353535 | KEVIN SHARP Nobody Knows |
| $\begin{array}{llll}35 & 35 & 35 & 35\end{array}$ | FAITH HLLUI Can't Do That. |
| 25 25 35 | MARK CHESNUTTMA's A Litte foo. |
| $25 \quad 253535$ | C.LINT BLACKH 2 af Way Up |
| $25 \quad 25 \quad 25 \quad 35$ | DARYLE SiNGLIETAAY/Amen kind Of Lo |
| 15252535 | RICK TREVINORAUnIng Oit of |
| 35 35 35 35 35 | VINCE GILLPPretty Litte. |
| 25252525 | ALAN JACKSOML inte Bity |
| 35 <br> 35 <br> 35 | TRACY BYRDORig Love |
| 15152525 | TRAVIS TRITTM Where Com Don't |
| $8 \quad 151525$ | WADE HAYESIIts Over My Head |
| 15 15 15 25 25 | JAMES BONAMM/AII ID is Love |
| 15 25 2525 | TOBY KEITHM Me Too |
| $\begin{array}{llll}25 & 25 \quad 25 \quad 25\end{array}$ | BRADY SEALSANother You. |
| ${ }^{8} 152525$ | JOHN BERRYYShes Taken A Shine |
| 15 $25 \quad 2525$ | SAMMY KERSHAWPPolitics. Relkion.- |
| 25 <br> 25 | TY HERNDONS She Wants To Be. |
| 152525 | manit Stuartiou Cant' Stop Love |
| 82525 | OEANA CARTER We Oanced Antway |
| ${ }^{8} 25$ | DIAMONO RIOHOLSi' |
| 25252525 | BRYAN WHITE That's Anotiea Sorn |
| $1525 \begin{array}{llll}15 & 25\end{array}$ | Brooks \& Dunwa Man This Lorely |
| $\begin{array}{rr} 15 & 15 \\ \hline & 25 \\ -15 & 25 \end{array}$ | LONESTARHHeartbroke Every Day LEANN RIMES/Unchained Melody |
| $2525 \quad 25 \quad 25$ | PAUL BRANOTI/ Meant lo Do That |
| 25252525 | M M O Y MCCREAOYMaybe Hell Noice. |
| 8815 | DERMD DOOD/Thats how 1 Got. |
| 1515 | Pattr LOVELESSSSShe Drew A Broken... |
| 1515 | george stratiking ot the Mountain |
| 81515 | KENNY CHESNEYMW Ien I Close My Eyes |
|  | ALAN JACKSONEVEerything I Love |
| 815 | Nest mccovfthat Weman Of Mine |
| 1515 | reba mgentiremow Was It know |
|  | MABTINA MCBRIDECCY On. |
| - 88 | TRACE ADKNS/(This Aint ) |
|  | Terri clarkemobonal Girf |
|  | DAVIO KERSHAMother You |

(hyex

| MARKET \#26 <br> WDAF/Kansas City <br> (816) 931.6100 <br> Cramer/Bryan |
| :---: |
|  |  |


| ${ }^{28} 28$ | TRAVIS SRITITWhere Com Donit. |
| :---: | :---: |
| ${ }^{28} 28$ | LEANN RIMESUM Mchained Metaty |
| ${ }^{28} 28$ | KEVIN SHARP Nobody Knows |
| ${ }^{28} 28$ | M. CHAPIN CAPPENTERR2t Me Ino Your |
| 2828 | TRACY BYPORBrg Love |
| 2828 | JOHN M. MONTGOMERYFFrends |
| 28 | MARK CHESNUTITI's A Litite Too |
| 2828 | TRACY LAWRENCEIIS That A |
| 2028 | TRISHA YEARWOOD/Everyody Knows |
| 2020 | RHET AKINSEEvery Cowbor's Sream |
|  | RICK TREVINO/RUMnng Oit ${ }^{\text {Of}}$ |
| 2020 | TRACE ADKINS(TThis Aint) No. |
|  | WADE HAYESIITS Sver My Head |
| 2020 | TY Hernoonshe Wants To Be |
| 2020 | NEAL MCCOYThat Woman Ot Mine |
|  | LONESTARHPartbore Every Day |
| 2020 | Broaks \& OUMNa Man This Loney |
| 2020 | LORRIE MORGANGOod As I Was To You |
|  | BRAOY SEALSADOHTer YOU. |
| 2020 | PAUL Brandta Mean To Do That |
| 2020 | PATTY LOVELESSSSTM Drew A Broken. |
| 2020 | MINOY mCCREAOYMadte Hell |
| 2020 | ALAN JACKSONEverything I Love |
|  | KENNY CHESNEYM Mer I Close My E |
| 20 | BRYAN WHITEThat's Another Song |
| 2020 | VIICE GIILUPrety Litle |
|  | REBA MCENTREAOW Was ITO KNow |
| 20 | GEERGE STRAITKing of the Mountain |
| 2020 | Farth hill Cant do That.. |
|  | DAVI LEE MURPHYVGenuine Redrnecks |
| 20 | TERRI CIARKKEmotional Gift |
| 10 | SAMMY KERSHAWFTf To Be Thed Oown |
| 10 | JOHN BERRYYShe's Taken A Shine |
| 10 | BR5-49Fven If tis Wrong |
| 10 | DEANA CARIERWe Oancad Aryway |
| 1010 | DAVIO KEASHAMnother You |
| 10 | MARTY STUARTMOU Cant' Stop |
| 10 | DAAYLI S Sincletaryiamen Kind ot love |
| 10 | CLINT BLACKHat Way Up |
| 10 | JeFf WOODMou Just get One |


| 37 | TIM MCGRAWMarde We Shoul... |
| :---: | :---: |
| 37 | ALAN JACKSOML LTe Bity |
| 37 | LEANN RIMES/One Way Ticket |
| 37 | KEVIN SHARP Nobody Knows |
| 37 | FAITTH HILLUC Gan' Do That. |
| 37 | TRIISHA YEARWOOOR Verstody Knows |
| 37 | MARK WILLSH High Low And in |
| 37 | JOHN M. MCNTGOMERYFFriends |
| 37 | TRACY LAWRENCEIs That A Tear |
|  | RANDY TRAVS SWould 1 |
| 24 | M MNOY MCCREADYMayte Hell |
| 24 | RICK TREVINORUuning Out of. |
| 24 | GABY ALLANHer Man |
| 24 | TY HERNDONS She Wants To Be.. |
| 24 | VINCE GILLMPetty Litite. |
| 24 | BRYAN WHITEThal's Anothe Song |
|  | MARK CHESMUTM M's A Litlle Too. |
| 24 | DARYY S SIIMGL LEARYY/Amen Kind Of Love |
| 24 | TOBY KEITHMe Too |
|  | CLINT BLACKHath Way Up |
| 24 | JOHW BERRY/Stes Tiden A Shine |
| 24 | PATTY lovelesss She Orew A Broken ... |
| 16 | JAMES BONAMY/All I Oo is Love Her |
| 16 | SAMMY KERSHAWWPotitics, Religion |
| 16 | COLIN RAYE Mhat It Jesus... |
| 16 | LEAN RIMESU Unchained Melody |
| 16 | REEA MCENTIREH How Was IT Know |
| 16 | GEORGE STRAITKing of the Mountain |
| 16 | OEANA CARTER We Øanced Ayyway |
| 10 | BROOKS \& DUNN/A Man This Lonely |
| 10 | LITLE TEXASKiss The Gir |
| 10 | FAITH HILLPPat Of Your Word |
| 10 | BRYAN WHITE When You Wish |
| 10 | PALL BRANOT// Meant To 0 O That |
| 10 | TRAVIS TRIITM Where Com Donnt. |
| 10 | MARIINA MCERIOECry On.. |
| 10 | JEFF WOODMou Jist Get One |
| 5 | MARTY STUARTHou Cant Stop Love |


|  | Market \#29 |
| :---: | :---: |
| 10. $0 \times 1$ | KNCL/Sacramento <br> (916) 338-9200 Evans/Wood |

## 

MARKET \#3n


| ${ }^{\text {irs }}$ |  |
| :---: | :---: |
| 40404040 | TIM MCGRAWMayte We Should. |
| 40404040 | LEANN RIMESSOne Way Tcket |
| 40404040 | ALAN JACKSOM Mitle Bity |
| 25404040 | JOHN M. MONTGOMERYYFiends |
| 25404040 | Faith hillu Can'l Do That. |
| 25254040 | VIICE GIIL PPrenty Litie |
| $25 \quad 254040$ | TrACY LAWRENCEIs That A Tear |
| ${ }^{25} 254040$ | TRISHA Yearwoolerverbody Knows |
| 25254040 |  |
| $25 \quad 254040$ | KEVIN SHARPN Nobody Knows |
| 25252525 | MINOY MCCREADYMajpe Hélil Notce. |
|  | BROOKS \& OUNVA Man This Lonety |
| $25 \quad 25 \quad 2525$ | TOBY кепाНMe Too |
| $25 \quad 25 \quad 2525$ | IRAVS IRIITMhere Corn Oont. |
| 25 25 25 25 | BRYAN WHITEThat's Another Song |
| $25 \quad 252525$ | Patty Lovelessishe Drew A Broken.. |
| 25252525 | DERYL DOOOThat's How 1 Got. |
| 25252525 | CLINT BLACKHHar Way Up |
| $25 \quad 25 \quad 2525$ | DAVII KERSUGGodnight Sweetheart |
| 25 <br> $25 \quad 25 \quad 25$ | RICK TREVINO/Aunning Out ot. |
| 252525 | JOHN BERRY/Shes Iaken A Shire |
| 252525 | GEORGE STRAITKing Of The Mountan |
| 252525 |  |
| 52525 | LONESTARM Heatrome Every Day |
| 2525 | Reba mcenirehtow Was Io know |
|  | deana Caritr we Oameed Anyway |
|  | ALAN JACKSONEVersthing I Love |
| 2525 | IRACE ACKINS/(This Ainti) No. |
|  | TERRI CLARKEmotiona G inf |
| 25 | DIAMONO RIOMOLSVin' |
| $\begin{array}{llll}25 & 25 & 25 & 25\end{array}$ | PATYY LOVELISSSLOOnety Too Long |
| 25252525 | KENNY CHESNEYMe And You |
| 40252525 | DEAMA CAATERSStrawbery wre |
| 40252525 | george Strati/ Can stir make. |
| 40252525 | TRACE ADKINSEvery Light in. |
| 40402525 | gary allanter Man |
| 40402525 | REBA MCENIREThe fear |
| 40402525 | M. CHAPIN CAFPENTERLet Me into |
| $404025 \quad 25$ | GARTH BROOKS S/hat Of' Wind |
| 2540.2525 | TRACY BYROBig Love |





## $\square \mathbf{A}$ <br> TRACE ADKINS (This Ain't)No Thinkin' Thing (Capitol 7087)

Prod: Scott Hendricks Wr: Tim Nichols, Mark D. Sanders Pub: EM| Blackwood
Music. Inc./Ty Land Music(all rights for Ty Land Music controlled and admin. by EMI Music. Inc./yy Land Music(air rights for Ty Land Music controled and admin. by EMI
Blackwood Music, Inc.).(BMI)/Starstruck Writers Group/Mark D. Music(ASCAP) Mgr: Borman Enterainment
RHETT AKINS Every Cowboy's Dream (Decca 55291)
Prod: Mark Wright Wr: Rhett Akins, Randy Boudreaux and Kim Williams Pub: Mike Mgr: Starstruck Entertainment

GARY ALLAN Forever And A Day (Decca 55289)
Prod: Mark Wright. Byron Hill Wr: Jim Lauderdale. Frank Dycus Pub: Mighty Nice

JIM AUSTON Man in The Mirror (MCG/Curb 6990)
Prod: Randy Boudreaux Wr: Wayne Perry, Randy Boudreaux Pub: Zomba Enterprises
Inc.. (ASCAP)/That's A Smash Publishing, Inc.(BMI) Mgr: Randy Boudreaux

DAVID BALL I'll Never Make It Through This Fall (Warner Bros.46244) Prod: Ed Seay, Steve Buckingham Wr: David Ball, Billy Spencer Pub: EMI Blackwood Music. Inc./Montcrest Music(BMI)/Hamstein Stroudavarious Music(ASCAP) Mgr: Dan Goodman Management

JOHN BERRY She's Taken A Shine (Capitol 35464)
Prod: Chuck Howard Wr: Greg Bamhill Richard Bach Pub: Mike Chapman Publishing Enterprises(ASCAP)/Bayou Liberty Music(Adm. by All Nations Music)(ASCAP)/Emdar Music(Adm. by Full Keel Music Co.)(ASCAP)/Texas Wedge Music(Adm. by Emdar

CLINT BLACK Half Way Up (RCA 07863)
Prod: James Stroud. Clint Black Wr: Clint Black. Hayden Nicholas Pub: Blackened (BM) Mgr: Jordan Beriant

BR5-49 Even If It's Wrong (Arista 3061)
Prod: Jozef Nuyens, Mike Janas Wr: Gary Bennett Pub: Bobbex Music, Five Towers Music - a div of Castle Publishing, Inc (BMI) Mgr: Ten Ten Management

PAUL BRANDT I Meant To Do That (Reprise 8480)
Prod: Josh Leo Wr: Lynn Gillespie Chater, Kery Chater and Paul Brandt Pub: Peermusic Lta.(ASCAP) Warner

GARTH BROOKS That OI' Wind (Capitol 7087)
Prod: Allen Reynolds Wr: Leigh Reynolds, Gatth Brooks Pub: Feelbilly Music(BMI) Breon's sland(BMI)Major Bob Music Co., Inc.(ASCAP)/No Fences Music(adm. by Major

BROOKS \& DUNN A Man This Lonely (Arista 3066)
Prod: Don Cook. Kix Brooks and Ronnie Dunn Wr: Ronnie Dunn, Tommy Lee James Pub: Sony/ATV Songs LLC dba Tree Pubbishing Co./Showbily Music/Still Working For
The Man Music. Inc.(BMI) Mgr: Titley Spalding \& Associates

BUFFALO CLUB If She Don't Love You (Rising Tide 53044)
Prod: Barry Beckett Wr: Trey Bruce, Marc Beeson Pub: WB Music Corp/BigTractor Music, admin. by WB Music Corp. ASCAP/EMIApril Music Inc., K-Town Music, admin. by EmiApril Music Inc.,ASCAP Mgr: Dan Goodman Management
TRACY BYRD Big Love (MCA 3817)
Prod: Tony Brown Wr: Michaet Clark, Jeff Stevens Pub: Warner-Chappell Music(BM| Mgr: Ritter Carter Management

TRACY BYRD Don't Take Her She's All I Got (MCA 55292)
Prod: Tony Brown Wr: Jerry Williams. Gary U.S. Bonds Pub: Jery Williams Music(admin
by Bug)/Embassy Music Corp/Exellorec Music(BMI) Mgr: Ritter Carter Management

MARY CHAPIN CARPENTER Let Me Into Your Heart (Columbia 78417) Prod: John Jennings. Mary Chapin Carpenter Wr: Mary Chapin Carpenter Pub: Why

DEANA CARTER We Danced Away (Capitol 10373)
Prod: Chris Farren Wr. Matraca Berg, Randy Scruggs Pub: Longitude Music Co.(BMI)/August Wind Music(adm. by Longitude Music Co.)(BMI)/Great Broad Music(adm. by Longitude Music)(BMI)/Heart of Hearts Music(BMI) Mgr: Left Bank Management
KENNY CHESNEY When I Close My Eyes (BNA 64725)
Prod: Barry Beckett Wr: Mark Alan Springer/Nettie Musick Pub: Tom Collins Music
Corp/Murrah Music Corp. (BMI) Mgr: Dale Morris \& Associates
MARK CHESNUTT It's A Little Too Late (Decca 55231)
Prod: Tony Brown Wr: Mark Chesnutt, Slugger Morisette and Roger Springer Pub EMI Blackwood Music, Inc./. Songs of Jasper(BM)/ The Fat Rat Pubilishing Co./EMIApri

TERRI CLARK Emotional Girl (Mercury 314532)
Prod: Keith Stegall, Chris Waters and Terri Clark Wr: Rick Bowles, Teri Clark and
Chris Waters Pub: Starstruck Angel Music Iac Dead Solid Pertect Musici Sony/ATV Chris Waters Pub: Starstruck Angel Music, Inc./Dead Solid Perfect Music; Sony/ATV
Songs LLC dba Tree Pub. Co./Chris Waters Music(BMI) Mgr: Woody Bowles Company

## D D

BILLY DEAN I Wouldn't Be A Man (Capitol 30525 )
Prod: Tom Shapiro Wr: Mike Reid, Rory Michael Bourke Pub: BMG Songs, Inc.(ASCAP)/Polygram Intemational Publishing. Inc. (ASCAP)/Songs De Burgo(ASCAP Mgr: Starstruck Entertainment
DIAMOND RIO Holdin' (Arista 3067)
Prod: Michael D. Clute, Tim DuBois and Diamond Rio Wr: Kelly Garrett, Craig Wiseman Pub: Inving Music. Inc./Kelly Garrett Music(BMII/AImo Music Corp./Daddy Rabbil

DERYL DODD That's How I Got To Memphis (Columbia 78462)
Prod: Chip Young, Blake Chancey Wr. Tom T. Hall Pub: Unichappell Music, Inc.
Morris Music/Tom I. HallJohn D. Lent(BMI) Mgr:

TY ENGLAND All Of The Above (RCA 66903)
Prod: James Stroud and Byron Gallimore Wr: Jon Robbin and Chris Waters Pub: Ten Ten Tunes(adm. by Ten Ten Music Group, Inc.)//Sony/ATV Songs
Publishing Co./Chris Waters Music (BMI) Mgr: Bob Doyle \& Associates

C
VINCE GILL Pretty Little Adriana (MCA 55251)
Prod: Tony Brown Wr: Vince Gill' Pub: Benefit Music(BMI) Mgr: Fitzgerald Hartley Company
GREAT PLAINS Wolverton Mountain (Magnatone 3105)
Prod: Brent Maher and Great Plains Wr: Merle Kilgore. Claude King Pub: Painted Desert Music Corp. Mgr: Ron Cotton Management

## H

NOEL HAGGARD Once You Learn (Atlantic 6925)
Prod: Barry Beckett Wr: Billy Livsey. Don Schlitz Pubb: IIving Music, Inc.(BMI)/New Don Songs/New Hayes Music(ASCAP) Mgr: Hallmark Direction
WADE HAYES It's Over My Head (Columbia 67563)
Prod: Don Cook, Chick Raines Wr: Wade Hayes. Chick Raines and Bill Anderson Pub: Sony/ATV Songs LLC dba Tree Publishing Co.. Mr. Bubba Music. Inc.(BM|) Mgr:
Mike Roberson Management

TY HERNDON She Wants To Be Wanted Again (Epic 78448)
Prod: Doug Johnson Wr: Steven Dale Jones, Billy Henderson Pub: Sony Music
Entertainment Mgr: Image Management
FAITH HILL I Can't Do That Anymore (Warner Bros. 8386)
Prod: Scot Hendricks. Faith Hill Wr: Alan Jackson Pub: Yee Haw Music (adm. by WB Prod: Scott Hendnchicks. Faith Hili Wr: Alan Jackson Pub: Yee Haw M
Music Corp.)WB Music Copp.(ASCAP) Mgr: Borman Entertainment

## ALAN JACKSON Everything | Love (Arista 3068

Prod: Keith Stegall Wr: Harley Allen, Carson Chamberlain Pub: Coburn Music Inc.(BMI)/(Adm. by Ten Ten Music Group, Inc.)/Just Cuts Music(All rights managed by Songs of Polygram Int', Inc.) (BMI) Mgr: Gany Overton Management

TOBY KEITH Me Too (Mercury 138)
Prod: Nelson Larkin, Toby Keith Wr: Toby Keith, Chuck Cannon Pub: Songs of Polygram Intil. Inc./Tokeco Tunes/Wacissa River Music, Inc.(adm. by CMI)(BMI) Mgr: TKOArtist Management

DAVID KERSH Another You (Curb 1315)
Prod: Pat McMakin Wr: Brad Paisley Pub: EMI April Music, Inc. (ASCAP) Mgr Mark Hybner

SAMMY KERSHAW Politics, Religion And Her (Mercury 133)
Prod: Keith Stegall Wr: Tony Matinn, Byron Hill Pub: Hamstein Cumberland Music/ Baby Mae Music.Admin. by Hamstein Cumberland Music(BMI)/MCA Music Publishing,A
division of MCA, Inc./Brother Bart Music and Sold For A Song.Admin. by MCA Music division of MCA, Inc./Brother Bar Music and Sold For A Song.Admison of MCAlnc. (ASCAP) Mgr: Lucks Management Group
Pub

## L

TRACY LAWRENCE Is That A Tear (Atlantic 82866)
Prod: Tracy Lawrence, Flip Anderson Wr: John Jarrard, Kenny Beard Pub: Alabama Band Music(A Division of Wild Country, Inc.)/Miss Blyss Music (adm. by Alabama Band Music)/Lac Grand Musique, Inc.(ASCAP) Mgr: TLE Management, Inc.

LITTLE TEXAS Kiss The Girl (Disney 60902)
Prod: Gary Burr Wr: Howard Ashman, Alan Menken Pub: Walt Disney Musi Company(ASCAP)Nonderland Music Company, Inc.(BM)) Mgr: Square Wes Enterainment

LONESTAR Heartbroke Every Day (BNA 66642) Prod: Don Cook. Wally Wilson Wr: Biil LaBounty, Cam King and Rick Vincent Pub:
Longitude Music Co/August Wind Musi//San Joaquin Son Musid/Rio Zen Musid/Cam Longtiude Music Co.August Wind Music/San Joaquin Son Music/Rio Zen Music/Cam
King Music/Sneaky Moon Music.All rights on benalf of August Wind Music. San Joaquin
Son Music. Rio Zen Music and Cam King Music admin by Longitude Music Co. (BMI) Son Music. Rio Zen Music and Cam King Music admin. by Longitude Music Co. (BM)
Mgr: William N. Carter Career Mgmt. Mgr: William N. Carter Career Mgmt.
PATTY LOVELESS She Drea A Broken Heart (Epic 78451)
Prod: Emory Gordy, Jr. Wr: Jon McEiroy, Ned McElroy Pub: BMG Songs, Inc. (ASCAP Mgr: Fitzgerald Hartley Co

LYLE LOVETT Private Conversations (MCA 11409)
Prod: Lyle Lovett, Billy Williams Wr: Lyle Lovett Pub: Polygram Int'I Publishing Inc

MATHY MATTEA 455 Rocket (Mercury 144)
KATHY MATTEA 455 Rocket (Mercury 144),
Prod: Ben Wisch. Katty Mattea Wr. Gillian Welch, David Rawlings Pub: Ining Prod: Ben Wisch, Kathy Mattea Wr. Gillan Welch, David Rawlings Pub: Ining
Music. Inc/Cracklin' Music(admin. by Bug Music)(BMI) Mgr: Tittey, Spalding \& Associates

MARTINA McBRIDE Cry On The Shoulder Of The Road (RCA 07863) Prod: Martina McBride, Paul Worley and Ed Seay Wr: Matraca Berg. Tim Krekol Pub Longitude Music Co.August Wind Musicereal Warent

NEAL McCOY That Woman Of Mine (Atlantic 82907)
Prod: Bary Beckett Wr: Don Cook and Tim Mensy Pub: Sony-ATV Songs LLC dba Tree Publishing co..BM//Sony-ATV Songs LLC dba Cross Keys Publishing Co./Miss Dol Muisc. Inc.,(ASCAP) Mgr: Management Associates of Dallas. Inc

MINDY McCREADY Maybe He'll Notice Her Now (BNA 07863)
Prod: David Malloy, Norro Wilson Wr: Tim Johnson Pub: Big Giant Music(BM) (adm by WB Corp.) Mgr: Moress Nanas Entertainment
REBA McENTIRE How Was I To Know (MCA 11500)
Prod: Reba McEntire, John Guess Wr: Cathy Majeski, Sunny Russ and Stephony Smith Pub: Sony/ATV Songs LLC dbaCross Keys Publishing Co./AllAround Town Music
Starstruck Angel Music. Inc/EMI Blackwood Music Inc. (ASCAP/BMI) Mgr: Starstruck Starstruck Angel Music. Inc./EMI Blackwood Music Inc.(ASCAP/BMI) Mgr: Starstruc
Entertainment

TIM McGRAW Maybe We Should Just Sleep On It (Curb 1289)
Prod: James Stroud. Byron Gallimore Wr: Jery Laseter. Kery Kurt Phillips Pub: Noosa Heads Music, Inc. (BMI)/Emdar Music Music/Texas Wedge Music(adm. by Emdar Music)(ASCAP) Mgr: TMR \|
JOHN MICHAEL MONTGOMERY Friends (Atlantic 6950)
Prod: Csaba Petocz Wr: Jerry Holland Pub: Mike Curb Music/That's A Smash
Publishing. Inc.(BMI) Mgr: Hallmark Direction Company

LORRIE MORGAN Good As I Was To You (BNA 64680) Prod: James Stroud Wr: Don Schlitz, Billy Livsey Pub: New Don Songs/New Hayes
Music(ASCAP)/Irving Music, Inc. (BMIV/For Lyric Reprint Add: Rondor
Music(London)Ltd.admin. in the US by Inving Music, Inc.(PRS/BMI) Mgr: Susan Nader Music(London)Ltd. admin. in the US by Inving Music, Inc.(PRS/BMI) Mgr: Susan Nadler

COLLIN RAYE What If Jesus Came Back Like That (Epic 78452) Prod: Paul Worley, John Hobbs and Ed Seay Wr: Pat Bunch, Doug Johnson Pub:
August Wind Music/Hendershot Music/Longitude Music Co./Sydney Enin Music(BMI) Mgr: August Wind Musich-Hende
Scott-Dean Management

REGINA REGINA More Than I Wanted To Know (Giant 8562)
Prod: James Stroud. Wally Wilson Wr: Bob Regan. Michael Noble Pub: AMR
Publications, Inc.Mome Music(All rights adm. byAMRPubications. Inc.)(ASCAP)WamerPublications, Inc./Home Music(All rights adm. byAMR Pubications. Inc.)(ASCAR), Namer-
Tamerlane Publishing Corp/Under the Bndge Music(All rights adm by Warner-Tamerlane Publishing Corp.)BMI Mgr: Bobby Roberts Company

## RICOCHET Ease My Troubled Mind (Columbia 67223)

Prod: Ron Chancey. Ed Seay Wr: Michael Gravin, Chris Waters and Tom Shapiro
Pub: Sony Iree Publishing Co Pub: Sony Tree Publishing Co., Inc.(BMI)/Moline Valley Music, Inc./Hamstein
Ptroudavarious Muisc/Kinetic Diamond Music/Cub Songs(ASCAP) Mgr. William Morris

LEANN RIMES One Way Ticket (MCG/Curb 77821)
Prod: Wilbur C. Rimes. Chuck Howard Wr: Juay Rodman, Keith Hinton Pub: WamerTamerlane Publishing Corp.(BMI) NB Music Corp/Globai Nomad Music(ASCAP) Mgr: LeAnn Rimes Entertainment, inc.

