

HOW TO GRAB ADVERTISERS WHO USE PRINT, TV, OR CABLE

Sales trainer **Irwin Pollack** has 38 ways to overcome objections when prospects say they prefer other media over radio.

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REMEMBER THE TALENT

With all the commotion over consolidation, consultant **George Burns** invokes the legendary **Robert W. Morgan** to remind broadcasters that *talent* still drives much of this business.

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FAREWELL TO THE '50s?

Now that Oldies radio is solidly a 35-44 format, is it time to abandon those fabulous '50s hits in favor of material from the '70s? Four consultants offer their opinions.

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NO KEEPING LID ON LIDDY

Twenty-five years after the Watergate break-in, its central character is now a star on the radio. **R&R's Jeffrey Yorke** explores the newfound airwaves success of G. Gordon Liddy.

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IN THE NEWS

- **James Stroud** appointed DreamWorks/Nashville "principal exec"
- **Ted Jordan** takes on VP/GM duties for WBZ-AM/Boston
- **Ken Beck** moves to Motor City as WWJ/Detroit PD
- **Ritch Bloom** to head Revolution promotion department
- **Farid Suleman** now Sr. VP/CFO for CBS Station Group

Page 3

THIS #1 WEEK

CHR/PQP

- **HANSON** Mmm Bop (Mercury)

CHR/RHYTHMIC

- **PUFF DADDY...** I'll Be Missing You (Bad Boy/Arista)

URBAN

- **GOD'S PROPERTY** Stomp (B-Rite/Interscope)

URBAN AC

- **DIONNE FARRIS** Hopeless (Columbia)

COUNTRY

- **TIM MCGRAW W/FAITH HILL** It's Your Love (Curb)

NAC/SMOOTH JAZZ

- **GATO BARBIERI** Straight Into The Sunrise (Columbia)

HOT AC

- **SHAWN COLVIN** Sunny Came Home (Columbia)

AC

- **BOB CARLISLE** Butterfly Kisses (DMG/Jive)

ACTIVE ROCK

- **TONIC** If You Could Only See (Polydor/A&M)

ROCK

- **TONIC** If You Could Only See (Polydor/A&M)

ALTERNATIVE

- **THIRD EYE BLIND** Semi-Charmed Life (Elektra/EEG)

ADULT ALTERNATIVE

- **TOAD THE WET SPROCKET** Come Down (Columbia)

NEWSSTAND PRICE \$6.50



Arbitron Sues KYEA-FM/Monroe

■ Staffer accused of spring-book diary tampering

By ADAM JACOBSON
R&R STAFF WRITER

Arbitron Co. has filed a civil suit against **Phoenix Broadcasting Corp.**, owners of Urban **KYEA-FM/Monroe, LA**, that claims a station executive obtained and falsified five diaries from the just-concluded Spring '97 survey.

The suit, filed in a Federal District Court in New York (where Arbitron corporate offices are based), seeks "injunctive relief, at least \$100,000 in actual damages, and punitive damages in the amount of \$5 million on the grounds of interference with business, violation of federal and state unfair competition laws, and conspiracy to commit fraud." As a result, the 50kw station — which received an 11 share in

ARBITRON/See Page 21

A Method To His Madness

■ Randy Michaels reveals his deepest secrets!

By TONY NOVIA
R&R CHR EDITOR



Michaels

If you've ever seen **Jacor** CEO **Randy Michaels** speak, you've probably wondered whether he's just outspoken or just outrageous. But if he's crazy, he's crazy like a fox: Under his leadership, Jacor has become one of the country's biggest and most successful radio companies.

Michaels has never done anything but radio. He took his experiences at **Taft Broadcasting** (1972-83) as a jock, PD, and Group PD and applied them to group ownership. In '83, he teamed with **Bob Lawrence** to form **Seven Hills Broadcasting**, which bought stations in Cincinnati, Knoxville, and Nashville. "You wouldn't believe Y107's for-

mat," he recalls, referring to the former **WYHY/Nashville**. In typical Randy Michaels fashion, he explains, "They had hired the **Research Group** and determined the most popular music in Nashville was country and AC, so they did a 50/50 mix. They'd play a country record and then an AC record. It was only getting a one share, and they didn't know why." In 1989, **Seven Hills** merged into Jacor; he was named President in '93 and CEO last year.

R&R: *Jacor has been one of the most active growth companies since the passage of the Telecommunications Act. Did you think the industry would be completely transformed like this?*

MICHAELS/See Page 41



CHR had its challenging moments during the early part of this decade, but listeners know radio's widest variety of music and some of its best entertainers reside on stations in this format. This week, **R&R's Tony Novia** takes a glance back and a long look forward at the people, the stations, the music, and the music-makers of Contemporary Hit Radio. Pictured below are a few of the format's foundations (and the pages you'll find them on). Otherwise, sit back, relax, and savor the industry's first salute to CHR in 20 years. The 75 fascinating pages of "Generation Next" begin on Page 33.



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Women Address Post-Telecom Changes At AWRT Convention

By HEATHER VAN SLOOTEN
R&R WASHINGTON BUREAU

There appears to be no time like the present for women in radio. At the **American Women In Radio & Television** annual convention in Dallas last week, industry reps outlined strategies for success in the deregulated world and agreed there are more opportunities than ever for women. Panelists also addressed what they see as continuing hurdles.

"Look around and talk to everybody; don't stay on the road for 23 years like I did. Commit yourself to a boss, not a company."
—**Nancy Widmann**

Kuriansky and former CBS VP/Radio **Nancy Widmann** told AWRT convention-goers to be ready to move. "You can't count on what anybody says in this business, because they don't have any security either," Kuriansky said.

Widmann, now Sr. VP/Market Development for CBS's Eyemark Entertainment, offered her insight into the workings of CBS and said after she "opened the paper one day

Jacor-syndicated Dr. **Judy**

AWRT/See Page 21



'Instant Death' = Instant Bucks!

After serving as emcee of the Radio-Mercury Awards last week, **WCBS-FM/New York's Cousin Brucie** (l) took time to pose with the \$100,000 grand-prize winners. Accepting the check are **Radio Savant Productions** Copywriter **April Winchell** and Creative Director **Mick Kuisel**, whose "Instant Death" spot for **ORTHO Antstop Fire Ant Killer** took top honors. For a complete list of Radio-Mercury Award winners, see Page 21.

THE WORLD TONIGHT

Added This Week!!

KFMB
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WRVW
WMTX
WFBX
+ More

Over 2,000 total BDS Spins with an audience of over 10 million at:
WPLJ KKRZ WKRO WDBZ B97
WLUP WKTJ KFMB WTMX WNCI
and many more!