LEANN RIMES Unchained Melody (MCG/Curb)
Prod: Wilbur C. Rimes Wr: Alex North, Hy Zaret Pub: 1955 Frank Music Corp.(ASCAP)
ainment

BRADY SEALS Another You Another Me (Reprise 8277)
Prod: Rodney Crowell, Brady Seals Wr: Troy Seals, Will Jennings Pub: Ining Music. Prod: Rodney Crowell, Brady Seals Wr: Troy Seals, Will Sennings Pub: INi
Inc/Baby Dumplin' Musici(Blue Sky Rider Songs (BMI) Mgr: Gold Mountain

KEVIN SHARP Nobody Knows (143/Asy/um/EEG 61930)
Prod: Chris Farren Wr: Joseph Richards, Don Dubose Pub: Hitco Music(adm. by
Longitude Music Co.)/Joe Shade Music(adm. by Longitude Music Co.)Djonsongs(adm. Longitude Music Co.)./Joe Shade Music (adm. by Longitude Mus
by EMI Blackwood Music, Inc. (BMI) Mgr: Sound \& Serenity
DARYLE SINGLETARY Amen Kind Of Love (Giant 8423)
Prod: James Stroud, David Malloy Wr: Trey Bruce, Wayne Tester Pub: MCA Music
Publishing, A division of MCA Inc.(ASCAP) Mgr: The Lib Hatcher Agency
LARRY STEWART Always A Woman (Columbia 78445)
Prod: Emory Goraty. Jr. Wr: Fred Knoblock, Steve O'Brien Pub: WB Music Corp(ASCAP/ Knoblock Songs(ASCAP)/Steve O'Brien Music(BMI) Mgr: Fitzgerald Hartley

GEORGE STRAIT King Of The Mountain (MCA 55288)
Prod: Tony Brown. George Strait Wr: Paul Nelson. Larry Boone Pub: Sony/ATV Songs LLC dba Tree Pubish Publishing Co.(ASCAP) Mgr: The Erv Woolsey Company

MARTY STUART You Can't Stop Love (MCA 55270)
Prod: Tony Brown, Justin Niebank Wr: Marty Stuart, Kostas Pub: Warner-Tamerlane
Publishing Coro/Marty Party Music/Songs of Polygram International Inc/SevenAngels Music(BMI) Mgr: Rothbaum \& Garner
THRASHER SHIVER Be Honest (Asylum/EEG 9733)
Prod: Justin Neibank, Neil Thrasher, Kelly Shiver andArchie Jordan Wr: Archie Jordan, Kelly Shiver Pub: Major Bob Music Co..Inc.(ASCAP)/Rio Bravo Music. Inc./Son of Gila Monster Music(adm. by Rio Braw Mas

TONY TOLIVER He's On The Way Home (Rising Tide/Curb 53040) TONY TOLIVER He's On The Way Home (Rising Tide/Curb 53040)
Prod: James Stroud. Kevin Beamish and Tony Toliver Wr: Reese Wilson. Tony Martin Prod: James Stroud, Kevin Beamish and Tony Toliver Wr: R
Pub: Hamstein Cumberland Music(BMi) Mgr: Bardine. Inc.

RICK TREVINO Running Out Of Reasons To Run (Columbia 78331)
Prod: Steve Buckingham. Doug Johnson Wr. George Teren, Bob Regan Pub: Prod: Steve Buckingham, Doug Johnson, Wr. George Teren, Bob Regan Pub:
Zomba Songs Inc.(BMI/YMMR Publications, inc.(ASCAP)/Sierra Home Music (ASCAP)/ Zomba Songs Inc.(BMI)/AMR Publications, Inc.(ASCAP)/Sierra Home Music (A
admin. by AMR Publications. Inc.(ASCAP) Mgr: Dan Goodman Management
TRAVIS TRITT Where Corn Don't Grow (Warner Bros. 46304)
Prod: Don Was, Travis Tritt Wr: Roger Murrah, MarkAlan Springer Pub: Tom Collins
Music Corp Murrah Muisc Corp.(BMI) Mgr: Kragen \& Company in association with
SHANIA TWAIN God Bless The Child (Mercury 314522)
Prod: Robert John "Mutt" Lange Wr: Twain, Lange Pub: Loon Echo, Inc. (BMI)/ Zomba Enterprises, Inc.(ASCAP) Mgr: Mary Bailey Management

CLAY WALKER Rumor Has It (Giant 8621)
Prod: James Stroud. Clay Walker Wr: Clay Walker. M. Jason Greene Pub: Lori Prod: James Stroud, Clay Walker Wr: Clay Walker. M. Jason Greene Pub: Lori
Jayne MusidSondaddy Songs(BMI)(All rights admin. by Muy Bueno Music Group) Mgr: ErvWoolsey
GENE WATSON Change Her Mind (SOR 510)
Prod: Ray Pennington Wr: Lary Boone. Danny Mayo and Paul Nelson Pub: Hamstein
BRYAN WHITE That's Another Song (Asy/um/EEG 9687)
Prod: Billy Joe Walker, Jr., Kyle Lehning Wr, John Paul Daniel, Monty Powell, Doug Pincock and Jule Medders Pub: High Steppe Music. adm by High Seas Music(ASCAP)/
Acutt-Rose Music, Inc. (adm by Acutt-Rose Music. Inc.)/Locust Fork Music, Acutt-Rose Acutt-Rose Music, Inc. (adm by Acut-Rose Music. Inc.)/Locust Fork Music, Acuth-Rose
Music, Inc. adm. by Acuff: Rose Music, Inc./Sony/ATV Songs LLC dba Tree Publishing Music, Inc. adm. by Acuffr. Rose Music, Inc./Sony/ATV Songs LLC dba
Co., adm by Sony/ATV Music Publishing.(BMI) Mgr: GC Management
MARK WILLS High Low And In Between (Mercury 127)
Prod: Carson Chamberlain, Keith Stegall Wr: David Kent. Harley Campbell Pub:
JEFF WOOD You Just Get One (Imprint)
Prod: Mark Bright, Kevin Beamish Wr: Don Schlitz, Vince Gill Pub: Benefit Music(BMI)
New Don Songs/New Hayes Music(ASCAP) Mgr: McLachlan Scruggs international

## $\mathbf{Y}$

TRISHA YEARWOOD Everybody Knows (MCA 11477)
Prod: Garth Fundis Wr: Martraca Berg, Gary Harrison Pub: August Wind Music

# Viewing Your Station 'From The Outside In' 

## KVIL PD says diary reviews help you look through the eyes of your listeners

While many programmers can't even conceive of curtailing diary reviews, others believe options like focus groups and perceptual studies can be just as effective. If you've ever thought about pouring over diaries, insights here from three format PDs will be especially helpful.

For years, KVIL/Dallas PD Bill Curtis has religiously scheduled trips to Arbitron's diary review cen-


Bill Curtis for the visit, but stationes nothing up travel, accommodation, and re-lated- expense tabs.
"Your audience is rating, responding, writing about, and measuring your radio station," explains Curtis. "There's no more tangible information available to us about how listeners use and hear us. I can't imagine a radio station not being interested in how its audience sees it."

## Prepare Yourself

Nearly everyone participating in diary review sessions is enlightened or, in some cases, stunned by listener confusion. First-timers, Curtis cautions, should be prepared for some real surprises. "These things are always reality checks. You have to accept that there's a big difference between 'inside-out' and 'out-side-in' thinking. Inside-out thinking views things from the station's perspective. What you see from the outside in, in its purest form, is exactly how listeners see and hear your station. [Unlike focus groups or perceptual studies], you're getting unaided information and top-of-mind recall.

## $\Phi$

[Listeners] don't hang
on our every word. You
put your blood, sweat,
and tears into the
station, only to find
people don't know
your morning person's
last name. 53
"They'll flip your call letters, list a television personality as one of your announcers, or [misrepresent] your dial position. They don't hang on our every word and don't eat, sleep, and
number and knew that was not representative of where the radio station was in the real world. If you've looked at the mechanical diary first, you can actually see some goofy things. When diaries like that fall out of rolling averages, stations will probably feel the effects. As you start your day at 9am, you should be pretty focused on what to look for and have a plan of attack."

## Group Effort

Over the last five years, Curtis has watched the number of Dallas's intab diaries balloon from 2000 to 4800. To maximize the use of his Maryland visits, Curtis is usually accompanied by MD Alex O'Neal. "In a medium market with 1000 1500 in-tab diaries and Arbitron's new and improved system, one person could probably do the diary review," Curtis remarks. "But when you get into the top 10 markets, it's just about undoable for one person."

You can, however, expect excellent cooperation from your hosts.

## Not All The Reviews Are Good

Some programmers like WENS/ndianapolis OM/PD Greg Dunkin question the benefits of doing diary reviews.
"I don"t think they give you that much information," he remarks. "You can look at exact call-letter mentions and how people refer to your station. But stations [doing perceptual studies] already have an idea if listeners refer to your station by frequency or call letters, anyway. In addition, you can get 'comments' in a diary review and may get an idea about moming shows and personalities - but that's it."
Arbitron's diary review center is just a short car hop from WWMX/Baltimore, which made things convenient for Dunkin when he progiammed that HotAC several years ago. $I$ did a diary review for each book when I was at Mix just because Arbitron was so close.

"It's a good experience for a programmer to do once.
Greg Dunkin They should take the tour, see the facility, and see how unimportant and meaningless radio usually is in people's lives. That's what really hits home. Look what it takes Arbitron just to get people to fil out diaries. If Ithought there was any real value to doing diary reviews, I'd still be doing them here."

## Other Options

So rather than taking the trek lo Marylend, Dunkin now appears more likely to use Arbitron's new programmer's package. "It shows listener behavior, sharing pattems, and trends, which is more valuable to me than anything else.
" probably also need to use Arbitron's Maximiser program. It's been installed on my home computer, but I haven't made myself very familiar with it. From what I've seen, though, itlooks like it's a good research tool?
"I don't mean to build a shrine to Arbitron, but they're extremely organized and really treat you like royalty," Curtis comments. "I must say this has improved the past few years. They have a strong customer service mentality and
make it a truly pleasant experience. I also think they respect stations that go there and try to learn. It's easy for people to complain, but often times these are people [who] don't even understand how the ratings system works."

# Diary Analysis: A 'Frustrating Reality’ 

Bruce Gilbert is a veteran of about a dozen diary reviews. While the Talk WTAE-AM and Hot AC WVTY-FM/Pittsburgh Director/Programming \& Operations managed to make only one such session in 1996, there are several key things he looks for on these visits.
"Perhaps the most important thing to watch for is how your station is identified," he observes. "It's particularly important to us because our slogan is 'Variety 96 ,' and we wonder how many people actually write it down.
"We're in the digital age, and the majority of people still identify stations by frequency. Almost every radio shows us as being at 96.1 , and $I$ like to tally the number of people who write down Variety 96, 96.1, or WVTY."
The "Comments" section is also attention-getting; Gilbert searches it for trends. "You want to know if there's somebody, something, or some feature/promotion getting mentioned. While most people don't write any comments, this section can provide some good reading."

## Do Your Homework

Since WTAE \& WVTY are Pittsburgh Steelers flagships, Gilbert realizes the importance of accurately completing and returning station information files. "It's basic stuff, but I. know PDs who don't do it. You

ruce Gilbert
only get credit when someone writes down 'Steelers' if you've completed [the appropriate information]. In our case, diaries are split between WTAE \& WVTY because both stations carry the games. I laugh when I see competitors not getting credit on a diary because they didn't fill out their information form."
Urging fellow programmers to go through the diary review experience at least once, Gilbert states, "The number one thing you'll get is a frustrating reality of the system. Even though we say our name nine times an hour, people still don't write it down. As hot as you think a $\$ 10,000$ cash giveaway is, there may not be one comment about it in a diary. People write down that they listen to one station between 9 am5 pm because they only have to draw one line on the form. We know they listened to more than one station and that the diary for the whole week was filled out Wednesday night."
It's also disheartening, he says, to see diaries for a family of five filled out in the same penmanship. "You see that one person carried a lot of
weight on radio choices in that household. These are things that really wake us up and make us realize we're way too much in the forest and we don't see all the trees. Radio isn't all that important to people."
Nearly six years have passed since WHTX became WVTY, but as Gilbert explains, "I still see WHTX at least once or twice in every diary review. When you see it on the screen, it's like having someone stick a dagger right through your heart."

## Easier Access

A computerized system makes the review process quicker and more efficient, and Arbitron has upgraded and moved the physical plant from Laurel, MD

## to Columbia,

 MD. Gilbert suggests a full day be allocated for a review. "In the old days, we'd go through 2000 books by hand seven pages at a time. You now pull them up on computer and get more information quicker. The first time will mesmerize you, and you'll want to see how certain things were documented. It's still hard work and will wear you out, but it's worth it."Having just made specific changes on WTAE, Gilbert will be very curious to see listener reaction. "This will be the first year I'll go and look for one specific thing. We put [syndicated personality] Dr. Laura [Schlessinger] on between noon3 pm . We previously had a local segment in that slot, so I want to see people's comments. Will [crosstown News/Talk] KDKA listeners say they listen to Rush [Limbaugh] only because they hate Dr. Laura? You look for every little hint you can get.'
County-by-county diary access offers sharp programmers like Gilbert interesting options. "We get a real good feel of how Country does better in rural counties. You might not always come away with answers, but you do come away much better informed on the way things are laid out in your particular market. It's as much educational within our business 50 and within the way Arbitron conducts its business - as it is useful. People there are thoroughly dedicated to customer service, and you get questions answered that day. There will always be a need for it."


This chart reflects airplay from January 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker. 97 AC reporters. 88 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1997, R\&R Inc.

## NEW \& ACTIVE

HOOTIE \& THE BLOWFISH I Go Blind (Reprise)
Total Stations: 11, Adds: 2, Plays: 211, WEZN 21, WHYN 7 (10), WMAS 31 (31), WALK 10 (10), WPEZ 10 (10), WTFM 12, KQXT 21 (21), WAJI 15 (15), WIOG 36 (37), WQLR 28, KTHT 20 (20).

MADONNA Don't Cry For Me Argentina (Warner Bros.) Total Stations: 12, Adds: 10, Plays: 106, WYJB 10, KTDY 4, KHLA 12 (12), WLAC 20 (21), KQXT 7, WCRZ 7, WFMK 10, KKLI 7, KOSI 2, KRNO 14, KZST 4, KLSY 9.

## BREAKERS.

KENNY LOGGINS
For The First Time (Columbia)


## MOST ADDED.

## artist title label(s)

PHIL COLLINS It's in Your Eyes... (Face Value/Atlantic) JIM BRICKMAN w/M. MCBRIDE Valentine (Windham Hill) 22 R. KELLY I Believe I Can Fly (Jive)

DON HENLEY Through Your Hands (Revolution) MADONNA Don't Cry For Me Argentina (Wamer Bros.) babyFace Every Time I Close My Eyes (Epic) BARRY MANILOW Bluer Than Blue (Arista) KENNY LOGGINS For The First Time (Columbia) NO DOUBT Don't Speak (Trauma/Interscope) JOHN MELLENCAMP Just Another Day (Mercury) PETER CETERA w/RONNA REEVES S.O.S. (River North)

## MOST INCREASED

abtist title labelis)
PLAYS
JIM BRICKMAN w/M. MCBRIDE Valentine (Windham Hill) +400 PHIL COLLINS It's In Your Eyes... (Face Value/Atlantic) +369 KENNY LOGGINS For The First Time (Columbia) +282 DON HENLEY Through Your Hands (Revolution) +223 GLORIA ESTEFAN I'm Not Giving You Up (Epic) +167 R. KELLY I Believe I Can Fly (Jive) NO DOUBT Don't Speak (Trauma/Interscope) $+163$ WHITNEY HOUSTON I Believe In You And Me (Arista) $\begin{aligned} & +136\end{aligned}$ PETER CEIERA w/RONNA REEVES S.O.S. (River North) +121 LIONEL RICHIE Still In Love (Mercury)

## HOTTEST RECURRENTS

## artist title label (S)

BRYAN ADAMS Let's Make A Night To Remember (A\&M) CELINE DION Because You Loved Me (550 Music) PHIL COLLINS Dance Into The Light (Face Value/Atlantic) MARIAH CAREY Forever (Columbia)
MICHAEL BOLTON Love Is The Power (Columbia) TONY RICH PROJECT Nobody Knows (LaFace/Arista) vanessa williams Where Do We Go From Here (Mercury) tina turner missing You (Virgin)
TRACY CHAPMAN Give Me One Reason (Elektra/EEG) aARON NEVILLE (/ROBBIE ROBERTSON Crazy Love (Reprise)

Editor's Note: WKBN-FMYoungstown dian't repon for the second straight week and its data wasn'tincluved in this week's chan. A downward bullet was awarded to SEAU Fyl Like An Eagle, even
though, was nol changed.

Breakers: Songs registering 800 piays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week inc
ONLINE.

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16 BRICKMAN \& MCBRIDENaientine oc falkJust Between You.
Everythicg But. Missing



 R KELYY/ Bienevel Can fly
KENNY LOGGiNS.FFo The fust



## Stations and their adds listed alphabetically by market



"So what if my son didn't become a doctor-
'Valentine' was the \#I jins ${ }^{\operatorname{Hon}} \geq$


JIM BRICKMAN - "Valentine

- Debuted at \#21 with a bullet

Billboar

"Valentine"
Jim's Hit Single featuring Martina McBride


| 5W 4W LW |  |  |  |  |  |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
|  |  |  |  |  |  |  |
| 1 | NO DOUBT Don't Speak (Trauma/Interscope) | 2783 | 2566 | 2321 | 2065 | 73/2 |
| 11 | JOURNEY When You Love A Woman (Columbia) | 2208 | 2327 | 2451 | 2412 | 64/1 |
| $\begin{array}{lllll}12 & 9 & 4 & 3\end{array}$ | TONI BRAXTON Un-break My Heart (LaFace/Arista) | 2097 | 1889 | 1600 | 1466 | 58/0 |
| 233 | ALANIS MORISSETIE Head Over Feet (MaverickReprise) | 1945 | 2028 | 2202 | 2246 | 60/0 |
| $\begin{array}{lll}8 & 7 & 7\end{array}$ | SHERYL CROW If It Makes You Happy (A\&M) | 1820 | 1753 | 1815 | 1697 | 57/0 |
| $\begin{array}{llll}7 & 6 & 6 & 6\end{array}$ | HOOTIE \& THE BLOWFISH I Go Blind (Reprise) | 1789 | 1774 | 1823 | 1725 | 55/1 |
| $3 \quad 45$ | CELINE DION It's All Coming Back To Me Now (550 Music) | 1718 | 1833 | 1985 | 2174 | 58/0 |
| $\begin{array}{llll}19 & 18 & 12 & 8\end{array}$ | CARDIGANS Lovefool (Mercury) | 1708 | 1360 | 990 | 709 | 62/7 |
| $6 \quad 88$ | DONNA LEWIS I Love You Always Forever (Atlantic) | 1477 | 1622 | 1770 | 1805 | 55/0 |
| $\begin{array}{llll}15 & 12 & 11\end{array}$ | BARBRA STREISAND \& BRYAN ADAMS I Fnally Found... (Columbia) | ) 1325 | 1386 | 1459 | 1399 | 50/0 |
| $10 \quad 116$ | ERIC CLAPTON Change The World (Reprise) | 1304 | 1466 | 1512 | 1562 | 51/1 |
| $\begin{array}{llll}25 & 22 & 17 & \text { 12 }\end{array}$ | JEWEL You Were Meant For Me (Atlantic) | 1300 | 963 | 693 | 547 | 56/14 |
| $\begin{array}{llll}11 & 13 & 13 & 13\end{array}$ | DISHWALLA Counting Blue Cars (A\&M) | 1281 | 1326 | 1400 | 1483 | 45/1 |
| $\begin{array}{lllll}5 & 5 & 9 & 14\end{array}$ | SEAL Fly Like An Eagle (Warner Sunset/Atlantic) | 1207 | 1598 | 1852 | 1923 | 44/0 |
| $\begin{array}{lllll}9 & 10 & 14 & 15\end{array}$ | MERRIL BAINBRIDGE Mouth (Universal) | 1136 | 1291 | 1524 | 1568 | 43/1 |
| $\begin{array}{llll}13 & 15 & 15 & 16\end{array}$ | BRYAN ADAMS Let's Make A Night To Remember (A\&M) | 1116 | 1249 | 1370 | 1421 | 43/0 |
| $\begin{array}{llll}22 & 20 & 21 & 17\end{array}$ | DUNCAN SHEIK Barely Breathing (Atlantic) | 1067 | 838 | 696 | 602 | 46/10 |
| $\begin{array}{llll}23 & 19 & 19 & \text { (18)}\end{array}$ | WHITNEY HOUSTON I Believe In You And Me (Arista) | 991 | 874 | 760 | 601 | 45/5 |
| $\begin{array}{llll}24 & 24 & 20 & (19\end{array}$ | DON HENLEY Through Your Hands (Revolution) | 918 | 838 | 667 | 562 | 44/3 |
| GREAKER (20) | COUNTING CROWS A Long December (DGC/Geffen) | 914 | 745 | 559 | 380 | 42/3 |
| $\begin{array}{llll}14 & 14 & 16 & 21\end{array}$ | DC TALK Just Between You And Me (Virgin) | 913 | 1109 | 1374 | 1413 | 40/0 |
| $\begin{array}{lllll}16 & 17 & 18 & 22\end{array}$ | ROD STEWART If We Fall In Love Tonight (Warner Bros.) | 860 | 891 | 1126 | 1141 | 39/0 |
| $\begin{array}{llll}26 & 26 & 23 & 23\end{array}$ | JOHN MELLENCAMP Just Another Day (Mercury) | 705 | 627 | 566 | 491 | 37/1 |
| $\begin{array}{llll}21 & 25 & 25\end{array}$ | GREASE MEGAMIX Grease Megamix (Polydor/A\&M) | 480 | 465 | 613 | 636 | 21/1 |
| - - 26 | CRANBERRIES When You're Gone (Island) | 445 | 384 | 301 | 251 | 23/3 |
| $\begin{array}{llll}20 & 23 & 24 & 26\end{array}$ | HUEY LFWIS \& THE NEWS 100 Years From Now (ElektraEEG) | 434 | 577 | 682 | 672 | 17/0 |
| DEBUT 27 | MADONNA Don't Cry For Me Argentina (Warner Bros.) | 424 | 251 | 81 | - | 23/9 |
| - - 2828 | EN VOGUE Don't Let Go (Love) (EastWest/EEG) | 423 | 333 | 294 | 259 | 22/6 |
| DEBUT 29 | SHERYL CROW Everyday Is A Winding Road (A\&M) | 361 | 139 | 65 | 37 | 17/10 |
| DEBUT 30 | ELEANOR MCEVOY Precious Little (Columbia) | 290 | 255 | 249 | 208 | 16/2 |

[^1]
## NEW \& ACTIVE

80DEANS Hurt By Love (Slash/Reprise)
Total Stations: 16, Adds: 1, Plays: 281, WKEE 23, WOSM 20 (25), WRAL 16 (31), WMXL 8 (8), WMXS 12, KKMY 25 (18), KHMX 18 (10), KSMG 5 (5), WKDD 16 (14), WTMX 9 (9), WOAL 37 (37), WKOI 26 (29), WAZY 20 (15), KMXG 21 (21), KMAJ 14 (14), KBEE 11 (11).

DONNA LEWIS Without Love (Atlantic)
Total Stations: 17, Adds: 2, Plays: 251, WDAQ 13 (10), WSNE 14 (14), WKEE 23 (25), WBLI 18 (18), WJLK 14 (10), WKYE 13 (13), WXIL 22, WMTX 9 (5) WUKS 12 (8), WMXL 8 (8), KURB 23 , WMXS 12 (12), KDMX 9 (8), KHMX 21 (9), WAZY 15 (14), KMXS 5 (5), KIOI 20 (19)

GINA G Ooh Aah...Just A Little Bit (EternalWB)
Total Stations: 9, Adds: 1, Plays: 247, WKEE 23 (26), WBLI 42 (42), WPLJ 12, WOSM 30 (10), WMXL 16 (16), WKDD 14 (12), WKQI 34 (32), WKTI 23 (23), KFMB 53 (48).

SUBLIME What I Got (Gasoline Alley/MCA)
Total Stations: 8, Adds: 0, Plays: 246, WDBZ 28 (28), WOSM 10 (10), KZZP 32 (22), WTMX 10 (10), KALC 55 (49), KMXB 31 (31), KYSR 36 (33), KFMB 44 (73).

PAULA COLE Where Have All The Cowboys Gone (ImagaWB) Total Stations: 13, Adds: 7, Plays: 223, WBMX 9, WDAQ 12, WDBZ 28, WOSM 18 (25), WMTX 5, WUKS 5, KKMY 18 (8), WTMX 33 (33), KMAJ 5, KALC 40 (15), KOSO 20 (5), KFMB 9, KPLZ 21 (21).

SARAH McLACHLAN Possession (Nettwerk/Arista) Total Stations: 9, Adds: 2, Plays: 219 , WBMX 29 (19), WTIC 14 (25), WWMX 25 (25). WPL 20 (20), KAMX 38 (41), KSTP 30, KMXS 17 (17), KYSR 36 (36), KOSO 10. GLORIA ESTEFAN I'm Not Giving You Up Epic)
Total Stations: 14, Adds: 0, Plays: 217, WSNE 14 (14), WVAF 21 (21), WBLI 18 (18), WHUD 19 (18), WMYI 7 (7), WKYE 5 (5), WUKS 6 (7), WGNI 47 (32), WMXS 25 (25), KSII 26 (13), KMXG 2 (2). WNSN 9 (9), KBEE 11 (11), KIO1 7 (7).
LIONEL RICHIE Still in Love (Mercury)
Total Stations: 8, Adds: 0, Plays: 175, WSNE 14 (14), WVAF 42 (21), WHUD 19 (18), WMYI 5 (7), WKYE 5 (5), WGNI 47 (47), WMXS 25 (25), WHBC 18 (18).

PHIL COLLINS It's In Your Eyes... (Face Value/Atlantic) Total Stations: 11, Adds: 11, Plays: 171, WSNE 22, WVAF 11, WHUD 5, WYYY 15, WXIL 29, WMTX 5, WMXS 25, WKDD 20, WHBC 18, WAZY 7, KMAJ 14. BABYFACE Every Time I Close My Eyes (Epic)
Total Stations: 13 , Adds: 3, Plays: 157, WVAF 11 (11), WBLI 18, WHUD 5, WKYE 5 (5), WWDE 6 (5), WUKS 9 , WMXL 8 (8), KSI| 15 (14), WAZY 11 (7), KMXG 21 (21), KISN 20 (22), KIO| 7 (7), KPLZ 21 (21).
"AFKAP" The Holy River (NPG/EMI)
Total Stations: 15, Adds: 15, Plays: 153, WDAQ 12, WUAF 11, WJLK 10, WHUD 4, WYXR 7, WOSM 10, WMTX 5, WMC 7, KKMY B, KDMX 10, KHMX 8, KZZP 32, KSMG 6, WKQI 18, KMA」 5. Songs ranked by total plays. Station call letters followed by number of plays.

## BREAKERS.

## COUNTING CROWS A Long December (DGC/Geffen) ALarsmcerese total statoonsanos

 20
## MOST ADDED.

abtist title label(S)
ADDS
"AFKAP" The Holy River (NPG/EMI)
JEWEL You Were Meant For Me (Atlantic)
PHIL COLLINS It's In Your Eyes...(Face Value/Atlantic) 11 SHERYL CROW Everyday Is A Winding Road (A\&M) 10 DUNCAN SHEIK Barely Breathing (Atlantic) MADONNA Don't Cry For Me Argentina (Warner Bros.) 9 CARDIGANS Lovetool (Mercury) PAULA COLE Where Have All The Cowboys Gone (ImagowB) 7 EN VOGUE Don't Let Go (Love) (EastWest/EEG) SUZANNE VEGA No Cheap Thrill (A\&M)

## MOST INCREASED PLAYS

CARDIGANS Loveiool (Mercury)
JEWEL You Were Meant For Me (Atlantic) DUNCAN SHEIK Barely Breathing (Atlantic) SHERYL CROW Everyday Is A Winding Road (A\&M) +222 NO DOUBT Don't Speak (Trauma/Interscope) TONI BRAXTON Un-break My Heart (LaFace/Arista) +208 MADONNA Don't Cry For Me Argentina (Wamer Bros.) $+\mathbf{1 7 3}$ PHIL COLUNS It's In Your Eyes... (Face Value/Atantic) +171 COUNTNG CROWS A Long December (DGC/Geffen) +169 "AFKAP" The Holy River (NPG/EMI)

## HOTTEST RECURRENTS

ahtist title labelis,
JOHN MELLENCAMP Key West Intermezzo (...) (Mercury) TRACY CHAPMAN Give Me One Reason (Elektra/EEG) NO MERCY Where Do You Go (Arista) ALANIS MORISSETTE You Learn (Maverick/Reprise) NATALIE MERCHANT Jealousy (Elektra/EEG) JEWEL Who Will Save Your Soul (Atlantic) MELISSA ETHERDGE Nowhere To Go (Island) MADONNA You Must Love Me (Warner Bros.) CELINE DION Because You Loved Me (550 Music) GIN BLOSSOMS Follow You Down (A\&M)

Breakers: Songs registering 800 plays or mors for the first time. Bulitets awarded to zongs geining plays cver the provious weok if two songs are tiod in number of playz, the zong being played on more stations is
placed first. Most tricrested Plays lists the songs with the grastest week-to-weok increases in total plays. Weighted chart appears on R\&R ONLINE.

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|  | SaRAH MCLACHLAA/Possession |
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CAROL ARCHER

# A company that does good research for you will always have your interests at heart. You must rely on their expertise in framing questions that get a truthful response. <br> Results are only as good as the questions you put into them. 

## $\square$ PDS outline how they've incorporated their sometimes painful findings

Even stations that don't conduct perceptual research are aware of the enthusiasm listeners convey about this format when approached one-on-one. They speak glowingly of positive benefits such as "it's relaxing," "smooth," and "sexy."

Those direct discussions with listeners explore attitudes about widely varying aspects of a radio station's presentation: not only music, but air talent, slogans, jingles, TV spots, print and outdoor advertising, image - all are open for analysis.
There's a tremendous hunger on the part of NAC PDs to find out more about what their peers are hearing when they speak with listeners. For a variety of competitive reasons, virtually no one I spoke with was willing to be quoted for attribution, so their identities have been withheld.

## Positive Feedback

"I don't have the luxury of doing focus groups," one PD noted "but we do yearly general market perceptual studies conducted by phone. We've been in the unique situation of learning, when we get details back, that there is nothing we're doing that listeners don't like. When we probe to learn what they don't like - even when we lead them to get a negative answer those who do know about the station say there is nothing they'd like to change.
"Although our jocks are tightly scripted, people say they love them and have the sense they are real personalities. They think the amount and type of music we play is great. They appreciate our ratio of vocals to instrumentals. They don't think we play too many commercials. Our biggest challenge is to increase our awareness in the market and erase our phantom cume. If those who are familiar with the station are that hot about us, imagine what will happen when we get general market acceptance.

It's comforting to have one's work validated so strongly, but sometimes perceptuals provide the kind of revelation that forces a change. "When we signed on," he continues, "we played virtually no crossover vocal music. Our vocals then were format-specific, such as Basia, Manhattan Transfer, and Michael Franks. We saw a couple of other stations - WQCD/ New York and WNUA/Chicago come to mind - experimenting with AC and Urban AC crossover music.

There was strong resistance from our upper management to a move in that direction, until it came back from the perceptuals that our core listeners saw noth-
kinds of research indicated we needed to do."

## Results Vary

One PD, who conducts perceptuals whenever the station does music testing, says results vary dramatically depending on the methodology. "A company that does good research for you will always have your interests at heart. They'll be able to get answers to the questions you have, and you must rely on their expertise in framing questions that get a truthful response. Results are only as good as the questions you put into them.

I really thought our PI listeners would hate crossover AC vocals, but that's not what our perceptuals bore out. They showed that vocals tend to get similar re-
sults no matter what station is the listener's first choice. I thought Phil Collins and Mariah Carey would tank, but far from it. Something similar happened with new age music: It had tested very well, scoring huge results in a previous auditorium test. But six months later, we utilized another methodology and it changed things completely. A few new age tunes stood out and placed in our top 20, but we didn't see anything like we had in the previous test. I have become a great fan of the kind of methodology that approximates the overall music flow because I think the results are more accurate."
Another PD was humbled by what he learned. "I've refined my programming skills by learning from many, many mistakes," he begins. "And I'm confident in my
ability to make correct decisions So when we signed on, I felt good knowing I was hiring the best jocks I could get.
"We did our first perceptual soon after. I was shocked to learn one of our jocks tested negatively. Of the airstaff, she was the one I believed had all the qualities warmth, sincerity, solid knowledge of the music, a sense of calm enthusiasm - that would be perfect for our radio station. But listeners made comments from 'I don't know what it is, but she really annoys me' to 'I hate her voice.' I was in such disbelief that I took no action. After the second test, when responses mirrored the first, I realized a change was necessary. When your audience speaks, you're crazy not to listen."

# Hudson's Take On Avoiding 'Crazy Decisions' 

Why should a station conduct perceptual studies in the first place? Are focus groups better than one-on-ones? What's the best way to interpret the findings? The Eagle Group's Matt Hudson provides an overview.
Explaining that perceptuals meet a station's simple need for local feedback, Hudson adds, "We're still living with Arbitron's diary methodology. Until we do something different, the data we
 gather that way will be a little off the truth. The mere fact that it's not top-of-mind, but recall-based, makes it nearly impossible trying to remember on Wednesday what you did on Sunday.
"This archaic methodology forces us to make changes on our radio stations that really might be a weird reflection of bad sample placement or diary return. We hire and fire people, add and drop music, make all kinds of crazy decisions, based on something dangerous to use as your sole tool. Perceptuals give you a more current, closer-to-the-truth read on what's going on with your target audience. Our company conducts $15-25$-minute telephone interviews and focus groups, too.
"Each study has different qualifications based on the radio station's needs. For example, if you're an es-
tablished NAC station, you may want to just talk to people who already listen to you to sharpen and fine-tune what you do. If you're a brand new station, you might want to be more open-minded to who comes in. They may not have to listen to you presently, but based on answers at the beginning of the questionnaire, they might seem like a prime prospect. We'd ask them questions about what they find important, what kind of music they like, if they like a lot of instrumentals or vocals, or what kind of disc jockeys they like in the morning."

## Qualitative Vs. <br> Quantitative

I asked Hudson why perceptual findings seem to vary depending on the methodology that's utilized. "First, there's margin of error. The more people you add to a study, the more that margin will shrink. That's

## $\square$

> Perceptuals give you a more current, closer-to-the-truth read on what's going on with your target audience.
why, when you conduct focus groups with eight or 10 participants. you must be very careful not to take the responses literally. In focus groups, you should always try to have an open-ended conversation about things that will give you some guidance to write a questionnaire for a quantitative measure of 400 people. To make decisions qualitatively - based on focus groups - is a dangerous ballpark to play in.
"In my education from Roger Wimmer and Richard Harker about moderating focus groups, I've learned that discussions can move in odd directions because of one person's comment. 'Prestige bias' - or 'I'm going to tell you what I think you want to hear' - can be created by one or two participants and can sway the whole group's responses. The moderator must be very skilled in getting honest responses. Often, PDs or GMs - and others who have no business conducting focus groups - lead them astray to where they are almost a self-fulfilling prophecy. If you go back to the tape, you'll hear all kinds of leading statements by that moderator.
"Focus groups are a very useful tool in discovering things you don't know and to get opinions on colors, themes, and jingles - the more artsy side. If you're looking to make a major decision on something, it might 'pop the zit,' revealing what needs to be healed. Then a quantitative measure that has a margin of error of plus or minus $5 \%$ is going to help you make that decision. Is-

## $\sigma$

Focus groups are a very useful tool to get opinions on colors, themes, and jingles - the more artsy side. If you're looking to make a major decision on something, it might 'pop the zit,' revealing what needs to be healed.
Matwamerabl
sues are exposed in focus groups because they're qualitative. Aquantitative measure will bring down your margin of error [and refine the decision-making process]
"We have a major-market NAC client who has geographic challenges: One side of the city loves Kenny G and Steely Dan; on the other side of the city, they don't. Upon presentation of the findings, it became clear the station had to make a decision to play 'honky jazz' on the left channel and urban jazz on the right. What it revealed was that the station had to be very careful in its hourly balance of music and not lean too much one way or the other. They needed to program hour-byhour very consciously, and they jumped up a full share in the next book."

## 78 NAC TOP 30 TRACKS

JANUARY 17, 1997


This chart reflects airplay from January 1-7. Songs ranked by total plays. Highlighted songs indicate Breaker. 51 NAC reporters. 47 current playlists. © 1997, R\&R Inc.

BREAKERS
NORMAN BROWN
Third World (MoJazz/Motown)

| total playsincrease $315 / 142$ | total stations/AdDS $35 / 6$ | CHART (23) |
| :---: | :---: | :---: |
|  | GEORGE BENSON <br> The Thinker (GRP) |  |
| total plays/increase $293 / 22$ | total stations/adds $30 / 2$ | CHART $(27)$ |
| DOC POWELL <br> From The Heart (Discovery) |  |  |
| TOTAL PLAYSIINCREASE 277/21 | total STATIONSIADDS $32 / 2$ | Chart (23) |
| GROVER WASHINGTON JR. <br> Soulful Strut (Columbia) |  |  |
| tOtal PLAYS/INCREASE 276/10 | total stations/adds $37 / 12$ | CHART 30 |
| KENNY GEastside Jam (Arista) |  |  |
| total Plavsincrease | total stations/adds | Chart |
| 275/47 | 37/16 | N\&A |

## MOST ADDED

KENNY G Eastside Jam (Arista)
JIM BRICKMAN You Never Know (Windham Hiil) 12 GROVER WASHINGTON JR. Soulful Strut (Columbia) 12 CELINE DION Falling Into You (550 Music) ALFONZO BLACKWELL Hermina (Street Life/All American) BOBBY LYLE Arubian Nights (Atlantic) NORMAN BROWN Third World (MoJazz/Motown) BRAXTON BROTHERS When Love Comes... (Kokopelli) 5 WHITNEY HOUSTON I Believe In You And Me (Arista) 5

MOST INCREASED PLAYS ${ }_{\substack{\text { poral } \\ \text { pLar }}}^{\text {IN }}$ antist title label(S) +142
ZACHARY BREAUX Never Can Say Goodbye (Zebra) +122 WAYMAN TISDALE Don't Take Your... (MalanMMotown) +116 SLASH Obsession Confession (Geffen) +1 PAUL HARDCASTLE Jokers Wild (JVC) 103
+74
WHITNEY HOUSTON I Believe In You And Me (Arista) +67 BRAXTON BROTHERS When Love Comes... (Kokopelli) +66 BRIAN HUGHES Soul Fruit (Higher Octave) CHIELI MINUCCI Cause We've Ended As Lovers (JVC) +61 DAVID SANBORN Rikke (Elektra/EEG)

Breakers: Songs registering 275 plays or more for the first time. Breakers: Songs registering 275 plays or more for the tirst time.
Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays Weighted
chart appears on R\&R ONLINE.

KENNY G Eastside Jam (Arista)
Total Plays: 275, Total Stations: 37, Adds: 16
KENNY BLAKE European Underground (Heads Up) Total Plays: 254, Totai Stations: 32. Adds: 0
WHITNEY HOUSTON I Believe In You And Me (Arista) Totai Plays: 246, Total Stations: 26, Adds: 5
WILL LEE Georgy Porgy (Go Jazz/Bean Bag) Total Plays: 234, Total Stations: 27, Adds: 4
FATTBURGER Oye Como Va (Shanachie/Cachet) Total Plays: 226, Total Stations: 30, Adds: 0
CHIELI MINUCCI Cause We've Ended As Lovers (JVC) Total Plays: 196, Total Stations: 31, Adds: 3

## NEW \& AGTIVE

LARRY CARLTON Goin' Nowhere (GRP)
Totar Plays: 184, Total Stations: 24, Adds: 1
LOUIE SHELTON Reflections (Slam/Lightyear)
Total Plays: 179, Total Stations: 27. Adds: 4
PHIL COLLINS The Same Moon (Face Value/Atlantic) Total Piays: 170, Total Stations: 23. Adds: 2
ALFONZO BLACKWELL Hermina (Street Life/All American) Total Plays: 151, Total Stations: 27. Adds: 9
PAOLO Paisa (Island)
Total Plays: 127, Total Stations: 14, Adds: 1
DANIEL HO \& KILAUEA Avalon Sunrise (Brainchild) Total Plays: 114, Total Stations: 14, Adds: 1

PETER WHITE Venice Beach (Columbia)
Total Plays: 107, Total Stations: 10, Adds: 2

VIBRAPHONIC in The Bleak Midwinter (Hollywood)
Total Plays: 106, Total Stations: 17. Adds: 2

TIM BOWMAN I'll Be There (I.M.)
Total Plays: 85 , Total Stations: 9 , Adds: 1



| ${ }_{\text {Praral }}^{\text {Pras }}$ | PLurs |  | Emprasis taicks (PLAYS) |  |
| :---: | :---: | :---: | :---: | :---: |
| 755 | +133 | "Never" (670) | "Cafe" (66) | "Told" (19) |
| 742 | -27 | "Bridge" (700) | "Chimney" (24) | "Desert" (7) |
| 724 | +20 | "Moment" (322) | "Eastside" (275) | "Somebody" (73) |
| 702 | -55 | "Lake" (637) | "Wishful" (18) | "Forever" (16) |
| 682 | -39 | "Morning" (624) | "Around" (45) | "Magic" (7) |
| 674 | +107 | "Take" (650) | "Washington" (15) | "Thinking" (9) |
| 647 | +37 | "Rikke" (501) | "Spooky" (146) |  |
| 624 | +103 | "Obsession" (624) |  |  |
| 605 | -101 | "Music" (538) | "Cruzin"' (57) | "Breathe" (9) |
| 585 | -2 | "Jokers" (403) | "Island" (140) | "Peace" (36) |
| 582 | -33 | "Thinker" (293) | "Holdin'" (165) | "Right" (50) |
| 578 | -76 | "Lights" (462) | "Kiss" (68) | "Always" (40) |
| 576 | -100 | "Katherine" (493) | "State" (30) | " $\mathrm{PCH}^{\prime \prime}$ (18) |
| 566 | -111 | "Soulful" (276) | "Stop" (255) | "Bordertown" (22) |
| 558 | -24 | "Lullaby" (285) | "Look" (107) | "Count" (89) |
| 528 | -30 | "Just" (270) | "Venice" (107) | "Caravan" (99) |
| 505 | +14 | "Truer" (436) | "Here" (55) | "Walla" (14) |
| 456 | +49 | "Fruit" (402) | "Pamela" (37) | "Casa" (7) |
| 448 | +20 | "Two" (448) |  |  |
| 441 | +67 | "Around" (406) | "Sunset" (30) | "Didn't" (5) |
| 420 | +39 | "Heart" (333) | "World" (21) | "Spring" (17) |
| 406 | +59 | "N.Y.C." (397) | "Man" (3) | "12:01" (3) |
| 393 | +12 | "Closer" (338) | "Laidback" (28) | "Heart" (17) |
| 384 | -21 | "Dream" (307) | "Road" (46) | "Lane" (19) |
| 374 | -10 | "Feel" (269) | "Fun" (78) | "Sketch" (13) |
| 370 | +124 | "Third" (315) | "Days" (39) | "After" (9) |
| 361 | +9 | "Heart" (277) | "Laid" (75) | "Tropical" (3) |
| 360 | +25 | "Summer" (324) | "Red" (36) |  |
| 359 | 0 | "Close" (334) | "Simple" (14) | "Seven" (11) |
| 349 | +19 | "European" (254) | "Sunday" (46) | "Swing" (40) |

This chart reflects airplay from January 1-7. Albums ranked by total plays, with plays from all cuts from an album combined.
51 NAC reporters. 47 current playlists. © 1997, A\&R inc.

## NAG NOTES By Carol Archer

P
ost-holiday playlists are ripe for freshening, and pro grammers pounced on the following: Kenny (i's "Eastside Jam" (Arista) earned 16 adds. Grover Washington"s "Soulful Strut" (Columbia) and Jim Brickman's "You Never Know" (Windham Hill) captured 12 reports apiece. Celine Dion's "Falling Into You" (550 Music) picked up 10 and Alfonzo Blackwell's "Hermina" (StreetLife/All American) scored nine.

The difficulty with Tommy Emnnanuel's latest album offering, "Midnight Drive" (Higher Octave), is the agony of choosing between so many commercially accessible tracks, all rich with the caliber of instrumentation program-
mers crave and listeners appreciate. "Midnight Drive." a song written to honor his heroes - Chet Atkins and Eric Clapton - might be a good place to start.
Suitable vocals are always sought in this format because when they're right, they're worth their weight in gold. Don't miss N2K Encoded Music's release "Now I Know What I've Missed" from PattiAustin and Dave Grusin. If their star power alone doesn't send you to the CD player, you should know that this Gerry Mulligan composition was produced by studio legend and label prez Phil Ramone.
WLOQ/Orlando PD Steve Huntington says he's
unearthed a gem in Will Lee's "Driftin" (GoJazz/Bean Bag) which is generating top requests. His is a lonely crusade because LOQ is the only reporter on the track al present. Check out Jeff Beck's unique, subdued guitar tribute to Jimi Hendrix on this track.

Other notables include Urban Knights' utterly beautiful "The Promise" from their forthcoming CD (GRP), Pancho Sanchez's blistering cover of Herbie Hancock's classic "Watermelon Man"(Concord). Argentinian guitarist Luis Salinas's sultry self-titled CD (GRP). Slim Man's "Secret Rendezvous" (GES), and Bobby Lyle's "The Power Of Touch" (Atlantic)

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Stations and their adds by track listed alphabetically by market



## Baiting The Right Hook For Testing

## Researching different song snippets yields differing results

What would you think if, as a record company promotion executive, programmers told you the track you're working was testing poorly? And what if, amid all the negatives, a handful of radio stations suddenly reported stellar research results on the same track?

That's what happened to Virgin's Jeffrey Naumann when he was working Maxi Priest's "That Girl" at CHR last year. He recalls, "It initially called out at the bottom of the list, so most programmers dropped it. But the small percentage of PDs who used their gut and kept it on found that, in the end, i
 was a hit. And then they couldn't
is a great example of a song that a lot of people in radio are prejudging before its time," says the Jesus Freak himself. "This record has tak en about 200 spins before people start to get into it and realize what a good song it is.
"Many programmers have come back to us, saying it's not researching after 80-120 total plays. But the stations that have played it $200-300$ times have the problem of getting rid of it because the research is so good that the record doesn't go away. Unfortunately, some programmers are ignoring the sales and pointing to it as a passive record because it might not generate tons of requests. Radio only seems to care about sales when they're bad."

## Mood Music

Naumann continues, "It blows me away that, with today's technology and knowledge, radio will ignore sales - the place where consumers put down cold, hard cash. Radio would rather trust the results of song snippets played over a poor-quality phone line. Music is made to be felt. not analyzed. Radio tends to overanalyze something that people are into when the mood strikes them.
"I can't tell a programmer when it's time to test a record, but at least I have the opportunity - by pointing out what we think the hooks are - to help spark dialogue between programmers who network. Let's face it, PDs talk a blue streak to each other, so maybe I can provide something for them to compare.
"There is a lot of work that goes into getting a record on the radio, getting it into retail, and advertising it to the consumer ... it costs a lot of money to make a hit record. And I'm tired of seeing the balls cut off of a record before it gets the chance to change its voice!
"Furthermore, with radio consolidation causing stations to not share many titles, it's going to take a whole lot longer for a record to show good research anyway, regardless of which hook you use."

## Beautiful Hook

Interscope Detroit regional Cynthia Johnson found similar success on Marilyn Manson's "Beautiful People" when she learned that WRIF/Detroit started getting positive results after changing the hook on its callout tape. The label's Rob Tarantino jumped in and sent similar hook clips to all the stations playing the record. As a result, the

## 64

## Songs used to be 'chorus verse chorus verse.' Nowadays there are different instrumental parts, the song title isn't necessarily in the chorus, and there is a lot more variety in songs.

- Jodie Renk


## ש

research improved dramatically for most stations.

Core Callout Research's Jodie Renk believes that changing hooks is a statistically viable option, especially for songs that don't follow traditional patterns. She points out, "Songs used to be 'chorus verse chorus verse.' Nowadays there are different instrumental parts, the song title isn't necessarily in the chorus, and there is a lot more variety in songs.
"In Rock especially, we've seen the MD or production director try to use the part of the song that includes the title for their hook tape. And if that happens to be a particularly non-melodic part of the song, it won't test as well as something that's more representative of the melody."

## Dual Personalities

Renk figures the number of songs with two or more hooks is less than $5 \%$, so how much of a concern is it? "My clients are very aware of what they are putting on the tape," she says. "And if they sense a song has two personalities, they'll test the part they believe is most representative of the song.
"If it doesn't match up with other feedback on the record or with what seems to make sense, they will sometimes come back and try a different hook. Once they're armed with all the information, they can make their decisions."

Do soft hooks test better than hard hooks? "That's generally true for all kinds of music testing," replies Renk. "It's a general rule of music that you have to accept and adjust to accordingly, since Rock stations can't play all ballads. Ballads test better because they are more accessible, and you learn the song faster since you hear it more clearly. That results in familiarity, which is a critical point for passion - you can't love something if you don't know it.'

## Active Rock Still Lives!

Acouple of format changes here, a couple of adjustments there, and the next thing you know, certain industry types are bemoaning the end of Active Rock. Active Rock isn't dead, and KRXQ/Sacramento PD Curtiss Johnson is one of the first to call for a halt to the negativity.

In response to the grumbling, he wrote the following open letter to the industry. During his 10-year tenure at KUPD/Phoenix, Curtiss fre quently heard remarks that the format wouldn't last and, with confirmed success at KRXQ, he's here to say that's not the case.
As the Active Rock format has started to achieve a modicum of credibility and parity with Altemative in the industrys mind, several highprofile stations have abandoned the format due either to "market cluster synergy" or, quite frankly, poor programming or wavering belief and llack of proper] implementation.


Curtiss Johnson

Having championedActive Rock for the last decade, I would hate to see this hard-fought battle for credibility eroded by a few individual business decisions that have been made as a newly deregulated industry struggles to find equilibrium.
lask group heads and recording industry executives to look around. The format is very alive and, in markets like Sacramento, it's thriving. And this in the face of competition from a Classic Rocker, an "Arrow" format, an Alternative, and an A1ternative ACI When executed properly, Active Rock reaps ratings success, achieves fical prosperity, and sells CDs and concert tickets.

To broadcast group CEOs and programming VPs: 1 urge you to continue to consider the format a viable option in your market equations. To the record industry at large, promotion departments, and concert promoters: I ask you to continue to allow us equal consideration. Keep the playing field level, and may the best station win!

As for "Beautiful People," Renk acknowledges it's "the kind of song that'll have more polarity de pending on which part you test. From a purely personal standpoint. I love the part where they chant 'the beautiful people' over and over, but the rest of the song isn't what I'm interested in. That's the reality of how songs are, and that's when a station needs to make its own decision. Research never overrules common sense
"The programmers I work with are very smart and have a solid understanding of this music. Frequently I see them testing two separate hooks from a song because they're aware of its differ ent characteristics They want to get a handle on both of the sounds to help them decide what to do.
"We are researchers, not hook specialists. I think the music director is usually the one who knows the music the best and can

> If you get different research results with different parts of a song, does that mean that the audience
> hates one part of the song but loves another? What do you do with that info?