Here's what your peers are saying!!

"Paul McCartney has made a contemporary sounding song that fits Z100. The album is selling huge numbers in Portland. Why wouldn't we play it?!?!" - Ken Benson/KKRZ

"He's a household name. He's delivered a great record and the album is blowing out!! Why wouldn't we play it?!?!" - Jimmy Steal/WKRO

"Great album sales in town. Great up-tempo summer song that fits our station. Why wouldn't we play it?!?!" - Joey G./B97

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JUNE 20, 1997

DreamWorks Sets Up Country Label With Stroud At The Helm

A pair of rumors that have been circulating around Nashville for months finally came to fruition last week (6/12) when DreamWorks/SKG made it official: It's opening a Nashville-based country music label, with veteran producer and former Giant/Nashville President James Stroud serving as its "principal executive." (The company does not use staff titles, but notes that Stroud's role is equivalent to the position of President.)

"James is a complete music man in every sense of the word." DreamWorks chief executive Mo Ostin said. "He has an amazing track record and fills both the creative and business roles perfectly. Although it was always a part of our long-range plan to be a completely diversified music company, we had not intend-



Stroud

STROUD/See Page 15

Cookin' In Mel's Diner



Hey, Pearl Jam aren't the only preserves on the radio now! Here, Westwood One President/CEO Mel Karmazin shares his secret family recipe with homemaker extraordinaire Martha Stewart, at the signing of the deal that will bring Martha to national radio for the first time in a daily feature.

Beck Becomes PD At CBS's WWJ/Detroit

Ken Beck has been named to the newly created PD post at CBS Radio's WWJ-AM/Detroit. He previously served in a similar capacity at KPIX-FM/San Francisco.

"I'm pleased to have someone of Ken's caliber join WWJ's team," commented WWJ President/GM Rich Homberg, to whom Beck reports. "He's respected throughout the industry for his innovative programming ideas and news sense. He'll play an integral role with the station's news and marketing team."

Beck told R&R, "I'm happy to be



Beck

BECK/See Page 15

Jordan Reclaims WBZ/Boston VP/GM Gig

Ted Jordan has returned to WBZ-AM/Boston as VP/GM. He'll continue as VP/GM of CBS sister WODS-FM, a post he assumed last March after serving as WBZ's VP/GM for one year. He succeeds Ed Goldman, who was named VP/GM of WBZ-TV last week.

"Ted's background in News/Talk radio, coupled with his progress in establishing WODS as a top-tier Boston station, make him the best person for the



Jordan

job," stated CBS Radio Station Group President Dan Mason. "Both radio stations have talented staffs and, with Ted's leadership, I expect even greater results."

Jordan has been with CBS (formerly Group W) for more than 20 years, working at such stations as KDKA-AM/Pittsburgh, KOAX-FM (now KYNG)/Dallas, WOWO-AM/Ft. Wayne, and KODA-FM/Houston. In fact, Jordan started his radio career at WBZ-AM as an AE.

New GlassNote Label Inks With Mercury

It's official: Daniel Glass's new rock & urban imprint GlassNote Records has signed a marketing, promotion, and distribution agreement with Mercury Records. Based in New York, the company's first release will be from Nastyboy Klick.

Commenting on the partnership, Mercury President/CEO Danny Goldberg observed, "GlassNote will provide an important area of growth for Mercury. While nurturing new talent remains an art — dependent as much on experience as instinct — Daniel is one of the few executives who has mastered it. I am pleased to welcome him to the Mercury family."

Glass said, "This is an exciting time for GlassNote creatively. I am grateful to Danny and the entire Mercury family who share our vision for an artist-driven label, and who are willing to make such an extraordinary commitment to supporting it."

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Bloom Starts As Revolution Promo Head

Revolution has appointed Ritch Bloom to head its promotion department. Based in Los Angeles, he reports to label Sr. Creative Executive Missy Worth.

Revolution owner Irving Azoff said, "Ritch Bloom is one of the industry's most respected and professional promotion executives. We are thrilled to have him aboard."

Bloom joins Revolution from his second stint at Capitol Records, where he was in charge of Top 40 promotion. He spent three years at Qwest Records as VP/Promotion



Bloom

after seven and a half years at Capitol, first as Director/Album Rock Promotion, then VP/Rock Promotion, and finally VP/Promotion. He started in the business at CBS Records in 1997.

"Ritch is a radio expert and strategist who loves to fit the puzzle pieces of radio, retail, marketing, and A&R together," Worth commented. "He's a '90s

radio guy with the knowledge of years gone by. Plus, he's a really, really big guy and can effectively

BLOOM/See Page 15

Suleman Now SVP/CFO, CBS Station Grp.

Farid Suleman has been elevated to Sr. VP/CFO for the CBS Station Group. He had been CFO of the CBS Radio Group since January and CFO of Infinity Broadcasting prior to its merger with CBS. Fredric Reynolds remains CFO of Westinghouse/CBS.

"Farid is an extremely gifted financial executive who brings strong results orientation to our CBS stations," Rey-



Suleman

nolds said. "He has the drive and intensity to achieve performance gains quickly."

CBS Station Group Chairman/CEO Mel Karmazin added that he looks forward to working with Suleman in his new capacity at the radio and television station group.

Prior to joining Infinity, Suleman was a principal with international accounting firm Ernst & Young.

R&R Observes July 4 Holiday

In observance of the Independence Day holiday, R&R's Los Angeles, Nashville, and Washington, DC offices will be closed Friday, July 4.

HOW TO REACH US RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., 5TH FLOOR, LOS ANGELES, CA 90067 WEB SITE: <http://www.ronline.com>

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NEWS DESK:	310-553-4330	310-203-9763	newsroom@ronline.com	EDITORIAL, OTHER DEPTS:	310-553-4330	310-203-9763	mailroom@ronline.com
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Orion Asks Court To Force FCC Document Disclosure

BY HEATHER VAN SLOOTEN
R&R WASHINGTON BUREAU

Tiny Orion Communications is putting up a big stink. Since Orion's **WZLS-FM/Asheville, NC** was forced off the air two weeks ago, it has locked horns with the FCC. Orion is now trying to force the agency to reveal internal documents that Orion says prove it, not competitor **Biltmore Forest Radio Inc.**, has the right to the license.

Orion and Biltmore have been competing for the license of **WZLS** (now **WZRQ**) for years. The station had been operated by Orion since 1994; after a series of court and FCC battles, Orion was ordered off the air, and Biltmore signed on. That dispute is still being fought in the U.S. Court of Appeals.