- Rob Balon you do with that info?


## Extending Life

On the other hand, Benchmark's Rob Balon is skeptical about what conclusions can really be drawn by testing different hooks, saying, "If you get different research results with different parts of a song, does that mean that the audience hates one part of the song but loves another? What do
"I think the labels are trying to hedge their bets and extend the life of the record. And if you play anything long enough - unless it's really a stinker - most people will
wind up liking it.
Frequent airplay can work wonders for a record.
"Callout is a field that's fraught with ambiguity," he concludes. "It's always been frustrating to both programmers and researchers because there are no absolute answers. But a programmer's gut and intuition should of a song to test." Even if the record company disagrees? "If record people and radio people all agreed, then we'd all be in trouble. That would be the only thing worse than living by research."
play a large role play a large role in finding answers. I don thike to research. Programming isn't $100 \%$ science or $100 \%$ art - it's a combination of the two."
the black crowes better when you're not alone


JANUARY 17, 1997




## MOSTADDED

aftist title label(S)
U2 Discotheque (Island)
SILVERCHAIR Abuse Me (Epic)
EELS Rags To Rags (DreamWorks/Geffen)
TONIC Casual Affair (Polydor/A\&M)
MARILYN MANSON Tourniquet (Nothing/Interscope)
OFFSPRING All I Want (Columbia)
BIG HEAD TODD... Resignation Superman (Revolution) 12
NUNO Gravity (A\&M)
WILCO Outtasite (Outta Mind) (Reprise) BUSH Greedy Fly (Trauma/Interscope)
REDD KROSS Stoned (Mercury)
SOCIAL DISTORTION When The Angels Sing (550 Music) 7

## We're <br> LOOXNGE FOB <br> Brad, Gathy, Matt, Phil and Chris now that Stir is Top 5! R\&R Active 41403 Spins <br> Caputol.

MOST INCREASED PLAYS

U2 Discotheque (Island)
SILVERCHAIR Abuse Me (Epic)
OFFSPRING All I Want (Columbia)
METALLICA King Nothing (Elektra/EEG)
MARILYN MANSON Tourniquet (Nothing/Interscope) +332
TONIC Casual Affair (Polydor/A\&M)
BUSH Greedy Fly (Trauma/Interscope)
WIDESPREAD PANIC Hope In... (CapricomMercury) +257
WALLFLOWERS One Headight (Interscope)
SUBLIME Santeria (Gasoline Alley/MCA)
Breakers: Songs registering 600 plays or more for the first time. Bullets
Breakers: Songs registering 600 plays or more for the first time. Bullets
awarded to songs gaining plays over the previous week. If two songs are awarded to songs gaining plays over the previous week. I two songs are
tied in number of plays, the song being played on more stations is placed first. Most increased Plays lists the songs with the greatest week-toweek increases in total plays. Weighted chart appears on R\&R ONLINE.
week increases in total plays. Welghted chart appears on R\&A ONLINE.

ERIC JOHNSON S.R.V. (Capitol)
Total Plays: 303, Total Stations: 17, Adds: 0
SHERYL CROW Everyday Is A Winding Road (A\&M)
Total Plays: 290, Total Stations: 15, Adds: 0
SOCIAL DISTORTION When The Angels Sing ( 550 Music)
Total Plays: 222, Total Stations: 21, Adds: 7
BIG HEAD TODD \& THE MONSTERS Resignation Superman (Revolution) Total Plays: 212, Total Stations: 21, Adds: 12
SUBLIME Santeria (Gasoline Alley/MCA)
Total Plays: 211, Total Stations: 16, Adds: 3

BETH HART BAND Immortal (143/Lava/Atlantic)
total Plays: 207. Total Stations: 17, Adds: 2
RAGE AGAINST THE MACHINE Down Rodeo (Epic)
Total Plays: 201, Total Stations: 19, Adds: 0
FOUNTAINS OF WAYNE Radiation Vibe (Tag/Atlantic)
Total Plays: 191, Total Stations: 9, Adds:
PATII ROTHBERG Treat Me Like Dirt (EMI)
Total Plays: 171, Total Stations: 10, Adds: 0
VERVE PIPE The Freshman (RCA)
Total Plays: 156, Total Stations: 12, Adds: 4
nORTH HULlYWO~D


# ACTIVE ROCK CHART DEBUT 81 \#3 MOST ADDED! 

## ROCK CHART DEBUT (40 \#3 MOST ADDED!

New This Week:
WIYY WLZR WEBN WBZX WEGR KAZR KATT WFYV ... and 25 more!

Already Top 10 Spins At: KQRC! KSJO! KSHE!

ON TOUR NOW!





 $\begin{array}{cccc}22 & 19 & 18 \\ 17 & . \\ 17 & . \\ 25 & 21 & 21 \\ 21 & 21\end{array}$










| MARKET \#20 |
| :---: |
| $\begin{array}{l}\text { KUPD/Phoenix } \\ \text { (602) } \\ \text { MA5-5.521 } \\ \text { Maranvile/Jeftries }\end{array}$ |



| 101KUFP |  | MARKET \#24 |
| :---: | :---: | :---: |
|  |  | KUFO/Porliand, OR (503) 222-1011 Numme/Scoth |
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| (1) ${ }^{3}$ |  |  |
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| $\begin{array}{crrrrr}16 & 11 & 13 & 13 & \text { COAROSSION OF.... Drowning In... } \\ 6 & 11 & 12 & \text { LIFEER402 }\end{array}$ |  |  |
|  |  |  |
|  25 27 9 12 |  |  |
|  |  |  |
| $\begin{array}{llll}16 & 15 & 19 & 12 \\ \text { EVERCLIARSSama Manica... }\end{array}$ |  |  |
|  |  |  |
| i) i $^{13} 11$ SMASAMMG PUMPKWSBulet Whin. |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |



Stations and their adds listed alphabetically by market


This chart reflects airplay from January 6-12. Songs ranked by total plays. Highlighted songs indicate Breaker. 87 Rock reporters. 87 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R\&R Inc.

NEW \& ACTIVE

OFFSPRING All I Want (Columbia)
Total Plays: 190, Total Stations: 28, Adds: 9
GARY HOEY Desire (Surfolog)
Total Plays: 173. Total Stations: 21, Adds: 1
311 All Mixed Up (Capricorn/Mercury)
Total Plays: 148, Toual Stations: 13, Adds: 0
BIG HEAD TODD \& THE MONSTERS Resignation Superman (Revolution)
Total Plays: 131, Total Stations: 26. Adds: 16
TYPE 0 NEGATIVE Love You To Death (Roadrunner)
Tota Plays. 107, Total Stations: 13, Adds: 0
NO DOUBT Don't Speak (Trauma/Interscope)
Total Plays: 106, Total Stations: 6, Adds: 1

ZAKK WYLDE Way Beyond Empty (DGC/Geffen)
Total Plays: 98. Tota Stations: 5, Adds: 0
FRAMES DC Monument (Elektra/EEG)
Total Plays: 94, Total Stations: 13. Adds: 1
VERVE PIPE The Freshman (RCA)
Totas Plays: 79, Total Stations: 7, Adds: 2
DISHWALLA Give (A\&M)
Total Plays: 74, Total Stations: 3, Adds: 0

## BREAKERS

U2
Discotheque (Island)



## MOST ADDED.

aftist tite lasel(s)
U2 Discotheque (ISland) Silverchalr Abuse Me (Epic) JOURNEY Can't Tame The Lion (Columbia) TONIC Casual Affair (Polydor/A\&M) WIDESPREAD PANIC Hope In... (Capricorn/Mercury) 18 BIG HEAD TOOD... Resignation Superman (Revolution) 16 BUSH Greedy Fly (Trauma/Interscope) metallica king Nothing (Elektra/EEG) OFFSPRING All I Want (Columbia) BLACK CROWES Better When You're... (AmericavReprise) 8

MOST INCREASED PLAYS
artist title lagel(s)
U2 Discotheque (Island)
WALLFLOWERS One Headlight (Interscope) TONIC Casual Affair (Polydor/A\&M) BUSH Greedy Fly (Trauma/Interscope) WIDESPREAD PANIC Hope In... (CapricornMercury) +255 METALLICA King Nothing (Elektra/EEG) SILVERCHAIR Abuse Me (Epic)
COUNTING CROWS A Long December (DGC/Geffen) +148 OFFSPRING All I Want (Columbia) BiG HEAD TOOD... Resignation Superman (Revolution) +123 DON HENLEY Through Your Hands (Revolution) +123 TOM PETTY \& THE HEARTBREANERS Change... (Waner Bras) +123

## HOTTEST RECURRENTS

aftist mite laellis)
SOUNDGARDEN Burden In My Hand (A\&M) STONE TEMPLE PLLOTS Trippin' On A Hole In.... (Atlantic) WaLlflowers 6 th Avenue Heartache (interscope) dISHWaLLA Counting Blue Cars (A\&M) metallica Until It Sleeps (Elektra/EEG) EVERCLEAR Santa Morica (Watch The Wordd Die) (Capitol) RUSH Test For Echo (Atlantic)
JOURNEY Message Of Love (Columbia)o
JOHN MEUENCAMP Key West Intemezzo (ISAw..) (Mercury) SPACEHOG in The Meantime (HiFi/Sire//EEG)

Breakers: Songs registering 500 plays or more tor the first time. Bullets awarded to songs gaining plays over the previous week. It two songs are tied in number of plays, he song being played on more stast to-week increases in total plays. Weighted chart appears on R\&R ONLINE.


# WIDDSPRM yenic 

HOPE in a hopeless rorid

 Whothull civy cincom Recods

Mat hetured \& yarteterg Mercury Resorts:

ROCK CHART DEBUT 37 HOST ADDED \& HOST IFCREASED PLAY! ACTIVE ROCK CHARI DEBUT 46

In Stores February 4th


|  | MARKET \#6 |
| :---: | :---: |
|  | WWBR/Detroit <br> (810) 589-7900 <br> Bevilacqua |


|  | manket \#12 |
| :---: | :---: |
|  | WKLS/Atlanta (404) $325-0960$ Hughes/Kepple |


|  |  |
| :---: | :---: |


\section*{ | MARKET \#14 |
| :---: |
| $\begin{array}{l}\text { WBAB/OM I Island } \\ \text { (516 587-1023 } \\ \text { BuchmannNWelman }\end{array}$ |}



| \% | Afist/Tme |
| :---: | :---: |
| ${ }_{25}{ }^{19} 28834$ | ozzr osbounnewalk On Water |
| 33 35 351 31 | 3110own |
| ${ }_{2}^{24} 3323132$ | SPONGEFAHVe You Seen Mary |
|  | SOUNOGAROENBGOW UP... |
| $\begin{array}{llll}22 & 30 & 25 & 27\end{array}$ | SUBLIMEWRat I Got |
| $\begin{array}{llllll}23 & 23 & 20 & 24\end{array}$ | PREEIIOENTS Of MMach 5 |
| $\begin{array}{llll}36 & 36 & 21 & 22\end{array}$ | VAV HALENM W Wise Magic |
| $\begin{array}{llll}37 & 33 & 21 & 22 \\ 12 & 17 & 22\end{array}$ | BUSHS Wwallowed |
| $\begin{array}{llll}12 & 17 & 22 & 22\end{array}$ | STIRLooking for |
| 36 35 18 <br> 151   | COUNTING CROWS/Angels Of... |
| $\begin{array}{llll}15 & 17 & 22 & 21\end{array}$ | TODUStankist |
| $\begin{array}{lllll}14 & 17 & 19 & 21 \\ 24 & 21\end{array}$ |  |
| ${ }^{24} 2252021$ | STONE FEMPL.E PlLOTSL ady Piture Show |
| $\begin{array}{llll}20 & 18 & 19 & 20 \\ 5 & 7 & 19\end{array}$ | PHISHIFRee |
| (ccccc |  |
| $\begin{array}{lllll}10 & 9 & 14 & 17\end{array}$ | LOCAL Liboumd for The Floor |
| 18 22 18 | BLOOOHOUND GANGFFire Water Burn |
| $\begin{array}{lllll}11 & 13 & 13 & 16 \\ 16\end{array}$ |  |
|     <br> 9 12 12 16 | PEARL LAMMHai. Hall BEITE HHAN ERADCesperatel Wanting |
| 12 11  <br> 12 11 15 <br> 15   |  |
| $\begin{array}{llll}13 & 12 & 15 & 14\end{array}$ | MAFCHBOX 20 L Ong Oay |
| - 71514 | SMASHING PUMPKINSMOu' Te All vie.. |
| $\begin{array}{lllll}11 & 13 & 13 & 14\end{array}$ | RiTCHIE / ICotid Hearted Woman |
| $\begin{array}{llll}8 & 11 & 12 & 14 \\ 8 & 9 & 12\end{array}$ | Nifvandaneurysm |
| $\begin{array}{llllll}8 & 9 & 13 & 13\end{array}$ | RUSTEO ROOTFAaitl 1 Oo Beieve |
| $\begin{array}{lllll}11 & 13 & 13 & 13\end{array}$ | KULA Shakeflatra |
| $\begin{array}{lll}11 & 9 & 11 \\ 13\end{array}$ | FAlLUAESLuck On You |



|  |  |
| :---: | :---: |
| PLAYS <br> 5W 4W LW TW | ARIISITHLE |
| $\begin{array}{llllll}24 & 25 & 26 & 27\end{array}$ | Tompeny s hicliimb Thar Hill |
| 24 26 <br> 24 26 | JOHN MELLENCAMP//USTA Anothe Day |
| $\begin{array}{llll}14 & 18 & 24 & 25\end{array}$ | RuSHMal The Wortd |
| $\begin{array}{ll}22 & 25 \quad 2624\end{array}$ | van hal enme Wise Magic |
| $\begin{array}{llll}25 & 25 & 26 & 23\end{array}$ | R.E.M./.Bitersweet Me |
| 16 <br> 161318 | COUNT TMG CROWS ${ }^{\text {a }}$ Angels Of... |
|  | SToNE TEMPLE PILOTISLady Pictur Show |
| 16171616 | Tonct/open Lp Your fyes |
| 18 17 <br> 17 15 | 7Z Top Paang Bang |
| $\begin{array}{llll}25 & 25 & 15 & 15\end{array}$ | Jouriner/Message of Love |
| $\begin{array}{llllll}13 & 17 & 16 & 15\end{array}$ | DISHWAL LACCharie Browns. |
| $16 \quad 151513$ | CHalk farmie On Lie |
| 5 7 7 | Journerl Can' Ime The Lion |
| $4{ }^{4} 567$ | Subilmewhal gat |
| 8 <br> 8 887 | SPONGE Have You Seen Mary |
|  | DAVE MATHEW WS BAMOISo Much To Say |
|  | ALICE INCHAIUS/Vver Now |
| ${ }^{6} 6.7$ | OEEP PUAPPLENVVoon' Ted... SIPR ooking for |
| 8810 | sincooking for For |
|  | U2Riscontequa |
| 10 | METALLICNHerio Ot The Day |
|  | WALLFLLOWERSSOOne Headight |
| 4 | SMASHING PUMPRINSSTOnight Tonig |
| 75 | DAVV MARTHEWS BANOTOOMLCC |
| 5 | SOUNDGAROEENP urren In My Hand |
| 6 | SEVEN MARY THREECUMDEesome |
| $55^{5} 665$ | WHY STOAEA Ack OTM Water |
|  | WALLFL.OWERS/(Ght Avenue Heartache |
|    <br> 8 5 7 | BLIUES TAAVELERRBur Any |



Stations and their adds listed alphabetically by market

\begin{tabular}{|c|c|c|c|c|c|c|}
\hline \begin{tabular}{l}
WEQX/Albany, NY \\
PD: Ian Harrison \\
APD/MD: Marc Alghini \\
 \\
PAVID BOWIE Mithe' \\
 \\
WQBK/Albany, NY \\
DM/PD: Dan Binder \\
MD: Kelly McMamara \\
\(\begin{array}{ll}31 \& \text { U2 "Drsco" } \\ 10 \& \text { SiLVERCHAIR - Ahuse" } \\ \& \text { PRNOGY "Furestart* }\end{array}\) \\
PRODIGY "Furestaft"
WHLCO "Ountashe" \\
KULA SHAKEA "Dude"
MARIL YN MAMSON \\
KTEG/Albuquerque, NM \\
PD: Skip Isley \\
MD: Mark Copeland \\
\(\begin{array}{ll}35 \& \mathrm{U} 2-D E S E " \\ 16 \& \text { SILVRCHANR "Abuse" }\end{array}\) \\
WNNX/AIlanta, GA \\
PO: Brian Philips \\
APD: Leslie Fram \\
MD: Sean Demery \\
 \\
 \\
Fiblicun criminals "Cnmas. \\
WJSE/Atlantic City, NJ \\
DMPDDMD: Dave King \\
 \\
SPRGG F Femak.
Dffspilc
Wart \\
WILCO -Outtaste"
FIOLAA APMLE "Slem \\
ORILL "inntyendo" \\
KNNC/Austin, TX \\
MD: Andy Meadors \\
SAE VERCHAAR "Abuse"
U? "Disco" \\
U? "DISCO"
PRODIGY "Furestar" \\
BUSH "Greedy"
TONIC "Fasiar \\
1ONIC "CasLar"
FIOHA APFEE "SletD" \\
 \\
PD: Sara Trexier \\
APDMD: Lloyd Hocutt \\
 \\
Etis "Rasy" \\
WGRG/Binghamion, NY \\
PD/MD: Steve Gilinsky \\
 \\
OFFSPRING Want
MUNDY 'Bectow" \\
SPACE "Femate"
SLIVERCHAIR"Abuce" \\
WRAX/Birmingham, AL \\
PD: Dave Rossi \\
MD: Hurricane Shane \\
 \\
 \\
 \\
 \\
 \\
WBCN/Boston, MA \\
VP/Programming: Dedipus \\
MD: Carter Alan \\
APD: Steven Strick \\
 \\
30 OFPECHE MOOE Barre" \\
OFFSPRING Want*
FUN LOVIN CR/WINALS Cimmals" \\
WFNX/Boston, MA \\
PD: Bill Glasser \\
MD: Laurie Gail \\
 \\
SIL VERCHARR "Abuse'
KLLLA SHAKER "Taitvad \\
SMASHING PUMPKINS "Unkrown"
DAVIE BOWIE "I tele" \\
DAVIO BOWIE "LItle"
SHASHING PUMPKINS \\
SWASHING PUFAPKIMS "Got"
MARIL YN MANSON "TOUTMQU*" \\
KQXR/Boise, 10 \\
PD: Dan MeColly \\
MD: Tim Johnstone \\
 \\
PRODGGY "Frestart" \\
CHME "Surnve"
COCIAL DISTOR \\
SOLAL OISTORTION "AngeIs"
HN LOVIN CRIMINALS "Crimink \\
WEDG/Butfalo, NY \\
MD: Rich Wall \\
U2 DISCD"
SUCIDE MACHINES "FICE"
DEPEHE MOOF ' BATE \\
OEPECHE MODF 'Barce'
MULA SHAKER "Dude" \\
 \\
WBTZ/Burlington, VT \\
PD: Stephanie Hindley \\
MD: Steve Plcard \\
G LOVE 8 SPECIAL "Com"
REDO KROSS "Sloned. \\
OUVID BOWIE "LITIG" \\
La Shaker dude
\end{tabular} \& \begin{tabular}{l}
WPGU/Champaign, IL \\
PD: Ben Ponzio \\
MO: Jacem Jackson \\
 \\
WEER R tiox \\
 \\
WEND/Charlotte, NC \\
PD: Jack Daniet \\
mD: Kim Monroe \\
 \\
SHERYL CROW "Everyday" MUMOY "Bestow
BIG HEAD TOOD \\
SOC:AL DISTORTION "Angets \\
MARIK YW MANSON "Toumiquet \({ }^{-}\) \\
WKQX/Chicago, IL \\
PD: Bill Gamble \\
APDMD: Mry Shuminas \\
UNOERWOMLD "Slyopy" \\
TORi AMOS "Silent" \\
WAOZ/Cincinnati, OH \\
PDMD: Mathew Harris \\
APD: Steriling Schiessier \\
SIEVERCHAIR "Abuse \\
U2 "Disco" \\
WHCO -Outasite" \\
WOXY/Cincinnati, 0 OH \\
PO: Dave Tellmann \\
MO: Dorsie Fytfe \\
ADAIAN EELEW "On"
LUSCIOUS JACIKSON Naked" \\
ORVID EOWIE "LItSe" \\
CRASH TEST DUMMMES DOg- \\
JON SPENCER BLUES. Watl PHISH "tharacter \\
CIG HEAD TODO \\
PACEBO - Nancy \\
ASON AND SCORCHERS Druystate \\
PAUIA CO F \(\sim\)-Dead \\
WENZ/Cleveland, OH \\
PO: Sean Robenson \\
 \\
PRESIDENTS OF "Volcang" \\
JON SPENCER BLJES WaI
RFDO KROSS -SIORE \\
DAVID BOWFIE "Lrtle" \\
WMMS/Cleveland, OH \\
PO: Bob Neumann \\
5 Sivivachas - Abuse \\
WWCD/Columbus, OH \\
PO: Jane Purceil \\
MO: Andy Davis \\
22 UZ "Disco" \\
WEEPER "Good"
REM "Electro" \\
KDGE/Dallas, TX \\
PD: Joel Folger \\
MD: Mike Peer \\
\(\begin{array}{ll}46 \& \mathrm{U} \text { "ORSCO" } \\ 21 \& \text { SIL VEFCHAR -Abuse" } \\ 16 \& 311 \text { "Gae" }^{2}\end{array}\) \\
311 'Gap"
PEARL JAM CIf \\
STONE IEMPLE PLLOTS "Tumole
NO DOUET "EMCUS" \\
CTALK Jesus: \\
WXEG/Dayton, OH \\
PD: Jeff Stevens \\
MO: Allen Rants \\
\(\begin{array}{ll}20 \& \text { SIL VERCHAIR 'Abuse } \\ 15 \& 42{ }^{\circ} \text { Orsco }\end{array}\) \\
KULA SHAKER Dude \\
REDO KROSS "Sloned" \\
Space "Female" \\
WKRO/Daytona Beach, FL \\
PO: Taft Moore \\
MD: Delia Rae \\
 \\
SILVERGHAR -ADUSE- \\
KTCL/Denver, CO \\
PD: John Hayes \\
U2 Disco"
SIL VERCHAR "Abuse"
FIDMA APPLE "Sleep" \\
FIDNA APPLE "Sleep" \\
WILCO Duttasite" \\
KKOM/Des Moines, IA \\
PD: J. Michaet McKoy \\
MD: Sophia John \\
\({ }_{38}^{44}\) Sll \\
 \\
 \\
CIMX/Detroit, MI Program Mgr: Murray Brookshaw PDMD: Vince Cannova \\
 \\

\end{tabular} \& \begin{tabular}{l}
WHYT/Detroit, MI \\
PD: Garell Michaels \\
mD: Alex Tear \\
 \\
Sllikchal micese \\
KNRO/Eugene, OR \\
PD: Stu Allen \\
\(\begin{array}{ll}22 \& \text { U2 "DESCO" } \\ 19 \& \text { SIL LEACHA } \\ \end{array}\) \\
MARLYN MAHSON -Tourruquet \\
KFRR/Fresno, CA \\
PD: Don D'Weal \\
Be insco \\
WhLUFLOWERS "Headilught" \\
WEJE/Ft. Wayne, IN \\
PD: Sean Smyth \\
MO: Weasel \\
\(\begin{array}{ll}39 \& \text { U2 DISCO" } \\ 35 \& \text { SH VERCHAIR - AbUSE }\end{array}\) \\
SUBLIME "Santens. \\
MARILYN MANSON TOMOMQuaf \\
CAKE "Survive-
TONIC "Casual" \\
TMMC Casual \\
Munor "Bestow \\
WGRD/Grand Rapids, MI \\
PD: Allan Fee \\
WI OISCC
SEACHAAR *Abuse" \\
SUBLIME "Santeras" \\
WXNR/Greenville, NC \\
PD: Jay Lopez \\
MD: Neal Douhne \\
DEPECHE MODE "Barrel- \\
CRAWH MELLON "JndCne \\
WQXA/Harrisburg, PA \\
PO: John Moschitta \\
MD: Scott McFadden \\
\(\begin{array}{ll}24 \& \text { W2 DECO } \\ 12 \& \text { SHVERCHAIR AbuSe }\end{array}\) \\
MARILYN MANSON TOUHnquet' \\
KULA SHAKER "Oude \\
WMRQ/Hartford, CT \\
PO: Jay Beau Jones \\
MD: Dave Hill \\
\(\begin{array}{ll}2 \mathrm{~B} \& \mathrm{UZ} \mathrm{D}_{15 C O}^{\circ} \\ 14 \& \text { SOCIAL DISTORTION Angers }\end{array}\) \\
SLLVERCHAIR "Abuse"
SHERY: CROW "Everyca \\
KDEO/Honolulu, HI \\
PD: Norm Winter \\
MD: Don Lips Fugiyama \\
29 RED HOT CHET "LONE" \\
W2 -Dsco
OFFSPRING Want \\
K'S CMOICE Addict \({ }^{\text {C }}\) \\
CAKE "SLIRTVE"
FIONA APPLE "Slees" \\
NO DOUBT "Speak"
WMLLFLOWEFS "Headlight \\
WORCHEEBA "TimgeI
AEEL BIG FISH "Self" \\
KPOI/Honolulu, HI \\
PO: Brock Whaley \\
MD: Nikki Basque \\
SIL VEACHAIR "AbuSE"
SLBLIME "Santena" \\
KTBZ/Houston, TX PO: Cnuze \\
APD: Steve Robison \\
MD: David Sadot \\
U2 "OESCA"
SH2 VERCHAR -ABIISC" \\
CHEMICA BROTHERS -SentIM \\
CARDAGAMS "Lovefool
MARUI YN MANSON * \\
WRZX/ndianapolis, IN \\
PD: Scoll Jameson \\
MD: Michael Young \\
BUSH "Greed \\
OEPECHE NODE "Barrel \\
PEARL JAM "OH" \\
DAVE MATHEWS BANO CTaSh' \\
WPLA/Jacksonville, FL \\
PD: JIm Randall \\
APD: BeaneI \\
MD: Greg Brady \\
02 "Oseco \\
 \\
KISF/Kansas City, MO \\
PD: Jon Anthony \\
MD: Jason Justice \\
U2 "Usceo 50 "Better" \\
KLZR/Kansas City, MO \\
PD: Roger The Dodger \\
MD: Bob Dsburn \\
\(\begin{array}{ll}26 \& \text { U2 "Drsco" } \\ 15 \& \text { Silverthal "Abusse" }\end{array}\) \\
EOCAL Y "Bounk"
BUBBLE BOYS "Dust" \\
Ciki "Survive" \\
DOA SHAKER "Bude
SPEACER A UFS \\
UNH LOVIH' CRIMiAhLS "Cnminals" \\
MUHDY "Bestow"
\end{tabular} \& \begin{tabular}{l}
WNFZ/Knoxville, TN \\
DMPD/MD: Jonathan Pirkle SILVERCHA MARILYMAM "AbISE" FIOMA APPLE Sleep \({ }^{-1}\) ODOS \({ }^{-C 001}\) \\
SUICIDE MACHINES \\
JON SPENCER BL \\
WWDX/ansing, MI \\
PO: Mike Childs \\
MD: Chris Brunt \\
\({ }_{41}^{53}\) SIIVERCHAR -ADSSE ETESS Raps. \\
MARLI "tnnumindo \\
SPACE "Cenalee Townique" \\
KEDG/Las Vegas, NV \\
PD: John Griftin \\
MD: Freddy Snakeskin \\
 \\
SHERK CROW FERerian \\
KXTE/Las Vegas, NV \\
PD: Mike Stem \\
MD: Chris Ripley \\
14 SIIVAGHAA "Abuse \\
PRODiGY "Frastart \\
IONE TEMPME P LOTS "Tumbie" \\
WXZZ/Lexington, KY \\
PD: Dennis Dillon \\
MD: Brad Hart \\
U2 DISCO
SILVERCHAR "Aburs" \\
\({ }^{2}{ }^{2}\) LLIR/Long Issand, NY \\
PD: Ted Taylor \\
MD: Shelley Miller \\
\({ }^{25}\) KROO/LOS Angeles, CA \\
VP/Programming: Kevin Weatherly \\
APD: Gene Sandbloom \\
MD: Lisa Worden \\
\(\begin{array}{ll}26 \& \text { SPACE "Female" } \\ 21 \& \mathrm{U} 2 \text { "Disco" } \\ 11 \& \text { BECK -Pontion }\end{array}\) \\
BECK - Poilltari
WEAVE PIPE -Frest \\
WEAVE PIPE Freshman
SOUIRREL NUT ZIPPEP \\
WHITE TOWN "Women" \\
LIVE "Lakims \\
FIOHA APPLE "Shep"
PAESIDENTS OF \\
PRESIDENTS OF VoNano
VERUCA SALT Wolcanc \\
WMAD/Madison, WI \\
PD: Pat Frawley \\
APD/MD: Trevor Scott \\
U2 "DSCO"
SLIVERCHAR "ADuse" \\
FIONA APPLI "Steep" \\
SPACE Female"
NO DOUBT "ExCLSe" \\
RXO/Memphis, TN \\
PD: Tony Willianas \\
MD: Dianna Gee \\
SI VE RCHAIR -ADuse
2 DISCO \\
WEEZFR "Good" \\
PEARL JAM "Of'
SUBL \(/ M E{ }^{-}\)Santert \\
MARIL YN MAMSOA "Toumquet \\
SOCIAL DISJORTION Ang
DEPECHE MODE BJTEI \\
WLUM/Milwaukee, WI \\
PD: Tommy Wilde \\
APD: Chuck Summers \\
MD: Zerrin Bulut \\
\(\begin{array}{ll}26 \& \mathrm{U} 2 \\ 25 \& \text { SIL DERCO } \\ 25 \& \end{array}\) \\
MUNDY 'Bestom
MARIL YM MANSO \\
STOME TEMPE E PIL "T ourriquet' \\
KEGE/Minneapolis, MN \\
PD: John Lassman \\
MD: Wade Linder \\
\(\begin{array}{ll}36 \& \text { U2 "DISCO } \\ 32 \& \text { SIL VEACHAR "abuse }\end{array}\) \\
BECK "Pollution" \\
JEWEL "YOU"
CRANBERRIES "Holly NOOS"
REDO KROSS - \\
REDO KROSS 'simed \({ }^{\text { }}\) \\
KREV/Minneapolis, MN \\
PD: Kevin Cole \\
MD: Shawn Stewart \\
 \\
BIG HEAD TODE "Superman" \\
DRBITAA "BOx"
JCN SPLNCER BLLES WII" \\
HHEAD "Teasing"
D \$ इHACON Butling" \\
WHTG/Monmouth-Ocean, NJ \\
PD: T.J. Bryan \\
 \\
WRLG/Nashville, TN \\
OM: John Lenac \\
PD: Julie Forman \\
MD: Keith Koes \\
SOCIAL DISFORTHON Anpels \\
FUN LOYIN CPIMIMALS Znminals. \\
PFESIIENIS OF \\
Vocano
\end{tabular} \& \begin{tabular}{l}
KKND/New Orleans, LA \\
PO: Vince Richards \\
MD: Rod Ryan \\
SILVERCHAAA "Abuse
I2 "Dsco" \\
U2 \({ }^{\circ}\) Desco
DRILL "Inm \\
NO OOUBI Ercise \\
WILCD "Outtasite"
WITMLICA "Notning \\
WZRH/New Orleans, LA \\
PD: Jact Snyder \\
MD: Darren Gauthier \\
\(\begin{array}{ll}15 \& \text { Silvirichar *abuse } \\ \\ \& \text { "Disca" }\end{array}\) \\
KULA SHANER "Dude" \\
PRESIDENTS OF "Vokcano"
SOUIRRE MUT ZIPPERS "Heil \\
REOO KROS "Stoned \\
TOANC "Casial" \\
yOW SPEECRER BLUES Waf" \\
WXRK/New York, NY \\
PD: Steve KIngston \\
MD: Alexa Tobin \\
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EIVE Lakinis
PRODIGY *Frestart \\
BECK "Polligion'
SUBLIME "Santena" \\
WROXNoriolk, VA \\
PD: Perry Stone \\
APD/MD: AI Mitchell \\
SHERYL CRON "Everyday
SILVERCHAR "ADUSE" \\
U2 "OISCD
SUBLIME \\
AKI 'Surnag - \\
SPACE "Femate" \\
KORX/Odessa, TX \\
PO: Frank Hall \\
MD: Shaun Slaughter \\
U2 \({ }^{-C L S C O}\)
SHERCHAR ADUSE \\
DEPECME MOOE Barrel"
PAULA COL \\
Wh CO Outaster \\
CARDTGAN " Lavefol" \\
TONIC "Could
JON SPENLER BQUES Wal" \\
SPACE "Frmate \\
KGDE/Omaha, NE \\
PO: Lynn Barstow \\
MO: John Slewart \\
\(\begin{array}{ll}31 \& \text { UZ "OFSCO" } \\ 16 \& \text { SLVEACHAR -ADUSE" }\end{array}\) \\
DEPICHE MODE "Barrel"
BLG HEAD TOOD "Supeman \\
PRESIOENTS OF "Volcano"
MARHLYN MAMSON "Tournquet" \\
SHERY1 CRDW "Everydar \\
KNRX/Oklahoma City, OK \\
PD: Mike McCoy \\
MD: Geno Pearson \\
UD "Orsco"
Sit VERCHAR -Abuse"
PRODCY \\
PROLIGY "FIrestart"
COUNTING CROWS "December" \\
DAILL "In meada \\
SPACE "Fartale" \\
WDRE/Philadelphia, PA DM: Jim McGuinn \\
Co-MD: Marliyn Russell \\
Co-MD: Preston Elliott \\
\(\begin{array}{ll}30 \& \text { U2 "DESCO* } \\ 21 \& \text { SILVERCHAIR -ADUSE" }\end{array}\) \\
GEM "Electro" \\
SPACE "Ferrale'
KULA SHEAKER 'Oude \\
DAVID BCWIE "Little" \\
CAKE "Survtre" \\
PRODIGY "Figestan "Tournquet" \\
KEDJ/Phoenix, AZ \\
PD: Shellie Hart \\
MD: Chris Palyk \\
 \\
MO DOUST "Excuse*
WARSI YN MANSON Tourniquer" \\
KZON/Phoenix, AZ \\
PD: Bill Pugh \\
MD: Erika Smith \\
16. U2 DKECO \\
SLIVEPGMAR -ADISE
SUVLIME SARTENA \\
WXOX/Pittsburgh, PA \\
PD: Ali Castellini \\
MD: Lenny Diana \\
U2 "DTSCI"
CARDIGAKS 7 ovelool" \\
BUSH "Greety \\
WCYY/Portland, ME \\
PD: Herd lvy \\
MD: Brian James \\
 CAKE "SURvive"
MUNDY Bestow" MUNDY "Beslow" SDCIAL DISTORTION "Angels" NO OOUBT "Excirse"
PRODIGv -FIrestar" PROBIG" "Firestart"
FHONA APPLE "Sleep" SUBL ME "Santena"
WALLFLOWEPS "Headingr"
\end{tabular} \& \begin{tabular}{l}
KNRK/Portland, OR \\
PO: Mark Hamilton \\
MD: Math Souther \\
\({ }_{34}^{36}\) Suly \\
 \\
WDST/Poughkeepsie, NY PD: Dave Leonard \\
APD: Dave Doud \\
MD: Nic Harcourt \\
\(\begin{array}{ll}18 \& \text { U2 "Drsca" } \\ 17 \& \text { "AKKAP" "Atver } \\ 5 \& \text { HEOBY " }\end{array}\) \\
HOBY "That's" \\
GOPRONWERS "3truggie"
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ORBIT "ModicIne" \\
CONEHEAD BUOOHA Joty
TGAKE TASMI \\
TONLC Casual \\
WBRU/Providence, RI \\
PD: Itm Schiavelli \\
MD: Math Maloney \\
U2 "OHsco"
CHEMICA \\
LHEMICA BRO
WEEPER "Good" \\
WOGE/Providence, RI \\
PO/MO: Brent Petersen \\
APD: John Allers \\
 \\
KORB/Quad Cifies, IA \\
PD: Steve Gunner \\
UZ "Draco"
SUBLIME "Sameata" \\
MO OOLBT "Ex=USe"
SILVERCHAIR "ADUse" \\
KRZQ/Reno, NV \\
PD: Rob "Blaze" Brooks \\
19 JI "DECO" \\
SUNDY "Bestow" \\
WBZU/Richmond, VA \\
PD: J.J. Quest \\
MD: Mike Scott \\
U2 "DISEO"
SOCLAL DISTORTIDN "Angels \\
KCXX/Riverside, CA \\
PD: Dwight Amald \\
MD: Bruce Pulley \\
CRASH TEST OL MMIES "LrkesU2 "Olsco" \\
SHERYL CROW "Exeryday \\
WALLFLOWEES "Hea
FIORA APSLE "Sleep" \\
WNVE/Rochester, NY \\
PD/MD: Erick Anderson \\
 \\
 \\
FIONA APPLE "Slefo"
DEPECHE MOJE -Bartel" \\
KWOD/Sacramento, CA \\
PO: Ron Bunce \\
APD: Ron Givens \\
25 SILVERCHAR "AbISE \\
DE PECHE MODE "Barret" \\
SUBLINE "Sartark"
OFFSPRING "W int" \\
CAKE "Survire"
MUNOY "Bestow" \\
KPNT/St. Louis, M0 \\
PD: Alex Luke \\
APD: Eric Schmidel \\
\(\begin{array}{ll}32 \& \text { U2 "Dsce" } \\ 29 \& \text { SIL VERCHAIP Aouse" } \\ \& \text { NODOUBT "Excuse" }\end{array}\) \\
wOSCiSalistury-Ocean Ciy, MD \\
PD: Bob Maxwell \\
MD: Jeff Cushman \\
33
10 \\
SIL "VIscren \\
DEPECHE MCIIE -3arie \\
SPACE "Femater \\
LUSCIOUS JACISON "Naket
SDCIAL DISTORTION -Anotis" \\
KXRK/Salt Lake City, UT \\
VP/Dps. \& Prog:: Mike Summers \\
MD: Sean Ziebarth \\
 \\
PRODIGY "Fuestert
SILVERCHARR *ADUSA \\
XHRM/San Diego, CA \\
MD: Brynn Capelia \\
 \\
Mino Reficto \\
KULA SHAKER "Gude"
DAVE MATTHEWS BANO "Crash" \\
XTRA/San Diego, CA \\
DM: Tim Dukes \\
MD: Chris Muckley \\
\(\begin{array}{ll}27 \& \text { U2 CDISCO } \\ 16 \& \text { SHLVERCHAR AOLSE } \\ 8 \& \text { SOUIL COUGHNG SuDer }\end{array}\) SOALE "Femate" CAKE SUITMFe" \\
KITS/San Francisco, CA VPPProgramming: Richard Sands APD: Roland West MD: Aaren Axelsen \\
27 U2 DDSCO
\end{tabular} \& \begin{tabular}{l}
KOME/San Jose, CA \\
DM: Ron Nenni \\
PDMD: Jay Taylor \\
U2 "Psco" \\
KJEE/Santa Barbara, CA \\
GM/PD: Eddie Gutierrez \\
U2 "DISco"
CAKE "Surva \\
CAKE "StrvMe"
SIL VEACHARAR "Abuse \\
KNOD/Seattle, WA \\
PD: Rlck Lambert \\
MD: Marco Collins \\
U2 "DECO"
SUALINE "S \\
SUALINE "Samera"
DAVID BONFIE "Late" \\
DAVIO "Electro" \\
BECK Polluthon
REEL BIG FISH

Sedl <br>
VER'V PAPE "F reshman"
VERUCA SAL "Votcano" <br>
WHMP/Springfield, MA <br>
PD: Adsm Wright <br>
MD: Nick Danjer <br>
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MARILYN MANSON Toummquet" <br>
PRESIDENTS DF "Voicano
FIONA APPLE "S <br>
W0 DOUBT "Excuste" <br>
AEM "Electro"
SPACE "Female" <br>
KTOZ/Springfield, MO <br>
MO: Julie Bahre <br>
 <br>
CAKE "Surive" <br>
WKRL/Syracuse, NY <br>
PD: Mimi Griswold <br>
APD: Scorch <br>
 <br>
DP "DISCO"
DEPECHE NODE "Earrel <br>
 <br>
WXSR/Tallahassee, FL PD: Rick Schmidt <br>
APD: Evan Delaney <br>
MD: Chaz <br>
 <br>
SUBLIME "Santerła ${ }^{+}$ <br>
REM "Electro"
BUSH "Greedy" <br>
WEEEA +Good"
MUNDY Bestow" <br>
KFMATucson, AZ <br>
PD: Suzie Dunn <br>
$\begin{array}{ll}22 & \text { U2 "Drsca" } \\ 15 & \text { WEERR "Good" } \\ 10 & \text { CAKE "Sunum" }\end{array}$ <br>
10 GAFESPING "Want <br>
SHEAYL CRON Everyday <br>
FIONA APPLE "Stee"
MUNDF "Besiow" <br>
SPACE Female" <br>
WN LOVIN CRIMIMALS "CrImmals" <br>
BECK "Pollution" <br>
KMYZTulsa, OK <br>
PO: Paul Kriegler <br>
MD: Jane Shassererre <br>
$\begin{array}{ll}22 & \text { SILVERCHARA "Abuise } \\ 17 \text { UZ Disco" }\end{array}$ <br>
UZ "DiSCO"
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SOUL COUGHING ${ }^{\text {T Super" }}$
SHERYL CAOW "Everychy" <br>
SOC,AM DISTORTIOM-Anges. <br>
WHFS Washington, DC <br>
PD: Robert Benjamin <br>
APD: Bob Waugh <br>
MD: Pat Ferrise <br>
35
35
15 <br>
15 PRODIGY *FIrgstaft
15 BETTER THAN EZRA -Wanting <br>
WPBZWest Palm Beach, FL <br>
PD: John D'Connell <br>
MO: Robert English <br>
$\begin{array}{ll}29 & \text { OFFSPMING Want } \\ 27 & \text { SILVERCHAR -Abuse }\end{array}$ <br>
U2 "DIsED"
DEPECHE MODE BART <br>
BIG HEAD FOOD "Superman" <br>
SUBLIME "Santera"
ASHLEY MACISAAC MaggIE" <br>
PRODIGY "Furestart <br>
MUNOY "Bertow" <br>
KICT/Wichita, KS <br>
PD: Ron Eric Taylor <br>
MD: Sherry McKinnon <br>
$\begin{array}{ll}23 & \text { U2 "DISCO" } \\ 11 & \text { SILVERCHAAR ADUSE" } \\ 10 & \text { GAKE "SURMA" }\end{array}$ CAME "Survir"
FE M "Evectio" MUNDY "Bestow"
PRODGY "firestart"
\end{tabular} <br>

\hline
\end{tabular}

## NGW \& AGTVE

CHEMICAL BROTHERS Setting Sun (Astralwerks/Caroline)
MARILYN MANSON Tourniquet (Nothing/Interscope)
CAKE I Will Survive (Capricorn/Mercury)
RAGE AGAINST THE MACHINE Down Rodeo (Epic)
Total Plays: 350, Total Stations: 30, Adds: 0
MUNDY To You I Bestow (Epic)
Total Plays: 331, Total Stations: 41, Adds: 15
PRODIGY Firestarter (Maverick/Mute/WB)
Total Plays: 320. Total Stations: 34. Adds: 15
SPACE Female Of The Species (Gut/Universal)

NO DOUBT Excuse Me Mr. (Trauma/Interscope) BUTTHOLE SURFERS TV Star (Capitol)
FUN LOVIN' CRIMINALS Fun Lovin' Criminals (EMI) Total Plays: 290, Total Stations: 29. Adds: 6
MORCHEEBA Trigger Hippie (Discovery)
STONE TEMPLE PILOTS Tumble In The Rough (Atlantic) Total Plays: 210, Total Stations: 10, Adds: 3
K'S CHOICE Not An Addict (550 Music)
ORBITAL The Box (FFRR/London)
Total Plays: 201, Total Stations: 16, Adds: 1

JANE JENSEN More Than I Can (Fiip/Interscope) R.E.M. Electrolite (Warner Bros.)

Total Plays: 193, Total Stations: 22, Adds: 14
VERVE PIPE The Freshman (RCA)
Total Plays: 180 . Total Stations: 9 Adds:
PAULA COLE Where Have All The Cowboys... (ImagowB)
Otal Plays: 157, Total Stations: 12, Adds:
PRESIDENTS OF THE UNITED... Volcano (Columbia)
OASIS Whatever (Epic)
Totai Plays: 124, Total Stations: 4 , Adds:

# dc Talk 

## Search, Then Research

## $\square$ Format's position as new music leader requires combining risk with analysis

Alternative radio doesn't have the luxury of letting someone else do its dirty work. Nope, when it comes to finding and breaking new music, you place your bets with few regrets.
The risk-equity equation
is a source of real animosity for some Alternative programmers. They go out in front on new sounds, then watch other formats cannibalize the successful results. Some programmers feel threatened by other formats benefiting from the music they develop. Should they?

There has been a lot of speculation regarding the relative health of Alternative radio recently. Do you want an answer? Do you want fact or opinion? In hopes of arriving at some substantive information about Alternative, I asked leading researchers, "How does the format 'test'?"

Keep It
In Context
Nova Marketing Group President Mark Ramsey is quick to support the notion that even in the black-and-white world of research, Alternative's needs require some extra consideration. "Research by design is a contextresistant science," he says. "When you try to define 'what is Alternative?' by procedure, you tend to invoke narrower and narrower definitions of what it can be. If you continue the process long

enough, you'll reduce it to respondents' individual tastes. Arriving at a specific definition of Alternative is difficult to measure; trying to establish which bands are [alternative] or aren't is also not exact. I think we have to begin to look at Alternative in a larger context."
One problem that exists in such a fashion-conscious, image-adhering format is defining which acts are considered alternative, at least exclusively. In arriving at decisions regarding proper artist representation for approaches like cluster analysis, Ramsey knows there has to be due diligence. He warns, "To say any particular four artists represent Alternative is difficult. The process is getting more inclusive. You have to be careful in suggesting a more concise universe for the format. Analyzing Alternative requires whole-brain thinking rather than reducing it to individual elements. You can view a cake as an analogy: If you put flour, eggs, sugar, etc. on a table, you have the ingredients of a cake. But you don't have cake until everything is prepared properly.

## Wille JUST ANOTHER DAY

## Impacting Radio January 27th

Early Belevers
WERX *1, 24X
WRRO Top 5 Requests, 22 X WJSE 20X KCXX IIX WDST I2X RTCL WRAX WNTX WXPS KXBS

## TEsting At: RROX RHTY

ON TOUR BEGINNING January 17 Th
"Research always says play the hits, as if that was some revelation. Research for Alternative was easy back in the early days of the format, when owners wanted to maximize their 25-34 reach. Now that other formats appropriate its music, we see Alternative going through a similar phase that CHR endured when it first spawned 'Churban' and Hot AC These were niche extensions of CHR Now Alternative faces the same issues with Alternative AC, Adult Alternative, and Active Rock. CHR back then decided to concentrate on non-musical development, making morning shows and other station components of vital concern. We now see Alternative arriving at the same point in its maturation cycle."
How does Alternative's situation possibly differ from CHR's earlier course? Ramsey suggests one issue: money! "CHR bought its way out of its situation. It paid for premium talent to address its morning show concerns. I've yet to get a sense that the morning show dilemma has been resolved for Alternative. XTRA-FM (91X)/San Diego recognized this and addressed the situation one way by hiring Howard Stern. That for many has been the one solution. 1 would speculate that three-fourths of the morning shows in Alternative have come from another shift and aren't formally developed morning hosts. In those major markets with increased competition, the rules haven't changed just because we're talking about Alternative - just the context has."
If programmers can't "buy" the answers, then are they forced to rely on music? It has been suggested that Alternative programmers face increased pressure to identify hits earlier than other formats in order to preserve the format's position as new music leader. Ramsey believes using research properly enables programmers some relief. "People come to this format for the thrill of discovery. They expect it to expose new music. Alternative has a sound position as the new music leader in the field, despite what detractors may suggest. The demand for alternative music is as high as it's ever been, it's just that the supply is considerably higher now.
"There are more venues of exposure for the music. We've watched Alternative AC appropriate the adult stuff, and now that process is near completion. Alternative will still need to feed the hunger for new music. Research shouldn't be used to inhibit exposing new music. It should be used to identify and kill your mistakes early. Research can be interpreted many ways. Half the people who speak to broad research concepts tend to violate them ultimately. It remains important to develop and interpret strong principles in research."


OBLIGATORY WDRE DEDICATION SHOT - WDRE/Philadelphia has hosted some wonderful Sonic Sessions in its day, but MD Marilyn Russell (l) swears that Reprise artist Paul Westerberg was her all-time favorite. Ms. Russell remains our fave.

The Younger Skew
Strategic Radio Research VP/ Client Services Amy Vokes has been extensively involved with all radio research, from low-end Alternative targeting to the most adult-reaching Classic Rock. She warns to be thorough in research practices from the
 very start. "We don't like to exclude anything in our screening practices. We offer the market's field of respondents every musical choice and find what the respondent likes. When we approach cluster analysis, we find it can be extremely insightful or extremely dangerous. You can't seek finite answers as to what Alternative is. Market-to-market conditions vary. In Detroit, there may be five clusters of music users. One may be extremely alternative, another may favor 'current' music. Intuitively you should get a feel for what best defines your sound."

Vokes concurs that the format's selfconsciousness may be unnecessary. "People spend too much time questioning 'what is Alternative?' Again, market conditions vary the skew. In one market, Alice In Chains may be exclusively alternative; in another, it may be rock. What the market's legacy has been, what the competition is doing, and how well they do it are factors that affect the outcome. Programmers real-
ly should make overall acceptance of a song the issue." Has Vokes seen Alternative lose any luster over the last year on a national, overall basis? "There have been no decreases in musical acceptance, but there have been shifts in

People spend too much time questioning 'what is Alternative?' Market conditions vary the skew. Programmers really should make overall acceptance of a song the issue. the audience. Overall, Alternative is younger than it was a year ago. In the 12-24 range, it remains an absolutely vital format. Concerns come from the loss of $25-34 \mathrm{~s}$ who were sampling it and now are being targeted by Alternative AC, CHR, and Active Rock.' target is $12-24$ "

How should Alternative programmers react to this appropriation of their music by other formats? Should they alter their status quo and become more aggressive? Vokes cautions, "Some programmers go overboard in trying to preserve an image they already strongly own. Go to any market and ask, 'Who plays the new music?' Hands down, Alternative has the image locked up. There is no need for an Alternative station to move from its position unless it's being actively challenged by a competitor."

## 'What Is New'

So if Alternative rules the brand position for new music, how should it preserve it? Vokes allows, "Alternative is reliant on current hits to a great degree. The question becomes 'what is new?' Everywhere we've researched, we've found the Alternative audience loves six-month-old recurrents and recent gold as much as brand new product. The insatiable appetite isn't as great as some profess. We've found the answer isn't adding more new music you're unsure of. Some programmers believe they are in some up-to-the-minute fight to preserve their image. We suggest playing out the records that are working to a greater degree."
Do high-strung hipsters get the message? Vokes chuckles, "50-50. Some clients see the information and learn to interpret and trust it. Some reject it in favor of gut. We don't act as consultants in that regard. We try to provide quality information; the programmers elect to use it.'

Given the current conditions in te Alternative marketplace, does Vokes see any drastic change on the horizon? "Ownership is becoming cognizant of how to use the format As owners build rock franchises in marketplaces through station clustering, a stronger sense of niche should develop. Alternative has ruled the new music position for years. Owners recognize that as a real attribute. There are a lot of Alternative programmers who hope for the day an owner tells them their express

## but a dog won't listen


"BEAUTIFUL STRUGGLE"
R\&R ADULT ALTERNATIVE TRACKS 20 R\&R ADULT ALTERNATIVE ALBUMS ${ }^{23}$

| MODERN ROCK | ROCK |
| :--- | :--- |
| WOXY | KQRS | WDST

ON TOUR WITH WHY STORE AT: JANUARY 31- DAYTON, OH FEBRUARY 1- TOLEDO, OH FEBRUARY 2- CLEVELAND, OH FEBRUARY 5 - BLOOMINGTON,IL FEBRUARY 6 - CHAMPAIGN, IL FEBRUARY 7 -ROCK ISLAND, IA FEBRUARY 8 - AMES, IA

## THE

## once she's tasted blooc




724383710522
The Borrowers debut album from GUARDIAN Records
your eyes are burning holes thru me.
I'm gasoline. I'm burning clean.
20th century go to sleep.
you're pleistocene. that is obscene.
you are the star tonite
your sun electric outa
your light eclipsed the moon tonite electrolite.
you're outasight.
if I ever want to fly
Mulholland drive.
I am alive.
Hollywood is under me.
I'm Martin Sheen.
I'm Steve McQueen.
I'm Jimmy Dean.

from the album NEW ADVENTURES IN HI-FI

## BDS 201 Spins

One of the most added this week!!
you are the star tonite your sun electric outasight your light eclipsed the moon tonite electrolite.
you're outasight.
if you ever want to fly Mulholland drive.
up in the sky.
stand on a cliff and look down theres don't be scared.