Handwritten Documents Discovered

Last month, while reviewing documents related to the case in the FCC's General Counsel's office, Orion's attorneys came across handwritten documents by senior FCC attorneys that warned an unnamed FCC staffer against making certain comparisons between Orion and Biltmore. That's because in a similar, unrelated case the court found, in doing so, that the incumbent broadcaster would not be barred from running the station during the hearing process.

Problems arose however, when Orion's attorneys went back to photocopy the documents. The FCC would not allow them to be copied, claiming they had been shown to Orion by mistake and were "internal." Orion's attorneys

see it another way. Orion attorney **Steve Leckar** argued that once the company had been freely given access to the documents, they became a matter of record. "Bureaucratic error or otherwise, any conceivable privilege has been waived with respect to the ... documents produced and reviewed by counsel for Orion," Orion counsel told the court in a "Motion to Compel" filed late last week.

An FCC source told **R&R** the agency would file its response Tuesday (6/17) opposing the disclosure, but said the documents were "not incriminating at all." When asked why the FCC didn't then simply turn them over, the source responded, "You simply don't make something like that a part of the court record."

Biltmore attorney **Stephen Yelverton** argued that "Counsel for Orion has obtained confidential and private information from the Commission that was not available to Biltmore Forest. They have no legal right to use the information."

Yelverton also said FCC attorneys often argue all sides of a case, even in memo form, but that does not neces-

sarily mean it has any bearing on the outcome of the case. "Orion is going on the premise that the Commission should have compared their qualifications with Biltmore's. But Orion never filed an application for interim authority, so there's nothing to compare, no balancing of equities to be made.

Meanwhile, FCC Chairman **Reed Hundt** has become personally involved in the case. Last week Hundt wrote a four-page letter to Sen. **Lauch Faircloth** (R-NC) defending the Commission's decision to take Orion off the air. In May, Faircloth attempted to amend an appropriations bill to give relief to Orion. However, that proposition was rejected in Congress.

In 1993, a court rejected the way the FCC decides between competing applicants for new licenses. Since that decision the license for **WZLS/WZRQ** and hundreds like it have been frozen. If the FCC can craft new comparative criteria that will satisfy the courts, Orion and Biltmore would have a chance to start over with a new hearing.

Those criteria, FCC sources said, have already been created and will be submitted to the court in early August. The Commission has not presented the new criteria because it agreed to allow Sen. **John McCain** (R-AZ) to first attempt to pass legislation that would auction off all frozen licenses. That legislation is still pending.

NAB Asks FCC To Wait On New DARS Proposal

The satellite digital audio radio licenses may have already been issued, but that is not even slowing the **NAB's** efforts to delay the new technology. The subject now is land-based repeaters that satellite digital radio operators need to prevent gaps in their signals.

The **NAB** argued in comments this week before the FCC that more technical information is needed before the FCC should approve the repeaters.

And, the **NAB** continued, the FCC should place a limit on the number of repeaters allowed and should require that they be licensed.

"**NAB** does not see how the Commission can proceed with rulemaking on this matter at this time and urges the Commission either to deny the applicants permission to operate terrestrial repeaters or to continue this proceeding until such time as the applicants provide sufficient information upon which to base ... terrestrial re-

Continued on Page 8

BUSINESS BRIEFS

Clear Channel Takes On Towers

San Antonio-based **Clear Channel Communications Inc.** has invested \$32.5 million in **American Tower Corp.**, which translates into a 30% interest into the wireless communications tower operator. This is Clear Channel's first foray into the tower biz. American Tower, headed by Chairman **Fred Lummis**, owns and operates 600 towers on 550 sites in 30 states.

Clear Channel VP/Radio **Stan Webb** explained his company's rationale for the new investment: "If you want to deal with government bureaucracy, try to build a tower. It's almost impossible. So these vertical pieces of real estate are becoming more and more important."

Lowry Mays, Clear Channel's Chairman, added, "This investment gives us a great opportunity to earn an outstanding return on our capital."

Cincinnati Stations Reprimanded

A quartet of **Jacor Communications** properties: **WCKY-AM, WLW-AM, WEBN-FM & WOFX-FM**, were slapped on the wrist for insufficient EEO recruiting and record-keeping. However the stations didn't get a fine. Instead, they were officially "admonished" for not recruiting for nine vacancies and are forced to submit regular EEO reports to the FCC through 2000. The decision came after the National Rainbow Coalition asked the FCC to deny Jacor's license renewals, claiming employment discrimination. The FCC rejected Rainbow's petition and renewed the licenses.

Psychic Radio Network On Hold

Partners **Burns Media Strategies** and **Douglas Broadcasting** have put their **Psychic Radio Network** on hiatus after a two-month market. "We are evaluating the show," Douglas VP/COO **Steve Schoppa** told **R&R**. The show debuted with a psychic and sidekick on April 7 and was heard on seven Douglas stations including **KYPA/L.A., WYVX-AM/Chicago, and WBPS-AM/Boston**. Callers were not charged for on-air advice but the program advertised a separate psychic advice line that charged \$3.99 per minute for the chat. "Suitors want to help us launch it in a bigger and better way ... on a larger scale," Schoppa said. "We hope to be back on air within the next two, three, or four weeks."

Jacor Seals Premiere Deal, Issues Notes

Jacor Communications' radio group Thursday closed its deal with **Premiere Radio Networks**. It agreed last April to acquire all outstanding shares of **Premiere** for \$190 million in cash and stock. In the merger, each share of **Premiere** stock was converted into \$13.50 cash and 0.138 of a share of **Jacor** common stock (for a total value of \$18.75 per share).

The same day **Jacor** announced its intent to raise \$150 million by issuing 10-year senior subordinated notes at 8.75%. The proceeds will be used to repay debt from the company's revolving bank facility.

Monitor Radio Signing Off

The **Christian Science Church**, unable to sell news network **Monitor Radio**, said Monday it will cease broadcasting on June 27. The clo-

Continued on Page 8

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43 #1 STATIONS USE THIS STUFF

You may think that all music research is created equal. But that is no more true than the idea that one morning show is as good as any other. Or that all TV spots are equally effective. Or that all stations get the same ratings.

The truth is, in music research, as with morning shows and TV spots, there are very few companies who are *real innovators*. There are lots of great pretenders. There are even more passengers on the "no clue bus."

TrueVariety music research with TrueCore Targeting.

We all agree on the importance of "VARIETY" to create the right music mix for your station. But does any music test really tell you how to achieve *real music VARIETY*?

Commonly used, primitive music testing only provides popularity, burn and unfamiliarity. A bunch of numbers that won't help you do what you really want to do:

Create the best possible personal jukebox for every individual listener.