## I am alive.

you are alive.
you are alive.
you are the star tonite your sun electric outasight your light eclipsed the moon tonite electrolite.
you're outasight.
20th century go to sleep. really deep. we won't blink. your eyes are burning holes thru me.

[共

| 5W |  |  | TW |  | total plays |  |  |  | total |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
|  |  |  |  |  |  |  |  |  |  |
| 3 | 2 | 1 | 1 | GARBAGE \#1 Crush (Capitol) | 3113 | 3149 | 3076 | 2784 | 93/1 |
| 11 | 9 | 4 | (2) | SMASHING PUMPKINS Thirty-Three (Virgin) | 2656 | 2429 | 2220 | 1994 | 93/1 |
| BR | EAK | KER | (3) | U2 Discotheque (Island) | 2417 | - | - | - | 97/97 |
| 9 | 8 | 5 | 4 | 311 All Mixed Up (Capricorn/Mercury) | 2396 | 2326 | 2366 | 2227 | 84/0 |
| 20 | 17 | 8 | 5 | COUNTING CROWS A Long December (DGC/Geffen) | 2234 | 2087 | 1642 | 1334 | 85/1 |
| 5 | 4 | 6 | 6 | STONE TEMPLE PILOTS Lady Picture Show (Atlantic) | 2074 | 2294 | 2578 | 2563 | 74/0 |
| 1 | 1 | 2 | 7 | BUSH Swallowed (Trauma/Interscope) | 2069 | 2599 | 3322 | 3401 | 78/0 |
| 2 | 3 | 3 | 8 | NO DOUBT Don't Speak (Trauma/Interscope) | 2022 | 2575 | 3007 | 3112 | 68/1 |
| 13 | 11 | 11 | 9 | BEITER THAN EZRA Desperately Wanting (Swell/Elektra/EEG) | 1992 | 1990 | 2017 | 1821 | 84/1 |
| 7 | 6 | 7 | 10 | SOUNDGARDEN Blow Up The Outside World (A\&M) | 1955 | 2244 | 2430 | 2420 | 74/0 |
| 22 | 18 | 13 | (11) | WALLFLOWERS One Headlight (Interscope) | 1900 | 1757 | 1483 | 1259 | 83/4 |
| 16 | 14 | 12 | (12) | POE Hello (Modern/Atlantic) | 1868 | 1834 | 1719 | 1630 | 87/0 |
| 17 | 13 | 14 | (13) | FOUNTAINS OF WAYNE Radiation Vibe (Tag/Atlantic) | 1823 | 1726 | 1735 | 1543 | 77/0 |
| - | 38 | ${ }^{23}$ | (14) | BUSH Greedy Fly (Trauma/Interscope) | 1728 | 1198 | 570 | 433 | 86/5 |
| 4 | 5 | 10 | 15 | CAKE The Distance (Capricorn/Mercury) | 1707 | 1995 | 2576 | 2703 | 67/0 |
| 6 | 7 | 9 | 16 | LOCAL H Bound For The Floor (Island) | 1679 | 2055 | 2421 | 2513 | 73/1 |
| BR | AK | KER | 11 | OFFSPRING All I Want (Columbia) | 1620 | 932 | - | - | 86/9 |
| 15 | 16 | 15 | 18 | RED HOT CHILI PEPPERS Love Rollercoaster (Geffen) | 1618 | 1662 | 1696 | 1713 | 67/1 |
| - | - | 22 | (1) | DEPECHE MODE Barrel Of A Gun (Reprise) | 1617 | 1247 | - | - | 90/13 |
| 36 | 27 | 20 | (20) | CARDIGANS Lovefool (Mercury) | 1608 | 1369 | 989 | 793 | 63/4 |
| ER | AK | ER | 21 | SILVERCHAIR Abuse Me (Epic) | 1586 | 134 | - | - | 85/72 |
| 23 | 23 | 18 | (22) | DAVE MATTHEWS BAND Crash Into Me (RCA) | 1526 | 1488 | 1311 | 1235 | 77/3 |
| 24 | 22 | 19 | 23 | LUSCIOUS JACKSON Naked Eye (Grand Royal/Capitol) | 1325 | 1451 | 1324 | 1234 | 62/2 |
| 10 | 12 | 16 | ${ }^{24}$ | KULA SHAKER Tattva (Columbia) | 1318 | 1593 | 1956 | 2002 | 55/1 |
| 25 | 21 | 21 | 25 | BLOODHOUND GANG Fire Water Burn (Republic/Geffen) | 1317 | 1318 | 1375 | 1230 | 73/0 |
| - | 37 | 25 | (20) | SHERYL CROW Everyday Is A Winding Road (A\&M) | 1261 | 1089 | 632 | 210 | 70/9 |
| 33 | 29 | ${ }^{26}$ | (27) | SOUL COUGHING Super Bon Bon (Slash/WB) | 1112 | 1001 | 920 | 839 | 63/3 |
|  | AK |  | (23) | SUBLIME Santeria (Gasoline Alley/MCA) | 1095 | 609 | 267 | 151 | 67/15 |
|  | EAK | ER | (29) | WEEZER The Good Life (DGC/Geffen) | 1027 | 932 | 492 | 88 | 63/6 |
| 27 | 24 | 24 | 30 | FAILURE Stuck On You (SlashWB) | 969 | 1143 | 1236 | 1154 | 56/0 |
| - | 39 | 32 | (31) | SUICIDE MACHINES No Face (Hollywood) | 967 | 875 | 569 | 243 | 76/4 |
| - | 43 | 31 | (12) | PEARL JAM Off He Goes (Epic) | 911 | 905 | 538 | 311 | 52/3 |
| 18 | 20 | 28 | 33 | TOOL Stinkfist (Z00) | 801 | 945 | 1409 | 1469 | 43/0 |
|  | BU | T | (34) | SOCIAL DISTORTION When The Angels Sing (550 Music) | 688 | 209 | 92 | 22 | 51/10 |
| 48 | 40 | 39 | 63 | REPUBLICA Drop Dead Gorgeous (RCA) | 679 | 610 | 569 | 473 | 46/1 |
| 19 | 25 | ${ }^{33}$ | 36 | SOCIAL DISTORTION I Was Wrong (550 Music) | 667 | 771 | 1085 | 1363 | 41/0 |
| 43 | 36 | 35 | 37 | NERF HERDER Van Halen (Arista) | 645 | 730 | 691 | 594 | 43/0 |
|  | - | 43 | 38 | MATCHBOX 20 Long Day (Lava/Atlantic) | 584 | 552 | 431 | 382 | 24/0 |
| 49 | 42 | 42 | 39 | DESCENDENTS I'm The One (Epitaph) | 566 | 573 | 562 | 457 | 39/0 |
| - | 45 | 45 | (40) | ASHLEY MACISAAC Sleepy Maggie (A\&M) | 553 | 516 | 497 | 424 | 36/2 |
| 14 | 19 | 34 | 41 | R.E.M. Bittersweet Me (Warner Bros.) | 518 | 766 | 1477 | 1781 | 31/0 |
| 26 | 28 | 37 | 42 | TONIC Open Up Your Eyes (Polydor/A\&M) | 506 | 658 | 981 | 1173 | 29/0 |
|  | 35 | 36 | 43 | SEMISONIC F.N.T. (MCA) | 504 | 674 | 719 | 668 | 29/0 |
|  | BUI |  | (4) | EELS Rags To Rags (DreamWorks/Geffen) | 498 | 415 | 136 | 52 | 38/6 |
|  | BUT |  | 45 | WILCO Outtasite (Outta Mind) (Reprise) | 486 | 258 | 174 | 149 | 40/9 |
|  | BUT |  | 45 | SPONGE Have You Seen Mary (Columbia) | 468 | 366 | 379 | 351 | 25/1 |
| - | - | 49 | 47 | SEBADOH Willing To Wait (Sub Pop) | 460 | 431 | 438 | 435 | 28/0 |
|  | - |  | 48 | BARENAKED LADIES The Old Apartment (Reprise) | 438 | 430 | 384 | 393 | 20/0 |
|  | BUT |  | 49 | R.E.M. The Wake-Up Bomb (Warner Bros.) | 411 | 359 | 201 | 51 | 23/0 |
|  | 15 | 27 | 50 | PRESIDENTS OF THE UNITED... Mach 5 (Columbia) | 401 | 948 | 1717 | 1854 | 21/0 |

BREAKERS

| total PLaysnncrease 2417/2417 | ```U2 Discotheque (Island) total STations/ADDS 97/97``` | Chart (3) |
| :---: | :---: | :---: |
| TOTAL PLAYSANCTEASE $1620 / 688$ | OFFSPRIMG <br> All I Want (Columbia) TOTAL STATIONS/ADDS 86/9 | CHART 17 |
| TOTAL PLAYSANCREASE 1586/1452 | SILVERCHAIR Abuse Me (Epic) TCTAL STATIONS/ADDS 85/72 | Chart (21) |
| $\substack{\text { San } \\ \text { Total Playsnccrease } \\ 1095 / 485}$ | SUBLIME <br> teria (Gasoline Alley/MCA) <br> total stationsiados <br> 67/15 | Chart 28 |
| TOTAL PLAYSINCCHEASE 1027/95 | WEEZER <br> e Good Life (DGC/Geffen) <br> total stationsiados <br> 63/6 | СНавт |

## MOST ADDED

aATIST TITLE LABELSS)
U2 Discotheque (Island) SILVERCHAR Abuse Me (Epic) SPACE Female Of The Species (Gut/Universal) FIONA APPLE Sleep To Dream (Work) MARILYN MANSON Tourniquet (Nothing/interscope) MUNDY To You I Bestow (Epic) PRODIGY Fitestarter (Mute/MaverickWB) SUBLIME Santeria (Gasoline Alley/MCA) CAKE I Will Survive (Capricorn/Mercury) KULA SHAKER Hey Dude (Columbia) R.E.M. Electrolite (Warner Bros.)

## TRICKY "Christian Sands" <br> ROLLING STONE'S Electronic Artist of the Year <br> ALREADY ON: KNDD WFNX WBRU LIVE IO5 WOXY WDST ISLAND

## MOST INCREASED PLAYS

RTIST TITLE LABEL(S)

U2 Discotheque (Island)
SILVERCHAiR Abuse Me (Epic) OFFSPRING All I Want (Columbia) BUSH Greedy Fly (Trauma/Interscope) SUBLIME Santeria (Gasoline Alley/MCA) SOCIAL DISTDRTION When The Angels Sing (550 Music) +48 DEPECHE MODE Barrel Of A Gun (Reprise) +370 MARILYN MANSON Tourniquet (Nothing/Interscope) MUNDY To You I Bestow (Epic)
CAKE I Will Survive (Capricorn/Mercury)
Breakers: Songs registering 1000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs
are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R\&R online.


|  | ARTIST/ITLE |
| :---: | :---: |
| ${ }_{34}{ }_{34} 2818174$ | SMASHIHG PUMPKINSThirity-Three |
| 42403540 | NIRVANAAneurysm |
| 42423540 | BUSH/Swalowed |
| 40414140 | 31/Down |
| 39 <br> 18 <br> 11 <br> 37 <br> 39 | GARBAGE/A 1 Cush |
| 41 42 39 38 | NO DOUBPTDon't Soeak |
|  | SUBLIMENThat Got |
| 213331 | CARDIGANS/Lovelood |
| $32{ }^{34} 31437$ | STONE TEMPLE PLOTS/Lady Picturf Show |
| 288293238 | 311/Al Mxxd Up |
| $\begin{array}{llll}26 & 32 & 31 & 33\end{array}$ | MEAALICAHero Of The Oay |
| $\begin{array}{lllll}32 & 30 & 29 & 32\end{array}$ | SOUNDGAROEWBurdan in My Hand |
| ${ }_{30} 2983132$ | SOURDGARDEN/8IIOw UP. |
| $\begin{array}{llll}18 & 16 & 26 \\ & 32\end{array}$ | TOOUSSİindist |
| ${ }^{26}{ }^{31}$ | ALANIS MORISSETtERight Through You |
| 2630 | OffSPRincian I Want |
| $\begin{array}{llll}23 & 33 & 25 & 29\end{array}$ | SmAshilig Pumpkins/Muzzie |
| $12 \begin{array}{lll}11^{2} & 23 & 28\end{array}$ | heo hot chlle Rove Rollercoaster |
| ${ }_{35} 33 \quad 2682$ | Rage agalins../People ot The Sun |
| 22261822 | minvandorai You |
| 151520 | Sout coughingisuper Bon Bon |
| 19 | DEPECHE MODEEBariel OP A Gun |
|  | SILVERCHAIRABuse Me |
|  | G. LDVE \& SPECIAL...Cold Beverage |
| $\begin{array}{lllll}10 & 16 & 18 \\ 18\end{array}$ | BLOODHOUND GAMGFIfie Water Burn |
| $17 \quad 1515$ | CHEMICAL BROTHERS/Serting SuA |
| 201515 |  |
| $\begin{array}{lllll}36 & 30 & 20 & 15\end{array}$ | counting crowsia Long December |



| PUYY <br> 5) 4W LM TW | Актıstmat |
| :---: | :---: |
| $\begin{array}{ll}36 & 40 \\ 56 & 67\end{array}$ | CaADIGANSL L vetiol |
| 52 | U201scotreque |
| 42713152 <br> -27 |  |
| 40403448 | BUSHSWwallowed |
| $\begin{array}{llll}27 & 283148\end{array}$ | Sublume/Sameria |
| 40713340 | LOCAL MiBound for The floor |
| 67694736 | SMASHING PUMPRIHS SThity Throe |
| 18 <br> 30 | COUUTING CROWS/A Long docember |
| 1029 1523 | OASIS Whatever REPUBLICNOTOP Dead Gorpeous |
| 18 25 <br> 18  | BUSH/GGedy Fy |
| 10201324 | Wallitiowers/One Headigh |
| 1423 | Offspringinl I Want |
| 21 | SPaCEFemmie Ot |
| ${ }^{16} 18182418$ | Tooustinkist |
| ${ }^{10} 20{ }^{20} 1816$ | PRooligyfirsatater |
| ${ }^{30} 32323818$ | PEARL JAMMHail. Haii |
| ${ }^{20} 0^{22}{ }^{22}$15 | blooohound ganalfire Water Buin SMASHING PUMPKINSNou're All I've. |
| 1714 | STONE TEMPLE PLLOTS/Uumble in The Rough |
| 1214 | SHERYL CROWIVveryday Is... |
| $\begin{array}{llllllll}38 & 38 & 8 & 14\end{array}$ | GABBAGE/ C Crush |
| (10 ${ }^{12}$17 | soul coughingsuper Bon Bon |
| 1212 | DEPECHE MODE/B3Trel O O G |
| 18 | SUICIOE MACHMEES/No Face |
| 1010 | STABBING WESTWARD/A Don't Balieve |
| $\begin{array}{rr} 5 & 810 \\ . & 510 \\ \hline \end{array}$ | WEEZERTMe Good Lile RaGE AGAINST../DDown Rodeo |

## 






FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R\&R ONLINE


|  | MARKET \#26 <br> KISF/Kansas City (816) 254 -1073 Anthonyldustice |
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| $\begin{array}{lllll}29 & 29 & 28 & 29 & \text { FROG PONO/Be } \\ 21 & 29 & 27 \\ 29\end{array}$ |  |
| 182728 P.E.M/the Wake-Up |  |
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| OffsPRIING/A | Want |



## NEW MUSIC SPECIALTY SHOWS

## Space Is The (First) Place!

In Space, you can hear the $\mathbf{R \&} \mathbf{R}$ Special ty Show panel buzz. As we enter the frontier of a new year, Space cops first place in the first week. Those Hollywood glampop legends Redd Kross had the right medicine to reach second place with support from KREV/Minneapolis, WBTZ/Burlington, and, of course, KROQ/Los Angeles. The Britpop of Mundy managed to snare the third slot, with action at XHRM/San Diego, WWDX/Lansing, and more. Record to watch: Stony Sleep.

## KTEG/Albuquerque KTEG

Over The Edge
Sunday, January 5
BECK The New Pollution (DGC/Geffen)
BIG HEAD TOAD ... Resignation Superman (Revolution)
DANIELLE'S MDUTH Crush (Local)
ANI DIFRANCO Joytul Girl (Righteous Babe)
DJ SHADOW Midnight In A Peffect World (Mowaxffir/London)
HOLY HAND GRENADE Mohair Fuzz (WDRE CD)
IDLE WILDS Freakin'(WDRE CD)
LOVE HUSKIES Emotional Stitches (WDRE CD)
LOW ROAD Letter Never Sent (WDRE CD)
FROGPOND Even Now (Ti Star)
LOVENUT Star (Merkinthterscope)
MICHTY MIGHTY BOSSTONES The Impression That I Get (Mercury)
(Hosts Mank Copeland and detie Hoyt dedicated this week's show to the staff of WDRE/Philadelphia.)

## SIGNIFICANTACTION

Here is a look at the top artists from R\&R's exclusive panel of specialty reporters:
SPACE (GutUniversal)
REDD KROSS (This Way Up/Mercury) MUNDY (Epic)
TRICKY (Island)
THROWING MUSES (Rykodisc)
SCREECHING WEASEL (Fat Wreck Chords) FLAMINGOES (Big Pop)
ORBIT (A\&M)
LONDON SUEDE (Columbia)
DAVID BOWIE (Virgin)

## GAINING MOMENTUM

DJ SHADOW (Mowax/ffrr/London)
Airplay Includes: KTEG, WEJE, WBRU MOBY (Elektra/EEG)
Airplay Includes: WBTZ, WEJE, WQXA JANE JENSEN (interscope)
Airplay Includes: WEJE, KTBZ, KNRX less than Jake (Capitol) Airplay Includes: KTBZ, WLUM, XHRM
PAULA COLE (Wamer Bros.)
Airplay Includes: KDGE, WDST, WQXA ANI DIFRANCO (Righteous Babe) Airplay Includes: KTEG, WQXA, KCXX STONY SLEEP (Columbia)
Airplay Includes: KOME, KPNT, XTRA SNEAKER PIMPS (Virgin)
Airplay Includes: KTEG, KXTE, XHRM ODDS (Elektra/EEG)
Airplay Includes: WQXA, WXDX, XTRA MY DRUG HELL (Countdown/Unity) Airplay Includes: KFMA, WLUM, WQBK


- Artist: Matchbox 20
- Track: "Long Day"
- LP: "Yourself Or

Someone Like You"

- Producer: Matt Serletic
- Label: Lava/Atlantic
- Essentials: If you think touring America is tough, try getting across the Southeast. Tallahassee in August isn't a picnic! Matchbox 20 spent a lot of time developing an audience in the resort bars in Florida through touring. Now they are more than ready to take on the U.S. with their melodic rock.

Here's the important part this band just endured the age-old dilemma of their label, Lava, being deconstructed just as their record went to radio. Normally when that happens, you file the artist under "T" for "too bad ..." In this case, the record had champions like KDGE/Dallas, who refused to let that deter them. It's a new year, and a lot of stations are starting to

realize this one's for real, even if it's taken a while. Heck, it's still happening faster than it takes to drive to from Miami to Jacksonville.

- Influences: Natalie Merchant, Jayhawks, Grant Lee Buffalo
- Artist POV: Lead singer Rob Thomas believes, "The music now is a little more cohesive. Before, everything was way too jangly. The music now fits more with the words we have to say."

Compiled by Lynn Beaudoin
New Music Scene highlights breaking artists charting for the first time.

SPECIALTY SHOW REPORTERS
Shows and their Top 5 songs listed alphabetically by market

| WQBK/Albany, NY <br> Over The Edge <br> Monday mldnigh-2am <br> Kelli McNamara <br> 60 Ft. Dolls "Hzapy Shopper" . <br> Kula Shaker "Grateful When <br> Sebadoh "Prince" <br> Lush "Layykillers" Ton Amos "Hey Jupiter" | KTBZ/Houston, TX <br> Lunar Rotation <br> Sunday 7.9 pm <br> David Sadof <br> Battery Acld "Full Circle" <br> Less Than Jake "Johnny Quest <br> Marilyn Manson "Tournequet" P. Harvey "Heefa" Radio lodine "Things $1 D_{0}$ " | WLUM/Milwaukee, WI <br> Sunday Night Music Revolution <br> Sunday 7-11pm <br> Terry Havel <br> Reda Kross "Stoned" <br> Sparkler "Discover" <br> Virgin-Whore Complex "Revodver" Trick Babys' "Born To B This Way" Sneaker Pimps "Tesko Sucicide" | WOST/Poughkeepsie, NY Indie Flux Thursday 10.11 pm Nic Harcourt Conenead Buddra -Put to On Fleapit Orchestra Me \& Al The Other " Trisitan Psionic "Lucky Star" Mike Flowers Pops "Don't Cry For Me. Varraline "Hammer" | XTRASan Diego, CA <br> Muckley's Floorboard Wednesday midnight-2am Chris Muckley <br> Spoon "Olismember" <br> Pavement "Bue Hawaian" <br> Lisa Germano "Small Heads" <br> Kula Shaker "Knght On The Town" <br>  | KPNT/St. Louis, MO <br> New Music Sunday <br> Sunday 7-9:30pm <br> Les Aaron <br> Blui "Beetlebum" <br> No Way Sis "Teach The World To Sing" <br> Sophie Zelmani "Always You" <br> Stereophonics "More Life In A Tramp's Vest" <br> Spooncurve "Meaning Ot Lovers" |
| :---: | :---: | :---: | :---: | :---: | :---: |
| KTEG/Albuquerque, NM <br> Over The Edpe <br> Sunday 7-8:30pm <br> Copeland/Aoyte <br> Hoty Hand Grenade "Mohair Fuz" Mighty Mighty BT "The impresston ." ou Snadow "Midngnt In A.. Love Nut "Star" Frogpond "Even Now" | KISF/Kansas City, MO <br> Living Room <br> Sunday 8 -10pm <br> StanJoel <br> Frogpond "Waiting For A Friend" Kula Shaker "Govinda" Mars Needs Women "Superhero" Presidents of The U.S.A "VolcanoClatter "Dark While" | KREV/Minneapolis, MN <br> Counter Revolution Wednesday $10-11 \mathrm{pm}$ Christine Kaas Sukpatch "Hallow Tips" Redd Kross "Stoned" Luscious Jackson "Don't Look Back" Space "Femate of David Bowie "Little Wonder" | WBRU/Providence, RI <br> Breaking And Entering <br> Wednesday midnight-2am <br> Malt Maloney <br> Seade "Scoutul" <br> Royal Crowns "Scene of The Crime" Marden Hill "Hiliack" <br> Atari Teenage Riot "Not Your Business" Smashng Pumpkns "Destination Unknown" | KDMESan Jose, CA <br> Nocturnal Noise <br> Saturday midnight-1am <br> Jeanette Grgurevic <br> Aux "X: 10 " <br> Stony Sleep "She Had Me" <br> Pecadiloes "Po Po Pewitt" <br> Buill To Spill "Untrustable" <br> Crystal Method "Keep Hope Alive" | WXSR/Tallahassee, FL <br> Underground Lounge Sunday 8 -10pm <br> Rob The Lounge Lizard Magadog "Pipeline" Black 47 "Green Suede Shoes" Ashiey Maclsaac "Steepy Maggie" Marshes "Otishore CJ Bothand "Sugar is Sweeter" |
| WBTZ/Burlington, VT <br> Spinning Unrest <br> Sunday 8-10:30pm <br> Steve Picard <br> Mighty Mighty BT "The Impression ..." <br> Screeching Weasel "Cool Kids" <br> Tanya Donelly "Bum" <br> Orbit "Medicine" <br> Morphine "Murder For ... | KXTELas Vegas, NV It Hurts When I Pee Sunday 10pm-midnight Chris Ripley China Rock "Supagroup" Smashing Pumpkins ${ }^{-G o d}$ Blocdhound Gang "I Wish \| Was .: Blood Club "Bleed Like A Man" Uninvited "Too High" | KNRX/Oklahoma City, OK <br> Xtremities <br> Sunday 8-9:30pm <br> Geno Pearson <br> Sparkier "Discover" <br> Chainsaw Kittens "Heartache Thump" Throwing Muses "Free Loader" Moty "That's When I ..." Tricky "Christiansands" | KCXX/Riverside, CA <br> Sunday Night Music Meeting <br> Sunday 10 pm -midnight Dwight Arnold <br> Ani Difranco "Shameless" Goktinger "Answers" Sublime "April 29. 1992" Bloodhound Gang "Fire Water Burn" Reel Big Fish "Sell Dut" | KJEESSanta Barbara, CA <br> Dissonate Tendrils <br> Sunday 10:20pm-midnight John Shroeter <br> Cake "I Will Survive" <br> Urge "All Wasted Up" <br> DJ Shadow "The Number Song" Butter 08 "Butter O1 $69^{\text {" }}$ Fultlej "Microwave" | KFMA/Tucson, AZ <br> Test Department <br> Sunday $5-8 \mathrm{pm}$ <br> Suzie Dunn \& Chuct Roast Squirrel Nut Zippers "Heil Weird Lovemakers "Oprah" OUS Shadow "Midnigmt $\ln \mathrm{A}$. Babe The Blue 0x "Fuck This Song" KMFDM "Son Of A Gun" |
| WAOZ/Cincinnati, DH <br> Before The Revolution <br> Weaknights midnight-1am <br> Tricky "Christian sands" <br> Descendents "I'm The One" <br> Wilco "Outtasite" <br> Stone Temple Plots "Seven Caged Tigers" Heads "Punk Lolita" | KRDOALos Angeles, CA <br> Rodney On The ROO Sunday 10pm-1am Rodney Bingenheimer Redd Kross "Stoned" Blur "Song ? David Bowie "Littre Wonder" Throwing Muses "Freeloader" Space "Me And You | WXDX/Pittsburgh, PA Edge of the X Sunday 9-11pm All Castellini/Brandon Davis Redd Kross "Stoned" Beck "The New Pollution" Eells "Rags To Rags" Mundy "To You I Bestow" Red five "Turn It On" | XHRM/San Diego, CA <br> The Flash Zone Saturday 9pm-2am Greg Pearson Radio Iodine "Things $1 \mathrm{DO}^{\circ}$ Sneaker Pimps ${ }^{-8}$ Underground Reel Big Fish "Sell Out" Vallelo "Just Another Day" Jason Falkner " Live" | KNDD/Seattle, WA <br> Loudspeaker <br> Sunday 10-11pm <br> Bill Reid or Marto Collins <br> Smashing Pumpkins "Tonight. Tonight", <br> Smashing Pumpkins "You're All Ive ..." <br> Smashing Pumpkins "The Last Song" <br> Droin "Wake Up" <br> Englebert Humperdink "Lesbian Seagull" | WHFSNashington, DC <br> Now Hear This <br> Sunday 8-10:30pm <br> Oave Marsh <br> Norman Mayer Group "Moody" <br> Plexi "Forest Ranger" <br> Redd Kross "Stoned" <br> Jon Spencer ... "2 Kindsa Love" <br> Guided By Voices "Cock Soldiers" |

## SOUMR R <br> The Band Is <br>  <br> The Single Is <br> The <br> PGEORI <br> is HOT...

## KROQ - Los Angeles ADD! WFNX, WZRH and more <br> Appearing At The 21st Century Ball - <br> Presidential Inauguration January 20th



FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R\&R ONLINE


# Putting Variety To The Test 

How research affects notion of depth within Adult Alternative

By Sky Daniels

It seems like a long time ago when air personalities - we called them a less grandiose term, "disc jockeys" then - used to scour a library of thousands of albums to piece together song-by-song, set-by-set, a four-hour show. Flying under the descriptive mantle of "free-form," Rock stations would literally play any and everything. In a market back then, one station played 40 songs, the other 4000. Guess who garnered the perceived attribute of "variety?'
Nowadays, Adult Alternative seeks to maintain a similar perceived position among listeners as being a format that offers depth and variety. Clearly, as time and practice have revealed, the extent to which you take depth in your library will impact how broad a mass audience you can attract. Can the gathering of empirical data in research ever reveal just how far a library can go before it becomes an indulgent process with diminishing return?