You know, in today's "winner-take-all" multi-opoly world, that you must have a clear-cut competitive advantage. Old fashioned thinking and research factory knock-offs won't make you a winner.

You expect, and should demand, a cutting-edge arsenal that will help you create a core position musically for your station. That will help you decide and control how far from the center of that dart-board you'll go. That will let you customize your stations sound to match what each of your listeners believes is *real music VARIETY*.

#1 Top 5 Market Station Case Study:

A Whitney Houston song was a power testing hit with a #1 Top 5 major market Hot AC audience. There the song was on the *TrueVariety MusicVUE™* screen with big, BIG popularity numbers. Clearly it was a candidate for lots of airplay. Hey, the test numbers said so. That was until the actual "quality" of the song's real audience appeal was examined using the revolutionary music program *Variety Control™*.

Seems a small group of listeners were fanatics about Whitney. So they stuffed the ballot box in her favor. But the listeners who really preferred the station's core sound were not the ones excited about Whitney. And the Whitney fans weren't excited about the station's core sound.

Whitney's song had minimal compatibility with this leading Hot AC's core sound. While the song tested well, playing it 'often' would have worked against the station's efforts to build its real music variety image. Clearly, Whitney was not the right song to power play for this #1 station.

TrueVariety music research - callout and catalog music testing - shows you what you need to do to have true audience appeal. And create real music VARIETY. It unlocks the answers hidden deep in your music test to actually help you create a personal jukebox for each of your listeners.

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Upgrade today to the revolutionary innovations you've come to expect from TrueVariety™ music research, Nest Marketing™ listener cultivation, Mental Weaponry™ perceptual research, and TrueCore™ Targeting.

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DEAL OF THE WEEK

• **KLUP-AM, KISS-FM & KSMG-FM/San Antonio**
\$30 million

1997 DEALS TO DATE

Dollars to Date: \$5,101,933,738
(Last Year: \$4,679,842,769)

This Week's Action: \$69,638,000
(Last Year: \$61,790,208)

Stations Traded This Year: 987
(Last Year: 1078)

Stations Traded This Week: 34
(Last Year: 38)

TRANSACTIONS AT A GLANCE

- Rodgers/Keister swap Not disclosed
- WKBV-AM & WFMG-FM/Richmond, IN
- WMCB-AM & WCBK-FM/Martinsville (Indianapolis), IN
- WAVH-FM/Mobile \$4 million
- KBID-AM/Bakersfield & KLYD-FM/Shafter (Bakersfield) \$1.5 million
- KFEL-AM & KNKN-FM/Pueblo, CO \$725,000
- WGIG-AM/Brunswick & WYNR-FM/Darien, GA \$2,125,000
- WERK-AM & FM/Muncie, IN \$525,000
- WREN-AM/Topeka, KS \$500,000
- WOAP-AM, WWCK-AM & FM & WAHV-FM/Flint, MI \$18 million
- KTCH-AM & FM/Wayne, NE \$400,000
- WKBR-AM/Manchester, NH \$145,000
- WMNM-FM/Port Henry, NY \$608,000
- WCHL-AM/Chapel Hill (Raleigh-Durham), NC \$400,000
- WBUZ-FM/Delta (Toledo), OH No cash consideration
- WCIT-AM & WLJM-FM/Lima, OH \$620,000
- KRSR-AM/Coos Bay, OR No cash consideration
- WFGO-FM/Erie, PA \$1,565,000
- WKMC-AM/Roaring Spring (Altoona), PA \$25,000
- WDGE-FM & WDFG-FM/Providence \$8.5 million

TRANSACTIONS

Cox Rocks San Antonio With Latest Deal

☐ **Company doubles its market holdings by picking up KLUP, KSMG, and heritage Rocker KISS**

Deal Of The Week

KLUP-AM, KISS-FM & KSMG-FM/San Antonio

PRICE: \$30 million
TERMS: Not available
BUYER: Cox Radio Inc. It owns KKYX-AM, KCJZ-FM & KCYY-FM/San Antonio. Phone: (404) 843-5000
SELLER: KISS Radio of San Antonio Ltd., a subsidiary of Rusk Corp.
FREQUENCY: 930 kHz; 99.5 MHz; 105.3 MHz
POWER: 5kw day/1kw night; 100kw at 1112 feet; 100kw at 1249 feet
FORMAT: Nostalgia; Rock; Hot AC

FREQUENCY: 1490 kHz; 101.3 MHz
POWER: 1kw; 50kw at 280 feet
FORMAT: Sports/Talk; AC

WMCB-AM & WCBK-FM/Martinsville (Indianapolis)

TRADED TO: David Keister
FREQUENCY: 1540 kHz; 102.3 MHz
POWER: 500 watts; 3kw at 308 feet
FORMAT: Country; Country

Alabama

WAVH-FM/Mobile

PRICE: \$4 million
TERMS: Asset sale for \$2 million cash and a promissory note
BUYER: AGM Nevada L.L.C. headed by President Anthony Brandon. Phone: (805) 328-0118
SELLER: Baldwin Broadcasting Co., headed by President Barry Wood. Phone: (202) 293-5333
FREQUENCY: 106.5 MHz
POWER: 50kw at 450 feet
FORMAT: Oldies

California

KBID-AM/Bakersfield & KLYD-FM/Shafter (Bakersfield)
PRICE: \$1.5 million

TERMS: Not available
BUYER: American General Media, Texas Inc., headed by President Anthony Brandon. It owns 25 other stations, including KGEO-AM, KERN-AM & FM & KGFM-FM/Bakersfield.

SELLER: Southpaw Communications, headed by principals Curtis and Peggy Darling
FREQUENCY: 1350 kHz; 104.3 MHz
POWER: 1kw day/33 watts night; 6kw at 305 feet
FORMAT: Nostalgia; Nostalgia
BROKER: Kalil & Company

Colorado

KFEL-AM & KNKN-FM/Pueblo

PRICE: \$725,000
TERMS: Asset sale for cash
BUYER: Metropolitan Broadcasting, headed by President Gary Acker. Phone: (817) 430-3548
SELLER: Guardian Communications, headed by Mark McNeil. Phone: (513) 931-8080
FREQUENCY: 970 kHz; 107.1 MHz
POWER: 3.2kw day/185 watts night; 3kw at 312 feet
FORMAT: Religion; Tejano
BROKER: John Pierce and Hal Gore of Force Communications

Georgia

WGIG-AM/Brunswick & WYNR-FM/Darien

PRICE: \$2,125,000
TERMS: Asset sale for cash
BUYER: Root Communications Ltd., headed by President Jim Devis. It owns WMOG-AM/Brunswick, GA; WBGA-FM & WFGA-FM/Waycross, GA; and WHFX-FM/St. Simons Island, GA. Phone: (904) 258-4700
SELLER: Stewart Broadcasting Inc., headed by President J. Wayne Stewart. Phone: (912) 634-0674
FREQUENCY: 1440 kHz; 107.7 MHz
POWER: 5kw day/1kw night; 50kw at 403 feet
FORMAT: News/Talk; Country

dent Wade Weaver. Phone: (317) 552-4275
SELLER: American Home Town Radio Corp., headed by President Christian Caggiano. Phone: (219) 486-3224

Kansas

WREN-AM/Topeka

PRICE: \$500,000
TERMS: Asset sale for cash
BUYER: Mortenson Broadcasting Co., headed by President Jack Mortenson. Phone: (606) 245-1000
SELLER: Michael Gliner. Phone: (904) 433-9489
FREQUENCY: 1250 kHz
POWER: 5kw
FORMAT: Gospel

Michigan

WOAP-AM, WWCK-AM & FM & WAHV-FM/Flint

PRICE: \$18 million
TERMS: Asset sale for cash
BUYER: Connoisseur Communi-

Continued on Page 8

Swap Deal

Rodgers/Keister swap

EXCHANGE VALUE: Not available
TERMS: David Rodgers is swapping WMCB-AM & WCBK-FM/Martinsville (Indianapolis) and an undisclosed amount of money for David Keister's WKBV-AM & WFMG-FM/Richmond, IN

WKBV-AM & WFMG-FM/Richmond, IN

TRADED TO: David Rodgers

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“The promotions generated more traffic for less money than ever before. Amazing! Scarborough’s data sold the client on something they’d never considered. Now they’re talking to us about picking up all the dealers in our area.”

*Terri Reilly, Vice President/Media Director,
MZD, Indianapolis, IN*

ARBITRON

Regent Buys 16-Outlet Park Lane Group

Covington, KY-based **Regent Communications Inc.** will stretch out to the Golden State by purchasing the 16-station Park Lane Group, the group said on Tuesday (6/18). Park Lane owns 11 stations in California, including KOWL-AM & KRLT-FM/Sacramento; KALF-FM, KFMF-FM & KPPL-FM/Chico, CA; and five stations in northern Arizona, including KVNA-AM & FM/Flagstaff. Financial details were not disclosed.

"We are very excited about acquiring the Park Lane Group, which has excellent stations in fine markets and will provide a great platform for Regent's development," said Regent

Chairman/CEO Terry Jacobs. "These stations are well-positioned in their markets, and there are some outstanding growth opportunities available to us through the addition of oth-

er-stations within these markets."

Jacobs said that Park Lane Chairman/CEO James Levy will continue to work with Regent in a consulting capacity "to help in our efforts to increase our presence in Park Lane's and other West Coast markets."

Regent, which was founded last year, also owns 16 stations in medium-to-small markets, including KFMS-FM, KSNE-FM & KWNR-FM/Las Vegas, KUDL-FM & KMXV-FM/Kansas City, and properties in Louisville and Charleston, SC.

TRANSACTIONS

Continued from Page 6

ations Corp., headed by President **Jeffrey Warshaw**. It owns WFDF-AM & WDZZ-FM/Flint. Phone: (203) 227-1978

SELLER: Majac of Michigan Inc., headed by President **Marc Steenbarger**. Phone: (810) 744-1570

FREQUENCY: 1080 kHz; 1570 kHz; 105.5 MHz; 103.9 MHz

POWER: 1kw; 1kw day/230 watts night; 25kw at 328 feet; 2.9kw at 482 feet

FORMAT: News/Talk; CHR; CHR; AC

BROKER: Randall Jeffrey of Media Venture Partners

Nebraska

KTCH-AM & FM/Wayne

PRICE: \$400,000

TERMS: Asset sale for cash

BUYER: Central Radio Inc. It owns KNEN-FM/Norfolk, NE.

SELLER: KTCH Inc.

BROKER: Dick Chapin of Chapin Enterprises

New Hampshire

WKBR-AM/Manchester

PRICE: \$145,000

TERMS: Asset sale for cash

BUYER: Northeast Broadcasting Co. Inc., headed by President **Jane Cole**. Phone: (603) 668-6400

SELLER: George Ketrrelakes.

Phone: (603) 625-9527

FREQUENCY: 1250 kHz

POWER: 5kw

FORMAT: B/EZ

New York

WMNM-FM/Port Henry

PRICE: \$608,000

TERMS: Asset sale for cash

BUYER: Excalibur Media, head-

ed by President **Joel Hartstone**. It owns two other stations in Vermont. **SELLER: Pro-Radio Inc.**, headed by principals **Mark and Mary Brady** **BROKER: Dick Kozacko of Kozacko Media Services** **COMMENT:** The sale of this station to Pathfinder Communications was announced in May 1996, but that deal has since fallen through.

North Carolina

WCHL-AM/Chapel Hill (Raleigh-Durham)

PRICE: \$400,000

TERMS: Asset sale for cash

BUYER: Curtis Media Group Inc., headed by President **Donald Curtis**. It owns WQDR-AM & WKIX-FM/Chapel Hill, NC. Phone: (919) 876-6464

SELLER: Village Broadcasting Co. Inc., headed by President **James Heavner**. Phone: (919) 942-8765

FREQUENCY: 1360 kHz

POWER: 5kw day/1kw night

FORMAT: News/Talk

Ohio

WBUZ-FM/Delta (Toledo)

PRICE: No cash consideration

TERMS: Stock transfer

BUYER: Dan Dudley is acquiring Toledo Radio Inc. Phone: (419) 868-1065

SELLER: The Estate of Milton Dudley

FREQUENCY: 106.5 MHz

POWER: 3.2kw at 308 feet

FORMAT: Rock

WCIT-AM & WLJM-FM/Lima

PRICE: \$620,000

TERMS: Asset sale for cash

BUYER: Forever of Ohio L.L.C., headed by President **Carol O'Leary**. It owns WYRX-FM &

WZOQ-FM/Lima.

SELLER: Allen Broadcasting Co. Inc.