## Intuitive Balance

Mike Henry, Managing Partner at Paragon Research, knows that it's difficult to arrive at literal parameters with even the most sophisticated research. He contends, "Achieving a balance between what people say they want and what research reveals as their actual perceptions requires strong intuitive awareness

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> Researchers should be capable of understanding both the personalities and the personal agendas of those involved in the process of using research by stations. -Mike Henry

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There can be dramatic differences between what people suggest they desire and what they really require to align themselves with a station."
Perception is an emotive process that doesn't necessarily align itself with fact. As a researcher, Henry knows the need for, but danger of, interpreting empirical data. "The goal of most Adult Alternative stations is to know that when the radio is off the listener has a 'feeling' this station has served their needs. Satisfying perception becomes of paramount importance. Establishing an accord between station and respondent is not always a scientific process."

Henry works closely with clients to insure the proper interpretation of research is ultimately arrived at. "We will not move into an action plan with a client until we are assured that everyone in programming and management involved are understanding the information in similar fashion," he says. "We generally do a two-step process of first offering an in-depth 'scientific' presentation of all rele-

vant information, then following that with an encapsulation of what we believe are relevant highlights for the station's goals. It is accepted that not everyone involved on the client side should be expected to truly understand the research process. We try to establish strong communication of the info to all concerned."
Having been in enough conference rooms watching participants wrangle over "what the research says," I asked Henry if he sometimes feels a need to intervene when there is no accord. He admits, "We have to be expected to be the expert at those critical points of analysis with a client. We spend a lot of time studying the information that we present so we are prepared to first address interpretation issues with empirical answers. That rarely is enough to arrive at a collective agreement."

## Politics And Personalities

Henry knows a good researcher must be adept at handling the politics and the personalities present at every research summary meeting. "Researchers should be capable of understanding both the personalities and the personal agendas of those involved in the process of using research by stations," he explains. "Having come from a programming and management background, I have respect for the viewpoint of a radio person with an intuitive grasp of what his station needs.
"Most clients have strong feelings about their product and researchers KKZN VP/GM Dan Halyburton.
have to help them support or refute their intuition. If someone's personal agenda is refuted by the research, you have to be able to handle the politics of galvanizing the separate agendas. Sometimes it's a simple process of quantifying whether a feeling is a big issue or a lesser issue for listeners. The issue of library depth and how it is imparted is a significant one for Adult Alternative."
Henry feels research really helps establish a safe parameter for the knowing programmer. "There is a segment of most markets' audiences that wants something different than is commonly provided. 'True Variety' is a positioner heralded by some of the most successful stations in the format. Having a library with

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Playing a wide variety of music alone will not create a real station. We are not programming on a 'boutique' level or to coffeehouses. -Mike Henry

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relative depth used to create a situation that wasn't desired by ownership in the mid-'80s.
"A format of this ilk might be expected to gather what was an unattractive four share in 1985, compared to the 10 shares gained by CHR competitors or 12 shares by those inAOR. Niche fragmentation helped strengthen the underpinning of Adult Alternative to the degree that in 1997, a four-share with the socio-economic profile of Adult Alternative can be very attractive to ownership. Maintenance of enough depth to create the perception of variety can be aided through music testing.
Henry believes Adult Alternative has established its musical attributes to the degree that the real challenge

# Too often programmers fall prey to literal interpretations that come off sounding sterile in context on-air. -Chuck Beck 

lies in understanding how essential stationality has become in garnering the adult listener. "Playing a wide variety of music alone will not create a real station. We are not programming on a 'boutique' level or to coffeehouses. The stabilization of such mature properties as WXRT/ Chicago, KFOG/SF, KMTT/Seattle, and WBOS/Boston reveals a viable potential to reach greater ratings success.
"WXRT's cume to quarter-hour realization is very strong. We know one common element of these stations' successes has been the time they spent maturing within their markets. For owners and management the issue isn't how deep, it's how long. Success comes at the point where internal research coincides with Arbitron success. Ironically, with Adult Alternative, internal research is usually good from the very beginning. It has been revealed that it might take three to five years of doing everything right before that point of coincidence occurs."

## 'Smoke And Mirrors'

WHPT/Tampa PD Chuck Beck has been doing things long enough to garner an internal sense of how deep to go. He favors research to help solidify that internal vision. "Research is a snapshot of the past that reveals where my station's images lie. I find out if what the station intended to impart is actually received by the listener. Do we have the best music, variety, etc. How can I measure my competition and build on my own strengths and their weaknesses? Literal interpretation of research will never fully address what is required."
Beck has seen the danger of adhering too literally to empirical evidence. He notes. "If most Adult Alternative stations were to include Aerosmith's 'Dream On' in a music test, in all likelihood it would test well. Blindly accepting that Aerosmith belongs on the station would reveal a lack of the programmer's sensibility.


MELISSA'S ZONE STAR STATE - Island Records artist Melissa Etheridge spent time with the staff of KKZN/ Dallas on her recent tour. Shown basking backstage are (l-r) KKZN's Callie Hoch and Craig Cohn, Etheridge, and
"Too often programmers fall prey to literal interpretations that come off sounding sterile in context on-air. How many stations have you heard where the music sounds good, the jocks are sound, and the production good but the ratings aren't there? Over-reliance on research ends up being homogenized-station-in-abox. Emotional connections aren't made to listeners via research.'
Beck wants to use research to avoid making indulgent mistakes, not have it rule his vision. "We know how much radio requires smoke and mirrors in invoking perceptions. I have a weekend feature with our personality Russ "Albums" James called the Wax Museum where we play depth tracks from Chuck Beck Frank Zappa, Mott The Hoople, etc. We heavily promote the feature, which in turn causes the listener to perceive, 'Hey, they play a lot of Zappa.' We also do the same consistent promoting with currents by letting listeners know we play more than one track from a new album. 'This is a third track from Dave Matthews Band's 'Crash.' In reality, we rotate our real hits to a degree where they are heard."
Beck takes exception to the notion of some Adult Alternatives eschewing heavier rotation of hit tracks. "I know there are some stations that don't like to play a track more than once a day. My belief is your core audience is not going to become familiar with that degree of depth. We feel that you should rotate songs at least four times a day before they can even become familiar."

## $\omega$

> Allow research to provide insight into what really can be tolerated. -Chuck Beck

## E

Beck also feels that the format is complex to the degree that arriving at a consensus regarding depth would be difficult. "Market-to-market influences color the goals of each station. There won't be adherence to a consistent approach from mar-ket-to-market in terms of songs and styles. I do, however, feel that that should not be confused with how much a listener can absorb with today's time-spent-listening patterns. Allow research to provide insight into what really can be tolerated. Then start working on finding the fine line between your subjective desires and your objective goals."

# Sunny Came Home 

From the album

## stawn

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-Time
"Full of wisdom and ravishing melodies, Repairs is a tour de force that needs no fixing. 'A' rating." -Entertainment WeekTy


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BEST FEMALE POP VOCAL PERFORMANCE
"GET OUT OF THIS HOUSE"

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2/22
2/23
2/24
2/27
2/28
3/1
3/6
3/7, 3/8
3/14, 3/15
3/17

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| KUMT | WXRC | WNCS | WMVY |
| WMMM | KTHX | KOTR | and more |

Produced by John Leventha]
Management: Ron Fiersitein. AGF Entertainment Ltd., NYC http:/IWw. shawncolvin.com
COUUBIA


This chart reflects airplay from January 6-12. Songs ranked by total plays. Highlighted songs indicate Breaker.
42 Adult Alternative reporters. 42 current playlists. © 1997, R\&R Inc.

## NEW \& AGTIVE

COUNTING CROWS Daylight Fading (DGC/Geffen) Total Plays: 177, Total Stations: 17, Adds: 0
LYLE LOVETT It Ought To Be Easier (Curb/MCA) Total Plays: 141, Total Stations: 13, Adds: 0 SHAWN COLVIN Sunny Came Home (Columbia) Total Plays: 139, Total Stations: 19, Adds: 6 311 All Mixed Up (Capricorn/Mercury)
Total Plays: 131, Total Stations: 8 , Adds: 1
STING Twenty Five To Midnight (A\&M)
Total Plays: 109, Total Stations: 9, Adds: 2
LUSCIOUS JACKSON Naked Eye (Grand Royal/Capitol)
Total Plays: 105, Total Stations: 7, Adds: 0
garbage \#1 Crush (Capitol)
Total Plays: 105, Total Stations: 7, Adds: 1
RUSTED ROOT Faith I Do Believe (Mercury)
Total Plays: 104, Total Stations: 14, Adds: 0
LOW \& SWEET ORCHESTRA A Nail Won't Fix A Broken... (Interscope) Total Plays: 103, Total Stations: 14, Adds: 2

VERVE PIPE The Freshman (RCA)
Total Plays: 99, Total Stations: 12, Adds: 5

Songs ranked by total plays

## BREAKERS.

WIDESPREAD PANIC
Hope In A Hopeless World (Capricorn/Mercury)

| Total PLarsmchease $298 / 163$ | $\begin{gathered} \text { total sartonsamos } \\ \mathbf{3 0 / 6} \end{gathered}$ | ${ }^{\text {CHART }}$ |
| :---: | :---: | :---: |
|  | $\frac{\text { U2 }}{\text { Discotheque (Island) }}$ |  |
| Total Plursancemese | total statonsados | Char |
| 296/296 | 28/28 | (10) |

BIG HEAD TODD \& THE MONSTERS
Resignation Superman (Revolution) total playsancrease total stationsiados
274/159 26/9

## MOST ADDED.

abtist title labelis)
U2 Discotheque (ISland)
dUNCAN SHEIK She Runs Away (Atlantic)
FIONA APPLE Sleep To Dream (Work)
BIG HEAD TODD \& THE MONSTERS Resignation... (Revolution) 9
R.E.M. Electrolite (Warner Bros.)

SHAWN COLVIN Sunny Came Home (Columbia) NIL LARA Baby (Metro Blue/Capitol)
TOM PETTY \& THE HEARTBREAKERS Change (Wamer Bros) WIDESPREAD PANIC Hope In... (Capricorn/Mercury) 6 ROOMFULL OF BLUES Standing Here At... (Bullseye) 5 ROOMFULL OF BLUES She'll Be So Fine (Bullseye) 5 VERVE PIPE The Freshman (RCA)

## MOST INCREASED PLAYS

aftist title label(s)
U2 Discotheque (Island) WIDESPREAD PANIC Hope (I) +296 BIG HEAD TODD... Resignation... (Revolution) +159 SHERYL CROW Everyday Is A Winding Road (A\&M) +80 COUNTING CROWS A Long December (DGC/Geffen) +52
VERVE PIPE The Freshman (RCA)
"AFKAP" The Holy River (NPG/EMI)
CARDIGANS Lovefool (Mercury)
DON HENLEY Through Your Hands (Revolution) $\quad \mathbf{+ 4 6}$
R.E.M. Electrolite (Warner Bros.)

Breakers: Songs registering 250 plays or more for the first time. Builets awarded to songs gaining plays over the previous week. two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the appears on R\&R ONLINE



MOST ADDED
at R\&R, Gavin and Album Network!
NEW ADDS THIS WEEK:
KSCA WXPN WRLT KTMN KBXR ALREADY ON:
WXRT CIDR WXRV KMTT
Produced by Susan Rogers and Nil Lara
Management: Jesus Lara and José Tillián for Matt Entertainment http///www netrunner.net/~matt1jt • hittp://hollywoodnandvine.com ©1997 Capitol Records, inc.
who needs to be heard...." - Natalie Merciant
"A rising star..."
NEW YORK DAILY NEWS
TOURING:
1/28 PITTSBURGH
1/29 PHILADELPHIA
1/30 BOSTON 1/31 NEW YORK MORE TO COME..

11
metro blue


## WIDESPR penic

HOPE in a hopeless world

Irom the album "BONBS \& BUnH2RDLIBS" produced and enginzered by John Keane

## ADULT ALTERKATIVE 9 AMTER JUST TWO WEEKS! MOST ADDED \& HOST INCREASED PLAY!

| 5W 4W LW |  | artist title label( $s$ ( Sta | $\begin{aligned} & \text { TOTAL } \\ & \text { TATOWSADDS } \end{aligned}$ | Potals | Pừs |  | Emphasts tracks (PLurs) |  |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| 512 | 1 | COUNTING CROWS Recovering The Satellites (DGC/Geffen) | 40/1 | 969 | +74 | "December" (716) | "Daylight" (177) | "Another" (20) |
| $\begin{array}{lll}3 & 2 & 1\end{array}$ | 2 | SHERYL CROW Sheryl Crow (A\&M) | 42/0 | 964 | +64 | "Everyday" (587) | "Happy" (199) | "Change" (62) |
| 4303 | , | WALLFLOWERS Bringing Down The Horse (Interscope) | 38/0 | 834 | -9 | "Headlight" (764) | "Heartache" (32) | "Marleans" (27) |
| 765 | (4) | DAVE MATTHEWS BAND Crash (RCA) | 39/1 | 761 | +39 | "Crash" (667) | "Two" (59) | "Say" (27) |
| 144 | , | JOHN MELLENCAMP Mr. Happy Go Lucky (Mercury) | 33/0 | 685 | -45 | "Day" (505) | "Key" (121) | "Full (21) |
| 888 | 6 | BODEANS Blend (Slash/Reprise) | 37/0 | 593 | -24 | "Hurt" (563) | "Count" (15) | "Want" (9) |
| 5 | 7 | R.E.M. New Adventures in Hi-Fi (Warner Bros.) | 34/1 | 591 | -105 | " Me " (239) | "Electro" (211) | "Wake-Up" (72) |
| 78 | (8) | PAULA COLE This Fire (ImagowB) | 35/1 | 556 | +15 | "Cowboys" (462) | "Me" (49) | "Feelin'" (18) |
| $18 \quad 10$ | (9) | SOUNDTRACK Michael (Revolution) | 28/0 | 448 | +52 | "Hands" (432) | "Spider" (14) | "Care" (2) |
| $10 \quad 11$ | (1) | SHAWN COLVIN A Few Small Repairs (Columbia) | 32/3 | 420 | +26 | "House" (197) | "Sunny" (139) | "Wichita" (23) |
| $12 \begin{array}{lll}13 & 13\end{array}$ | (11) | FIONA APPLE Tidal (Work) | 28/2 | 399 | +39 | "Shadowboxe" (279) | "Criminal" (54) | "Slecp" (52) |
| 99 | 12 | PHISH Billy Breathes (Elektra/EEG) | 28/0 | 355 | -66 | "Free" (280) | "Character" (34) | "Waste" (28) |
| $\begin{array}{lll}17 & 17 & 17\end{array}$ | (13) | WILCO Being There (Reprise) | 30/3 | 329 | +41 | "Outtasite" (237) | "Monday" (54) | "Outta" (8) |
| DEBUT | (14) | BIG HEAD TODD \& THE MONSTERS Beautiful World (Revolution) | 29/11 | 327 | +176 | "Superman" (274) | "Tell" (33) | "Helpless" (9) |
| 12 | 15 | DUNCAN SHEIK Duncan Sheik (Atlantic) | 26/8 | 304 | -22 | "Barely" (284) | "Runs" (20) |  |
| $13 \quad 11 \quad 12$ | 16 | CHRIS ISAAK Baja Sessions (Reprise) | 23/0 | 304 | -66 | "Tomorrow" (184) | "Dancin'" (97) | "Side" |
| DEBUT | 117 | WIDESPREAD PANIC Bombs \& Butterflies (Capricorn/Mercury) | 30/6 | 298 | +163 | "Hope" (298) |  |  |
| $19 \quad 19 \quad 16$ | 18 | BRUCE SPRINGSTEEN Blood Brothers (Columbia) | 26/0 | 298 | -6 | "High" (227) | "Without" (50) | 00 |
| DEBUT | (19) | U2 Discotheque (Island) | 28/28 | 296 | +296 | "Disco" (296) |  |  |
| $14 \quad 14 \quad 14$ | 20 | NO DOUBT Tragic Kingdom (Trauma/Interscope) | 12/0 | 290 | -55 | "Speak" (243) | "Spiderwebs" (31) | app |
| - 2718 | (21) | JEWEL Pieces Of You (Atlantic) | 21/3 | 283 | +24 | "You" (276) | "Save" (7) |  |
| $26 \quad 25 \quad 20$ | 22 | SUBLIME Sublime (Gasoline Alley/MCA) | 15/1 | 240 | 0 | "What" (190) | "Santeria" (50) |  |
| $\begin{array}{llll}28 & 23 & 22\end{array}$ | 23 | BORROWERS Borrowers (Guardian) | 24/2 | 234 | +18 | "Struggle" (225) | "Nervous" (5) | phelia" (4) |
| - - 26 | (24) | BETTER THAN EZRA Friction, Baby (Swel//Elektra/EEG) | 12/0 | 231 | +31 | "Wanting" (209) | "King" (9) | ) |
| $23 \quad 23 \quad 21$ | 25 | TOM PEITY \& THE HEARTBREAKERS She's The One (Wamer Bros.) | 19/1 | 218 | -20 | "Hill (159) | California (16) | Lecks (12) |
| - - 29 | 20 | SMASHING PUMPKINS Mellon Collie And... (Virgin) | 17/0 | 208 | +24 | "Thirty" (208) |  |  |
| - - 25 | (27) | PEARL JAM No Code (Epic) | 16/0 | 208 | +8 | "Off (192) | "Present" (8) | "Who" (6) |
| $21 \quad 20 \quad 19$ | 28 | ASHLEY MACISAAC Hi How Are You Today (A\&M) | 15/0 | 198 | -51 | "Maggie" (198) |  |  |
| DEBUT | (29) | CARDIGANS First Band On The Moon (Mercury) | 10/1 | 194 | $+46$ | ${ }^{\text {LLovefool }}$ (192) | "Heartbreak" (2) |  |
| - | 30 | LYLE LOVETT The Road To Ensenada (Curb/MCA) | 17/0 | 192 | +41 | "Easier" (141) | "Ensenada" (23) | "Mistake" (10) |



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Seeking an organized, detail-oriented professional with diverse music knowledge and experience in sales of sponsorships for music-based promotions. $3+$ years ad agency, promotion agency or record company experience preferred. Position based in either Los Angeles or NYC. Salary commensurate with experience. Please fax resume to: Steve Saslow@(212)679. 3310 EOE

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21613. EOE (1117)

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An SFX Broadcasting Company, Top 75 market Country station seeks relatable, sincere, fun talent who captures the moment, has a sense of community, uses phones, production, appearances and $\min .3$ yrs experience. EOE M/F. Send T\&R to: Scott Harris, Dir. Of Programming, WPKX 1 Monarch Place, Springfield, MA 01144

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Services Director Make STAR 104.5 sizzle! We're looking for a wizard with three years radio experience to manage Pluiladel phia's state-of-the-art digital department. Please send resume and tape to: Dave Allan, WYXR, One Bala Plaza, Suite 243, Bala Cynwyd, PA 19004. EOE

## PROGRAM DIRECTOR

Talkradio 1250, WTAE, Pittsburgh is looking for a product intensive Program Director. We need somebody who can effectively oversee our unique talk and sports programming. If you're a talk host, producer, or programmer and you can make great talent even greater; if you know how to creatively market and nurture the benefits of Talk radio; If you understand the balance of information and entertainment; we're interested in you. Sports background helpful. Please send a resume and your Talk radio programming philosophies to: Bruce Gilbert, Director of Programming, WTAE/WVTY, 400 Ardmore Blvd., Pittsburgh, PA 15221 No Phone Calls Please!
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## NEWS ANCHOR/ <br> PERSONALITY

Immediate opening for news anchor who can also engage in intelligent and credible conversation and commentary. Must be able to work with an on-air team. Maturity and credibility a must. Send tape, resume, cover letter, and salary requirements to: News Bureau Chief, Metro Networks, 5454 Wisconsin Ave., Ste \# 1215, Chevy Chase, MD 20815. EOE

Dame Media's latest acquisition Smooth Jazz WHRLAIbany, NY needs an experienced PD/Morning Drive host. If you know the music, how to position, and can develop stationality, let's talk! Send T\&R to: Michael Whalen, One Washington Square, Albany, NY 12205. EOE

## PRODUCT SPECLALIST

Program Directors looking for a new challenge: Dalet has the perfect opportunity for you! We have an open position for someone with on-air, production, programming experience and excellent writing skills. As a Software Product Specialist, you will work with our digital audio system, writing specs and user manuals, training users and handling hotline, as well as assisting in demos for prospects, trade shows and other promotional events. The ideal candidate is creative and organized and ready to travel. Send your resume, cover letter and salary requirements with references RRPS1 to: Dalet Digital Media Systems, 285 West Broadway, Suite 605, NYC 10013, Attn: Steve Kelley. Full benefits package. EOE No Fax or Phone.

## Openings

## PRODUCTION MANAGER

 96.3 FM/WQXR/New York, the country's most listened to Classical station, has reopened its search for a knowledgeable, skilled, and imaginative production manager to design and create promos, commercials and features, and to help create the station's "sound." Strong production skills and experience, a knowledge of Classical music and outstanding writing skills are a must. Send resume and cover letter to: Program Director, WQXR Box R, 122 Fifth Avenue, New York, NY 10011. No Phone Calls, Please. EOE
## SOUTH

Southweet Fiorida Hot AC wants your T\&R for possible future openings. Reply to PD, Box 7789, Naples, FL 34101. EOE (1/17)

Seeking News Director. No sidekicking. Emphasis on local. T\&R: WOKK, Van Mac, Box 5797, Meridian, MS 39302. EOE (1/17)
Seeking atternoon announcer. Production, remotes. T\& A: KAGG. Terry Hunt, 2700 E. Bypass $\# 5000$, College Station, TX 7845 . EOE ( $1 / 17$ )
「Mornings/Production Director needed for I AdultCHR in Bryan/college station Texas Must be a team player. Females and minorities encouraged. T\&R: KKYS, c/o | Ryan O'Brien, 701 E. Villa Maria, Suite 26, Bryan. TX 77802 E0E

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 Asst. PD/7-midnight air talent. Must know Sel tor inside and out, have digital production skills, and beVERY DETAIL-ORIENTED. This individual will work side by side with the PD to help continue our dominance. I need your package NOW! It must include: TAPE, RESUME, REFERENCES AND PHOTO. Anything less won't get you in the door. Good\$\$\$. Radio \& Records, 10100 Santa Monica BI., \#224, 5th Floor, Los Angeles, CA 90067. EOE
## PROGRAM DIRECTOR

Clear Channel Communications, Norfolk, has an immediate opening for an aggressive, hands-on Program Director to manage WOWI, WSVY and WMYK. Three to five years radio experience in a programming management capacity is necessary. Must be creative, insightful, energetic, and have extensive knowledge in Re search and RCS. Salary negotiable and determined by track record. No phone calls please. Send tape, resume and programming philosophy to: Janet Armstead, Clear Channel Metroplex, Inc., 1003 Norfolk Square, Norfolk, VA 23502. Women and Minorities are encouraged to apply. EOE

## Full Service

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## Openings

Immediate openings! All shifts. CHR Strong production a must. Overnite aircheck, production, references, and photo. Radio \& Records, 10100 Santa Monica BI., \#223, 5th Floor, Los Angeles, CA 90067. EOE

## CREATIVE WRITINGPRODUCTION PRO NEEDED

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CHR WNKS/Charlotte has a rare oppor tunity for a Production Director! All ap plicants must have digital experience! Live in one of America's fastest growing sunbelt cities.

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## PRODUCTION DIRECTOR NEEDED

WIMZ-AM\&FM \& WJXB FMKnoxville seek ing Production Director wizard available ASAP. Requirements include: Three- plus years production experience, copywriting expertise, computer \& digital production proficiency, and the ability to crank out Addy award material in volume. Send tape, resume and copywriting sample to: Jeff Jarnigan PD, B-97.5, Box 27100, Knoxville TN 37927 No phone calls accepted. WIMZ FM/AM and WJXB FM are properties of South Central Communications Corporation. An Equal Opportunity Employer.

## MIDWEST

## PD, 3000 NE Broadway, Des Moines, LA 50317. EOE (1/17)

Now station in lowal Seeking Morning Nows Anchor and Announc
Whnted: Evening AT. Must be good on phones, computer liter ate and killer proction skils. T\&R: WDEK, Keith Bansemer, Box 925, DeKalb, IL. 60115. EOE (1/17)

Top rated station has a rare opening for MD/PM drive and AT T\&R:WZEE, John Harrison, 5721 Tokay Bivd, Madison, WI 53719 EOE (1/17)

Seokding midday AT. Computer skills a plus. Benefits. Ovemight
TAR: KGMO, Jeremie Hughes, 901 S. Kingshighway, Cape Girardeau, MO 63701. EOE (1/17)

[^2]
## Openings

Every market has stations you would want to work for and stations you don't. In Green Bay we are one of the few stations that you would want to work for. A big stick ( 50,000 watt) FM country powerhouse covering Green Bay and Appleton-Oshkosk. Owned by Midwest Communications with 16 stations. Broadcasters not doctors or lawyers. Home of the Superbowl-bound Packers! We're looking for a morning person who can be fun and entertain while playing 8 or 9 songs an hour. If this is you, send TER to: Randy Shannon, WNCY, 1440 Bellevue, Green Bay, WI 54311. EOE

## RADIO 570 <br> 

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We're growing our management team at one of America's great radio stations. Immediate opening in Yankton, SD for a leader who wants to be part of a broadcast group that believes in people and is willing to give them tools. Ability to recruit and develop people a must! Send resume and cover letter to: David Onsted, WNAX Radio, 1609 East Hwy. 50, Yankton, SD 57078


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Cleveland's 50 kw giant is GROWNG!
Home of the American League Champion Indians, Cleveland's ALL Sports and play-by-play powerhouse is expanding. We are looking for "talented" people who know what it takes to build a championship team
Sports TALK Host: If you think reading the paper is show prep, don't bother to apply! We are searching for "talented" people who know the game, know how to entertain and know how to have fun on the air. Anchor/Reporter: We are searching for "talented" people who know their way around a locker room, know how to get close to the people that count and know how to write and deliver entertaining sports.
Producer: We are searching for "talented" people who know how to get the most out of air talent, know how to build an entertaining show and know how to "dig" for the most interesting guests, topics and "hooks."
If you are ready to join America's \#1 Rated SportsRADIO team in the nation's 13th DMA, rush tape and resume to Debbie Williams, HR Department, 9446 Broadview Rd., Cleveland, Ohio 44147-2397.
You'll love Cleveland, the home of Rock \& Roll and the hottest sports town in America!
No beginners / No telephone calls An Equal Opportunity Employer, M/F

## Openings

KG95 in Sioux City is seeking a creative, warm, communicator for a midday opening. Send T\&R and salary requirements to Mark Hahn, Box 3009. Sioux City, Iowa 51102. Women and minorities encouraged to apply.


#### Abstract

An SFX Broadcasting Company has an immediate opening for experienced or entry level air talent and morning news anchor in an expanding Southeast market on the sunny beaches of the Gulf Coast. Send Tape, Resume and Photo to: Radio \& Records, 10100 Santa Monica BI., \#227, 5th Floor, Los Angeles, CA 90067. EOE


## 

Milwaukee's New Rock Alternative seeks an entertaining morning show. We're looking for a show with a proven track record appealing to 18 34s. You must be comfortable relating to the alternative audience Knowledge and history in the format is helpful, but not mandatory. If you're in a small or medium midwest market looking for that big break, this could be it. Don't wait. We want you now! Tommy Wilde, PD, WLUM, 2500 N. Mayfair Rd., Suite 390, Milwaukee, WI 53226. EOE

## WEST

The esarch is on for tuture FT and PT AT. Experience only. T\&R (1/17)
KTNO/KLVE, Loe Angeles seeks an assistant engineer. T\&R:
Greg Strickland, 1645 N . Vine St. Hollywood, CA 90028. (213) 468-5247. EOE (1/17)
Oldies seoks newa/midday AT with production skills. Experience preferred. T\&R: KYSN, Debi Campestrini, Box 951, Wenatchee, WA 98801 . EOE ( $1 / 17$ )

Leading Country station in Cheyenne seeks upbeat female morning sidekick/ newsperson and creative PM drive jock. Great lifestyle, good company and benefits. Let's Rodeo. T\&R: Jim Wilson, 1513 Carey Ave., Cheyenne, WY 82001 EOE

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The Eagle, Sacramento's Classic rock, is looking for a new morning crew. We want it all; funny, topical, spontaneous/prepared, phones, theater, team players, human, just enough ego to be really good. Male, female, enough ego to be really good. Male, female,
teams and singles to build a team with can teams and
apply to:
Eagle Morning Show, KSEG 5345 Madison Ave., Sacramento, CA 95845 NO CALLS PLEASE. Entercom is an Equal Opportunity Employer.

## PM DRIVE/MUSIC

Established New Mexico Classic Rocker has opening for mature PMD jock. Strong production skills and experience with appearances and remotes important. Prior music scheduling experience with Selector a plus. C\&R: Consultant, 10 Town Plaza, Suite 406, Durango, CO 81301. EOE

## Openings

## COUNTRY MORNINGS

Top-rated New Mexico FM mainstream Country has immediate opening for AM drive personality. Strong prep, organization and production skills a must. Experience with appearances and remotes necessary. Prior music scheduling experience a plus. Rush T\&R: Consultant, 10 Town Plaza, Suite 406, Durango, CO 81301. EOE

## TALK SHOW HOST

Brilliant, irreverent, creative talk host sought for a News and Talk station We are seeking a hip, multi-faceted howler who believes there is more to Talk radio than politics. If you are informative (disguised as entertaining) with strong opinions about everything, send your tape and resume. Radio \& Records, 10100 Santa Monica BI., \#225, 5th Floor, LosAngeles, CA 90067. EOE

Jacor Broadcasting of Colorado, Inc., an equal opportunity employer, is accepting applications for the following positions. SPECIFY POSITION FOR WHICH YOU ARE APPLYING. Please send material to: Personnel; 1380 Lawrence \#1300; Denver, CO 80204. NO PHONE CALLS!

Creative Services Director Production genius sought for monster News, Talk and Sports station. If you're tired of commercial dubs and tags, here is your chance to let your creative juices flow! We are seeking a passionate, artistic radio production addict who can cre ate masterpieces with digital editing. Put your signature sound on a market leader by sending your tape and resume!

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## News Anchor/REpORTER

Minimum requirements include five years professional commercial radio news experience. Must possess conversational writing and announcing style and the ability to meet tight deadlines. Consideration will be given only to those applicants who send a tape and resume.

American Radio System's new modern AC, KMXB Las Vegas has set the stage for the next great morning show in one of America's most livable cities. The ratings have doubled, the stability is here. If you have the talent to entertain, send T\&R to: Mike Marino, Program Director, 6655 W. Sahara Suite C-216, Las Vegas, NV 89121. ARS is an Equal Opportunity Employer.

## Openings

## ANNOUNCER WANTED

Established San Francisco AC has rare opening for drivetime announcer． Qualified candidates will have a mini－ mum of three years major market ex－ perience in a similar position and a verifiable record in direct format com－ petition．You must possess excellent people skills，street smarts，creativ－ ity，be detail－oriented and computer literate．This position is open now． Total confidentiality assured．Rush resume \＆references to：KBLX， 55 Hawthorne Street，Suite 900，San Francisco，CA 94105，Attention：Kevin Brown．KBLX is an Equal Opportunity Employer．

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## Openings

## PROMOTION／

MARKETING DIRECTOR KFSD－FM \＆Nationwide Communi－ cations is looking for a Promotion／ Marketing Director，who works well under pressure，meets deadlines，has strong written and verbal skills，has broad－based knowledge of Selector or other music scheduling svstems，and understands music flow．If you can co－ ordinate music selections with the Program Director，coordinate on－air staff to host events，creatively imple－ ment special music programming on a regular basis，proactive，organized and a team player，you can be the next KFSD PD．Write，fly a banner，what－ ever，get your radio philosophy with resume to us ASAP！To Operations Manager，KFSD Radio， 600 W．Broad－ way，Suite 950，San Diego，CA 92101. Application deadline： $2 / 1 / 97 /$
It is the policy of KFSD Radio and Nationwide Communications Inc．to provide equal employment opportu－ nity to all qualified persons regardless of race，sex，color，national origin or religion in all terms and conditions of employment．

## PRODUCTION DIRECTOR／ ASSISTANT

Nationwide Communcations Inc．is look－ ing for Production Director／Assistant for KFSD 94．1．We＇re looking for a motivated and passionate Production Director／Assis－ tant to oversere commercial and program cant to oversee commercial and program production．Outstanding production and copywriting skills are necessary．Digital multi－t rack workstation experience is re－ quired．Voice talent preferred．Duties in－ clude：Overseeing all commercial produc－ tions；organize and assign commercial pro－ duction；write commercial and program－ ming copy；develop station imaging．Or－ ganizational skills，creativity and a great attitude required．If vou＇re interested． please send your tape and resume to：Busi－ please send your tape and resume to：Busi－
ness Manager，KFSD－FM． 1540 Sixth ness Manager，KFSD－FM， 1540 Sixth
Avenue，San Diego，CA 92101 ．NCI／ Avenue，San Diego，CA 92101．NCI／
KFSD is an equal opportunity emplover． Women and minorities are strongly en－ couraged to apply．Application deadline： Jan 21， 1997.

## Openings

## NEWS \＆ASSIGNMENT DIRECTOR

Nationwide Communications is look－ ing for a News \＆Entertainment Di－ rector for KFSD 94．1．We＇re looking for a motivated，entertaining an－ nouncer to handle news，service and entertainment elements in morning drive．Delivery must be friendly，in－ telligent，entertaining，concise，and real．Personality must appeal to adult listeners．Duties will include deliver morning drive news，service and en－ tertainment features on KFSD；inter－ act with morning show host；short－ form information features for broad－ cast throughout the day．Minimum of three years＇of on－air experience and great attitude required．If you＇re in－ terested，please send your resume to： Business Manager，KFSD－FM， 1540 Sixth Avenue，San Diego，CA 92101. NCl is an equal opportunity employer． Women and minorities are strongly encouraged to apply．It is the policy of KFSD／NCI to provide equal employ－ ment opportunity to all qualified per－ sons regardless of race，sex，color， national origin，or religion in all terms and conditions of employment．

Small group－owner seeks exp．an－ nouncers and account execs．（entry level OK）for Central California Mar－ kets．Good benefits and growth po－ tential for talent and work ethic．Send resume and salary history to：Radio \＆Records， 10100 Santa Monica BI．， \＃228，5th Floor，Los Angeles，CA 90067．EOE

Growing group needs PD／MorningTalent types now．Need good managers，profes－ sional，hard－working，team players．Send materials today．All formats．Radio \＆ Records， 10100 Santa Monica Bl．，\＃214． 5th Floor，Los Angeles，CA 90067．EOE

## Openings

## Seeking Hot Producer For Robert W．Morgan Show K－EARTH 101 213－930－2196．EOE

AIR PERSONALITIES KFSD／San Dieso is seeking qualified applicants for fullitime and parttime air personalities．Applicants must be cre－ ative，compelling，enthusiastic，positive and team player．Send resume to：Busi－ ness Manager，KFSD－FM， $1540 \mathrm{~S}_{\mathrm{ixt}} \mathrm{h}_{\mathrm{I}}$ Avenue，San Diego，CA 92101．KFSD is an equal opportunity employer Women and minorities are encouraged to apply．Application Deadline：Jan 16， 1997．EOE

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## Positions Sought

## POSITIONS SOUGHT

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Experience, talent, attitude. Let me plug the hole on your team. MIKE: (916) 921-1471 mggreen@pacbell.net (1/17)

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Veteran midwest AC PD/AT seeks return to the southeast, especially Florida. DAVE: (913) 8269782. (1/17)

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## CHR beghas on Page 41.

[^3](Laface/Anista)
EN VOGUE Don't Let Go (Love) (EastWest/EEG)
KEITH SWEAT Nobody (Elektra/EEG)
R. KELLY | Believe ! Can Fly (Jive)

TONY TONI TONE Let's Get Down (Mercury) GINUWINE Pony (550 Music)
9 NEW EDITION I'm Still In Love With You (MCA)
(10) FOXY BROWN Get Me Home (Violator/Def Jam/RAL/Mercury)

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SPICE GIRLS Wannabe (Virgin)
KEITH SWEAT Twisted (Elektra/EEG)
NO DOUBT Don't Speak (Trauma/Interscope)
AZ YET Last Night (Laface/Arista)
(18) GINA G Ooh Aah...Just A Little Bit (EternalWB)

BABYFA

3 QUAD CITY DJ'S Space Jam (Warner Sunset/Atlantic) 24 ROCKELL I Fell In Love (Robbins)

DONNA LEWIS I Love You Always Forever (Atlantic)
27 CELINE DION It's All Coming Back To Me Now ( 550 Music)
madonna Don't Cry For Me Argentina (Warmer Bros.)
IMMATURE Watch Me Do My Thing (Loud/RCA)
30 DRU HILL Tell Me (Island)

## CHA beghn on Page 41.



SOUNDGARDEN Blow Up The Outside World (A\&M)
ION EEMPLE PILOTS Lady Picture Show (Atlantic)
位
TRR Looking for (Aware/Capitol)
SPONGE Have You Seen Mary (Columbia)
MATCHBOX 20 Long Day (Lava/Atlantic)
better than ezra Desperately Wanting (Swell/Elektra/EEG)
BUSH Greedy Fly (Trauma/Interscope)
SUBLIME What I Got (Gasoline Alley/MCA)
METALLICA Hero Of The Day (Elektra/EEG)

OOL Sinkiist (200)
SMASHING PUMPKINS Thirty-Three (Virgin)
3 : iliscutheque (fsilamit)
J.E.M. The Wake-Up Bomb (Warmer Bros.)

1 Van halen Can't Get This Stuff No More (Warner Bros.)
DARLAHOOD Grow Your Own (Reprise)
3 SEMISONIC F.N.T. (MCA)
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311 All Mixed Up (Capricorn/Mercury)
30 CAKE The Distance (Capricorn/Mercury)

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UBBANAG


## URBAN begins on Page 52.

## Rock

W TW
STONE TEMPLE PILOTSLady Picture Show(Atlantic)
WALLFLOWERS One Headight (Interscope)
JOHN MELLENCAMP Just Another Day (Mercury)
RUSH Half The World (Atlantic)
5 SOUNDGARDEN Blow Up The Outside World (A\&M)
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7 SPONGE Have You Seen Mary (Columbia)
BUSH Swallowed (Trauma/literscope)
9 COUNTING CROWS A Long December (DGC/Geffen)
10 ZZ TOP Bang Bang (RCA)
11) VAN HALEN Can't Get This Stuft No More (Warner Bros.)
(12) SUBLIME What I Got (Gasoline Alley/MCA)
(13) STIR Looking For (Aware/Capitol)

14 TONIC Open Up Your Eyes (Polydor/A\&M)
15 MATCHBOX 20 Long Day (Lava/Atlantic)
16 VAN HALEN Me Wise Magic (Warner Bros.)
17 BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG)
18 TOM PETTY \& THE HEARTBREAKERS Change... (Warner Bros.)
DON HENLEY Through Your Hands (Revolution)
20 LOCAL H Bound For The Floor (Island)
21 TOM PETTY \& THE HEARTBREAKERS Climb That Hill (Wamer Bros.)
22 R.E.M. Bittersweet Me (Warner Bros.)
(3) 12 Discotheque (Istand)

24 DARLAHOOD Grow Your Own (Reprise)
(3) BusH Greedy Fly (Trauma/Interscope)

26 DAVE MATTHEWS BAND Crash Into Me (RCA)
27 HAZIES Trip Free Life (EMI)
28 METALLICA King Nothing (Elektra/EEG)
ERIC JOHNSON S.R.V. (Capitol)
R.E.M. The Wake-Up Bomb (Warner Bros.)

## COUNTRY

## KEVIN SHARP Nobody Knows (143/Asylum/EEG)

 tRACY LAWRENCE Is That A Tear (Atlantic) JOHN MICHAEL MONTGOMERY Friends (Atlantic)4 MARK CHESNUTT It's A Little Too Late (Decca) TRISHA YEARWOOD Everybody Knows (MCA) 6 VINCE GILL Pretty Little Adriana (MCA)
7 FAITH HILL I Can't Do That Anymore (Warner Bros.)
8 BROOKS \& DUNN A Man This Lonely (Arista)
9 CLINT BLACK Half Way Up (RCA)
(10 BRYAN WHITE That's Another Song (Asylum/EEG
11. RICK TREVINO Running Out Of Reasons To Run (Columbia)
(12) DARYLE SINGLETARY Amen Kind Of Love (Giant) (13 TOBY KEITH Me Too (Mercury)
(14) MINDY MCCREADY Maybe He'll Notice Her Now (BNA)
(5) TRAVIS TRITT Where Corn Don't Grow (Warner Bros.)

16 GEORGE STRAIT King Of The Mountain (MCA)
17 PATTY LOVELESS She Drew A Broken Heart (Epic)
18 TRACY BYRD Big Love (MCA)
(19) DEANA CARTER We Danced Anyway (Capitol)
reba mcentire how was I To Know (MCA)
(21) ALAN JACKSON Everything I Love (Ansta)

22 JOHN BERRY She's Taken A Shine (Capitol)
23 TY HERNDON She Wants To Be Wanted Again (Epic)
24) LEANN RIMES Unchained Melody (MCG/Curb)

25 James bonamy all I Do Is Love Her (Epic)
26 GARY ALLAN Her Man (Decca)
27 IIM MCGRAW Maybe We Should Just Sleep.... (Curb)
28 DIAMOND RIO Holdin' (Arista)
29 SAMMY KERSHAW Politics, Religion And Her (Mercury)
30 GARTH BROOKS That OI' Wind (Capitol)
TRace adkins (This Ain't) No Thinkin' Thing (Capitof) TERRI CLARK Emotional Girl (Mercury)
RICOCHET Ease My Troubled Mind (Columbia)

## COUNTRY beglins on Page 60.

## ALTERNATIVE

## GARBAGE \#1 Crush (Capitol)

2) SMASHING PUMPKINS Thirty-Three (Virgin)
(3) U2 Discotheque (Istand)

311 All Mixed Up (Capricorn/Mercury)
5 COUNTING CROWS A Long December ( $D G C / G e f f e n$ )
6 STONE TEMPLE PILOTS Lady Picture Show (Atlantic)
7 BUSH Swallowed (Trauma/Interscope)
8 NO DOUBT Don't Speak (Trauma/Interscope)
(9) BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG)

10 SOUNDGARDEN Blow Up The Outside World (A\&M)
11 WALLFLOWERS One Headlight (Interscope)
(12) POE Hello (Modern/Atlantic)
(3) FOUNTAINS OF WAYNE Radiation Vibe (Tag/Atlantic)
(14) BUSH Greedy Fly (Trauma/Interscope)

15 CAKE The Distance (Capricorn/Mercury)
16 LOCAL H Bound For The Floor (Island) - Offtrpima All Want (Cotumbia)

18 RED HOT CHILI PEPPERS Love Rollercoaster (Geffen)
(9) DEPECHE MODE Barrel Of A Gun (Reprise)

20 CARDIGANS Lovefool (Mercury)
Os benchan Abuse the (Enic)
22 DAVE MATTHEWS BAND Crash Into Me (RCA)
23 LUSCIOUS JACKSON Naked Eye (Grand Royal/Capitol)
24 KULA SHAKER Tattva (Columbia)
25 BLOODHOUND GANG Fire Water Burn (Republic/Geffen)
26 SHERYL CROW Everyday IS A Winding Road (A\&M)
27 SOUL COUGHING Super Bon Bon (SlashWB)
99 sublume Santeria (Gasoline Aliyyuca)
wayen the good lite (DECCEeflen)
30 FAILURE Stuck On You (Slash/WB)

## NAC

6 SLASH Obsession Confession (Geffen)
CHUCK LOEB The Music Inside (Shanachie)
(8) DAVID SANBORN Rikke (Elektra/EEG)

9 JEFF LORBER Katherine (Verve)
10 DENNY JIOSA Lights Of The City (Blue Orchid)
(11) VANESSA DAOU Two To Tango (MCA)
(12 MARK PORTMANN No Truer Words (Zebra)
BRAXTON BROTHERS When Love Comes Around (Kokopelli)
(14) PAUL HARDCASTLE Jokers Wild (JVC)
(5) BRIAN HUGHES Soul Fruit (Higher Octave)
$(5$ BRIAN HUGHES Soul Fruit (Higher Octave)
17 RONNY JORDAN Closer Than Close (Island)
18 NATALIE COLE W/NAT "KING" COLE When I Fall... (Elektra/EEG)
19 BABYFACE Every Time I Close My Eyes (Epic)
(9) MICHAEL PAULO My Heart And Soul (Noteworthy)
(21) EXODUS QUARTET Summer Soulstice (Instinct)

22 KENNY G The Moment (Arista)
3. NORMAM BROWM Third World (MoJazz/Motown)

DOTSERO Essensual (Ichiban)
ANDY SNITZER My Dream Come True (Warner Bros.)
TONI BRAXTON Un-break My Heart (LaFace/Arista)
GEORGE BENSON The Thinker (GRP)
DAVE KOZ Lullaby For A Rainy Night (Capitol)
DOC POWELL From The Heart (Discovery)
grover washliwgrow ir. Soutful Strut (Columbia)
ch Washlincrow de. Southl Strut /Columb

## Things are prefty hectle right now...

You don't have time to change music scheduling systems.
We know about that!
That's why we do all of the work for you. We want to help you find more time. We like doing that.
Call us today. and we'll have you up and running on Mus/cMaster tomorrow.

A•WARE

##  <br> THE FIRST SINGLE



FROM THE ALBUM FJF

UN STORES MARGH $4^{4}$
PRODUCED BY FLOOD
SRINCIPLE MANAGENENT - DLELIN / ANEW YORK

## Over 300 Adds This Week

\#1 Mos: Adced At Alternative
\#1 Mos: Adced At Active Rock
\#3 Mos: Adced At CHRiPop
\#1 Mos: Adced At Adult Alternative \#1 Mos: Adced At Rock

Touring This Spring.
Single In Stores February 4.


[^0]:    Cincinnati
    WUBE-FM (Country) Su '96 Fa '96 WEBN FM (Country) $8.1 \quad 9.9$ WEBN-FM (Rock) $\quad 10.3 \quad 9.4$ $\begin{array}{lll}\text { WLW-AM (Full Serv) } & 9.5 & 9.3\end{array}$ WKRQ-FM (CHR/Pop) $6.6 \quad 6.5$ $\begin{array}{lll}\text { WGRR-FM (Oldies) } & 5.6 \quad 6.2\end{array}$ $\begin{array}{llll}\text { WIZF-FM (Urban) } & 5.7 & 6.2\end{array}$ WCKY-AM (Full Serv) 5.65 $\begin{array}{lll}\text { WRRM-FM (AC) } & 5.3 & 4.6\end{array}$ $\begin{array}{lll}\text { WOFX-FM (CI. Rock) } & 3.4 & 4.2\end{array}$ $\begin{array}{lll}\text { WSAI-AM (Nostalgia) } & 4.2 & 4.1 \\ \text { WYGY-FM (Country) } & 3.5 & 4.1\end{array}$ $\begin{array}{lll}\text { WYGY-FM (Country) } & 3.5 & 4.1\end{array}$ $\begin{array}{lll}\text { WVAE-FM (NAC) } & 3.5 & 3.9\end{array}$ $\begin{array}{lll}\text { WWNK-FM (AC) } & 3.6 & 3.5\end{array}$ $\begin{array}{lll}\text { WAQZ-FM (Alternative) } & 2.3 & 1.9\end{array}$ $\begin{array}{lll}\text { WAKW-FM (Religious) } & 1.4 & 1.4 \\ \text { WHKO-FM (Country) } & 1.1 & 1.1\end{array}$

[^1]:    This chart reflects airplay from January 13-19. Songs ranked by total plays. Highlighted songs indicate Breaker. 76 Hot AC reporters. 69 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1997, R\&R Inc.

[^2]:    Do you have a Rock ' $n$ ' Roll fantasy?!!
    I Willing to work evenings at a heri-
    I tage midwest Rock station? Can you
    | work the phones, but keep the mu-
    | sic rolling! Prima Donnas can keep listening to your own airchecks! The rest of you RUSH your best stuff! Must include production samples. Fe| males strongly encouraged. Radio \& Records, 10100 Santa Monica Bl., \# ${ }^{\text {\#26, 5 }}$ th Floor, Los Angeles, CA 90067. EOE

[^3]:    1 NO DOUBT Don't Speak (Trauma/Interscope)
    JOURNEY When You Love A Woman (Columbia)
    3 TONI BRAXTON Un-break My Heart (LaFace/Arista)
    4 ALANIS MORISSETTE Head Over Feet (Maverick/Reprise)
    HOOTIE \& THE BLOWFISH I GO Blind (Reprise)
    7 CELINE DION It's All Coming Back To Me Now (550 Music) B CARDIGANS Lovefool (Mercury) I
    13 DISHWALLA Counting Blue Cars (A\&M)
    14 SEAL Fly Like An Eagle (Warner Sunset/Atlantic)
    15 MERRIL BAINBRIDGE Mouth (Universal)
    16 BRYAN ADAMS Let's Make A Night To Remember (A\&M)
    17 OUNCAN SHEIK Barely Breathing (Atlantic)
    WHITNEY HOUSTON I Believe In You And Me (Arista)
    DON HENLEY Through Your Hands (Revolution)
    DC TALK Just Between You And Me (Virgin)
    22 ROO STEWART If We Fall in Love Tonight (Warner Bros.)
    23 JOHN MELLENCAMP Just Another Day (Mercury)
    GREASE MEGAMIX Grease Megamix (Polydor/A\&M)
    HUEY LEWIS \& THE NEWS 100 Years From Now (Elehtra/EEG)
    madonna Don't Cry For Me Argentina (Warner Bros.)
    EN VOGUE Don't Let Go (Love) (EastWest/EEG)
    SHERYL CROW Everyday Is A Winding Road (A\&M)
    ELEANOR MCEVOY Precious Little (Columbia)