FREQUENCY: 940 kHz; 104.9 MHz

POWER: 250 watts; 3kw at 220 feet

FORMAT: News/Talk; Urban

Oregon

KRSR-AM/Coos Bay

PRICE: No cash consideration

TERMS: Donation

RECEIVER: Coos Bay School District No. 9, headed by school board Chairman **Donna Stolle**. Phone: (541) 267-3104

DONOR: Lighthouse Radio Group, headed by partners **Joel Lemon** and **Harry Abel**. Phone: (541) 269-2022

Pennsylvania

WFGO-FM/Erie

PRICE: \$1,565,000

TERMS: Asset sale for cash

BUYER: William Fleckenstein. Phone: (216) 534-2873

SELLER: Peninsula Broadcasting Corp., headed by President **Roger Richards**. Phone: (814) 455-0370

FREQUENCY: 94.7 MHz

POWER: 1.1kw at 538 feet

FORMAT: Oldies

WKMC-AM/Roaring Spring (Altoona)

PRICE: \$25,000

TERMS: Asset sale for cash

BUYER: Langer Broadcasting Corp., headed by President **Alexander Langer**. Phone: (941) 255-0061

SELLER: Forever of PA L.L.C., headed by member **Donald Alt**

FREQUENCY: 1370 kHz

POWER: 5kw day/38 watts night

FORMAT: Nostalgia

BUSINESS BRIEFS

Continued from Page 4

sure will put almost 70 employees out of work at Monitor's Boston office and others in many bureaus. The Christian Science Church began trying to sell the network in April and had attempted to sell the operation to World Times Inc. It also owns the *Christian Science Monitor* newspaper.

Steve Forbes Launches Air Attack On Bill Clinton

Former Republican presidential hopeful **Steve Forbes** has bought national radio and TV ad time to blast President Clinton's budget deal for being a "big government spending spree with pitifully poor tax cuts." The radio ads started last week in selected markets around the country. Forbes currently is honorary chairman of Americans For Hope, Growth & Opportunity, a national issues advocacy organization.

Evergreen Transfers Preferred Stock Shares

Evergreen Media said last Wednesday (6/11) it had increased the amount of its preferred stock from 4 million shares — the size of a private placement of preferred stock — due to demand for the issue. The move is expected to generate up to \$275 million in proceeds, which will be used in part to finance the company's purchase of 10 radio stations from Viacom International, Evergreen said.

American Radio, Triathlon Declare Dividends

On July 15 **American Radio Systems** will pay \$2.84 per share of its 11 3/8% cumulative exchangeable preferred stock. The dividend will be paid in-kind by issuing more shares of the stock. On June 30, **Triathlon Broadcasting** will pay a regular quarterly dividend of \$2.36 per preferred share or \$0.236 per depository share to preferred shareholders of record as of June 20.

NAB Asks FCC To Wait On New DARS Proposal

Continued from Page 4

peater rules," NAB wrote to the FCC.

Proponents Unconcerned

Neither **CD Radio Inc.** nor **American Mobile Radio Corp.**, the two companies who received the DARS licenses, are worried about the NAB filing. "The appropriate response to the NAB's comments is that the issue isn't the technical details and there was no requirement to provide them," AMRC President **Lon Levin** said. "The only issue is as a matter of public policy, can we repeat our signal from our satellites to give the best service to the American public?" That, Levin said, was resolved when the FCC gave the go-

ahead on DARS earlier this year.

NAB is also determined that the DARS companies not use their repeaters to broadcast local programming. Both AMRC and CD Radio have said, however, that they will only use the repeaters to rebroadcast their satellite signals.

CD Radio President **David Margolese** said he "doesn't think [the NAB's comments] make any sense at all." He added, "NAB's position is as it always is to DARS: blatantly self-serving." Margolese echoed a sentiment of many traditional radio broadcasters that a national service like DARS is not meant to compete with local radio and does not pose a threat.

Rhode Island

WDGE-FM & WDFG-FM/Providence

PRICE: \$8.5 million

TERMS: Asset sale for cash

BUYER: Citadel Communications Corp., headed by Chairman **Lawrence Wilson**. It has agreed to acquire WPRO-AM & FM, WLKW-

FM & WWLI-FM/Providence. Phone: (406) 837-5360

SELLER: Urso Major Broadcasting Co., headed by President **Phillip Urso**

FREQUENCY: 99.7 MHz; 100.3 MHz

POWER: 2.3kw at 535 feet; 3kw at 500 feet

FORMAT: Alternative; Oldies

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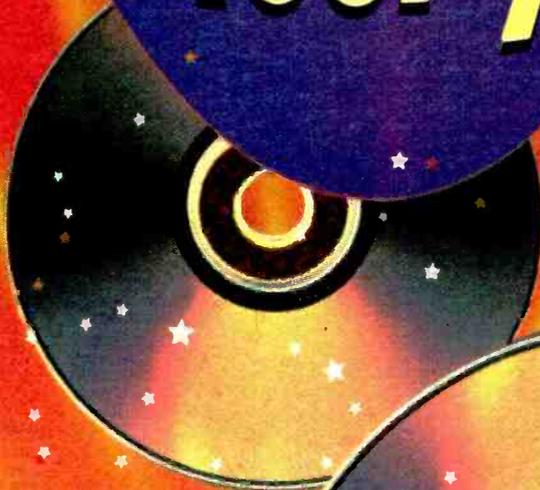
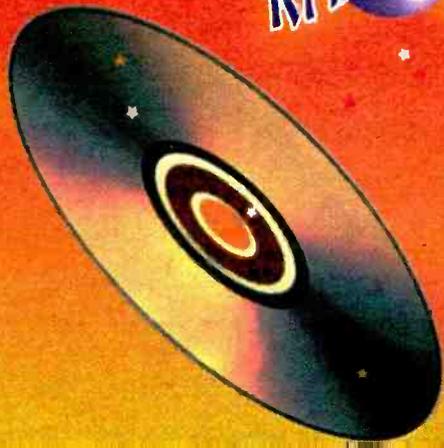
WLNK-FM

WAQZ-FM

WKKV-FM

KMXV-FM

WRVW-FM



Ingold Erupts As Volcano's New VP/National Promotion

Volcano Recordings has elevated **Doug Ingold** to VP/National Promotion. Based in Los Angeles, he reports to GM Jeff Dodes.



Ingold

"Doug has been an invaluable asset to the launch of Volcano, as well as Tool and Matthew Sweet's most recent records," said Dodes. "His intelligence, energy, and passion for music make him the perfect leader for our promotion team."

Ingold noted, "My sincere gratitude extends to CEO Kevin Czinger, President Lou Maglia, and Jeff

VOLCANO/See Page 12

Mataragas Now EMI Sr. Dir./Crossover

EMI Records has tapped **Philip Mataragas** as Sr. Director/Crossover Promotion. Based in New York, he reports to Sr. VP/Promotion Peter Napoliello.



Mataragas

Mataragas comes to EMI from Relativity Records, where he has worked since 1992. He joined that label first as Director/Club & Retail Promotion, then was elevated to Director/Northeast Regional Promotion in 1994 and Director/Crossover Promotion in 1995.

"Phil's history and expertise brings tremendous credibility to EMI's promotion department," said Napoliello. "Phil's appointment enriches EMI's commitment to Urban/Crossover music."

Hundt Stalls Alcohol Inquiry; Reno Pushes For Investigation

By **JEFFREY YORKE**
R&R WASHINGTON BUREAU CHIEF

Rachelle Chong has managed to hit the brakes on a slow-moving freight train — at least temporarily. The soon-to-depart FCC Commissioner last week asked Chairman **Reed Hundt** to drop the FCC's planned issuance of a Notice of Inquiry into alcohol advertising. He did ... and he didn't.

Reed rescheduled the alcohol discussion until the July 10 Commission meeting. Chong, like fellow veteran Commissioner James Quello, is slated to leave her FCC post at the end of June; neither Commissioner has supported Reed's proposal for the FCC to delve into the liquor advertising issue. In her statement released to the media June 12, Chong noted, "The FCC's general mandate to ensure that spectrum is used to serve the public interest is not a plenary authorization to conduct broad-ranging inquiries ultimately aimed at dictating program content."

Quello was thinking along the same lines when, on the previous day, he said, "This issue is undeniably important." He added he does not support the issuance of the NOI and believes the FCC doesn't have the jurisdiction to inquire into the issue; the proper governmental agency — the Federal Trade Commission — is already investigating the matter. "In my view, the issue is not whether something must be done, but rather who can most capably do it."

Hundt's decision to delay the discussion comes on the heels of receiving a letter from Attorney General Janet Reno, urging the Commission to inquire "into the many issues surrounding such advertising" on radio and TV. "Such advertising may aggravate an already serious risk to the youth of our nation," Reno wrote in her June 13 correspondence. "Recent research shows a clear link between alcohol consumption and increased domestic violence, youth violence, and delinquency. These are among the many questions which should be fully explored before hard liquor advertising on television and radio becomes widespread."

With Reno's letter in his pocket, Hundt clearly feels he's got a green light to proceed. Noting that the President, "dozens of members of Con-

ALCOHOL/See Page 12

LETTER TO THE EDITOR

WW1 Responds To JRN Classic Rock Entry

R&R received the following letter from Westwood One VP/Programming Formats **Charlie Cook**:

I read with interest the announcement on my friend Mike Henderson's appointment at Jones Radio Network (R&R 6/13). The end of the press release mentioned JRN entering the Classic Rock field, with Phil Barry mentioning, "Nobody in the network industry is offering this type of Classic Rock presentation."

I thought your readers would like to know that Westwood One has been delivering a highly successful Classic Rock format for many years. We're providing programming to nearly 100 stations in this format, but we welcome the company.

EXECUTIVE ACTION

MJI Makes Redo VP/Programming & Production

New York-based **MJI Broadcasting** has tapped **Phil Redo** as VP/Programming & Production, effective July 7. Redo most recently was VP/GM at Soft AC WLIT/Chicago. Before joining WLIT eight years ago, Redo programmed WMJX/Boston and WLTW/New York.



Redo

"It's a privilege to be working with somebody with such a remarkable programming and management track record," MJI President Josh Feigenbaum told R&R. "He'll be an impact player for us."

Redo told R&R, "MJI is a content provider, and content is king. If you present good product, sales will follow. The company's growth is such that they wanted to bring somebody in who has programming sensibility and a management background. These guys are doing great, and I'll be going to school to figure out how they do what they do. Hopefully along the way, I'll make a contribution."

"This job will give me a chance to branch out and work in other formats and learn about what stations need. It's a challenge because there are a lot of big guns out there. Jacor bought Premiere, Westwood One is with CBS, and there's ABC. I'm just swapping one competitive environment for another."

"I'll make myself available to my successor [at WLIT] and do whatever I can offer to make a smooth transition. It's been a wonderful run at WLIT; I can't even begin to describe how difficult it was to pull away from it. There's an amazing group of folks there who made me look good."

Williams, Martin Rise In Mercury Promo

Mercury Records has elevated **Jodi Williams** to Sr. Director/R&B Promotions and **Marlo Martin** to National Director/Street Marketing & Promotion.

VP/R&B Promotions **Ronnie Johnson** commented on the appointments: "Jodi has demonstrated the ability to manage the promotion team and radio priorities. Her professionalism, energy, and creativity have been key to the development of our field staff. And Marlo has been an invaluable



Williams

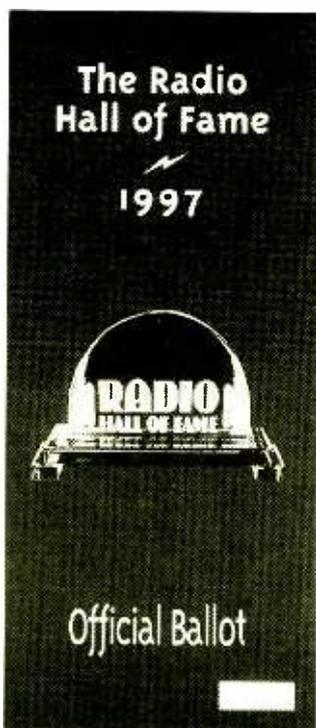


Martin

member of the national staff. She consistently provides creative strategies to increase visibility of the Mercury Records R&B roster."

Williams, who began her career in the music industry as a Regional Promotion Rep at Columbia Records, has also worked at Warner Bros. as National Director/Promotion and at EastWest/Atlantic as Sr. Director/Marketing. Martin most recently was Mercury's National Manager/Mixshow & College Promotions.

DON'T FORGET TO VOTE!



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Paulini Picked As Windham Hill Group Dir./National Promo

The Windham Hill Group has appointed former A&M Records vet



Paulini

Andrea Paulini National Promotion Director. Paulini reports to VP/Marketing Ron McCarell.

McCarrell said, "Andrea brings to the Windham Hill Group years of experience, particularly in the area of adult contemporary music, where we will be concentrating our efforts over the next few years."

Paulini spent the past 16 years with A&M, most recently as Sr. Director/AC Promotion. There, she worked with such artists as Sting, Sheryl Crow, Bryan Adams, Jann Arden, and Aaron Neville.

WROW/Albany Ups Warren To OM & Vandenburg To PD

WPTR-FM/Albany Operations Director/PD **Steve Warren** has added OM duties at Albany Broadcasting News/Talk sister **WROW-AM**. Additionally, WROW morning host **Paul Vandenburg** has been promoted to that station's PD; he'll keep his on-air duties in addition to supervising program selection and locally originated content. Both assume duties previously held by Buzz Brindle, who now serves as PD at crosstown **WGNA-FM & WTRY-FM**.

"I've been in Talk radio for over 10 years, all in the Albany market," Vandenburg told **R&R**. "This is a fabulous opportunity for me. The station has a terrific signal, I have terrific people around me, and we're going to turn this into the No. 1 News/Talk station in Albany. Steve has one of the most fabulous resumes in this business. He knows

Volcano

Continued from Page 10

Dodes for this appointment. Under their roof, my watch will be the most exciting of my career. I've been blessed with an awesome field staff and roster full of dazzling new artists." Before joining Volcano, Ingold was National Director/Alternative Promotion at Relativity Records.

Alcohol

Continued from Page 10

gress, many Attorneys General, and over 240 public interest groups" have also supported an inquiry, Reno's letter "should put to rest any suggestion that the Commission lacks jurisdiction to examine the issues relating to hard liquor's push to get its advertisements on the airwaves. Plainly the Attorney General believes that we have such jurisdiction, and that we should not remain inactive while the FTC examines distinguishable issues relating to alco-

Williams Wins KJUL/Vegas VP/GM Slot

Heritage Media/Portland President **Harry S. Williams** has been named VP/GM of Nostalgia **KJUL-FM/Las Vegas**. He'll add **KQOL-FM/Las Vegas** to his responsibilities when **Centennial Broadcasting** closes its acquisition of the Oldies station later this month.

"There were some excellent candidates interested in this new position," Centennial Broadcasting President/CEO **Allen Shaw** noted. "Setting aside the fact that Harry and I had worked together at the Beasley Broadcast Group between 1985-89, Harry still came up with the best overall experience and qualifications among the candidates."

For the past seven years, Williams has been responsible for Heritage's three Portland stations: **KKSN-AM & FM** and **KKRH-FM**. He began his career in 1981 as **GSM** at **WBLX-AM & FM/Mobile**, where he was later promoted to **GM**. In 1989, he was named **GM** of **KQLD-FM/New Orleans**.

Williams commented, "I treasure the seven great years I enjoyed with the great team at Heritage Media, but my family and I are ready for the sunshine and glitter of the exciting market and stations that are Las Vegas and **KJUL & KQOL**. Working with **Allen Shaw** at Centennial won't be so bad either."

Bloch New WDHA & WRAT Dir./Rock Prog.

WDHA/Morristown, NJ PD Lenny Bloch has been promoted to Director/Rock Programming over the Rock station and Active Rock sister **WRAT/Monmouth-Ocean**. He has been PD of **WDHA** since 1993.

"Lenny has demonstrated all the qualities needed to increase ratings and revenue for our group," remarked **New Jersey Broadcasting Inc.** President **Beth Colon**. "I'm thrilled to make this announcement at a time when the New Jersey radio landscape has become more competitive than ever."

Bloch added, "I'm looking for-



Bloch

ward to continuing to make **WDHA** one of the best performing suburban stations in the country. And at **WRAT**, we've assembled a superb group of radio pros who are taking 'The Rat' to new heights."

Bloch also has worked at **WEFX/Norwalk, CT** as **Asst. PD/afternoon driver**, **WRCN/Long Island** as **PD/morning driver**, and **KFMG/Albuquerque** as **Asst. PD/morning driver**. As producer for **Wolfman Jack's** syndicated program in the '70s, one of Bloch's side duties included stuffing copies of **R&R** in envelopes for mailing every week.

where the land mines are, and he's going to be a fabulous help to me. I'm lucky to be with him."

This marks Vandenburg's first programming gig. Before joining **WROW** in January, he served as morning host at crosstown competitor **WQBK-AM**. He's also held shifts at **WGY-AM** and the now-defunct **WVCN-AM**.

At the same time, Volcano has tapped **David Ross** and **Jack Fulmer** as National Managers of Rock and Alternative Promotion, respectively. Ross formerly was Regional Promotion & Marketing Manager for Volcano in New York; Fulmer joins the label after a stint as National Account Manager at *Billboard Monitor* magazine.

hol advertising."

It's all much ado about nothing as far as the NAB sees it. NAB spokesman **Dennis Wharton** on Tuesday repeated to **R&R** what NAB President/CEO **Eddie Fritts** told reporters in April: that the FCC "has a solution to a problem that doesn't exist." And the NAB seems to be on to something — an **R&R** survey taken months ago found that none of the major broadcast groups had any intention of changing the 48-year-old self-imposed ban on liquor spots.

UPDATE

Schultheis Steps Up To Metro GM/Kansas City

Metro Networks has promoted **Ellen Schultheis** to **GM/Kansas City**. She began working for the KC bureau in 1992 as **Director/Marketing** and later became **Marketing Manager**.

According to Metro Networks President **Chuck Bortnick**, "Ellen has made major contributions to Metro's Kansas City operations, championing Metro's corporate focus to remain on the cutting edge of our industry. I am confident in her ability to fulfill the demands of this new position."

Schultheis's other experience includes stints as **Creative Director** and **Promotions Manager** at crosstown **KBEQ**.

WMAQ/Chicago Welcomes Davis As Sports Dir.

Brian Davis has been tapped as **WMAQ/Chicago's** Sports Director. He joins the News/Sports station after two decades covering sports in the Windy City, working as a sports anchor and reporter at **WGN-AM**, **WBBM-AM**, and **WMVP-AM**.

Davis will host **WMAQ's** pre- and post-game Bears broadcasts in addition to co-hosting the "Sports Huddle" with **Dave Pasch**, who joins **MAQ** from **WDFN/Detroit**. Pasch also assumes anchor duties for **Blackhawks** pre- and post-game programs.

"We're very happy to have someone with Brian's extensive sports reporting experience and first-hand knowledge of Chicago Bears radio broadcasts," **WMAQ OM Lorna Gladstone** said. "Dave is a new voice to Chicago listeners, but we believe it will give our Blackhawk broadcasts a distinctive sound."

NetStar Nets Stanger As Dir./Broadcast Ops

NetStar Entertainment Group has hired **Eric Stanger** as **Director/Broadcast Operations**. The appointment precedes the launch of radio syndicator **NetStar Entertainment Group's** first talk program, "The Susan Powter Show," next month.

Most recently producer of "The Tom Leykis Show" for **Westwood One**, Stanger began his radio career at **WGST/Atlanta**. In 1993, he became producer for "The Sean Hannity Show," currently heard on **WABC-AM/New York**. He moved to **Los Angeles** and **WW1** last November.

"Eric's firsthand experience in producing both a top-rated, midday local talk show and the nationally syndicated **Tom Leykis** show is a true testimony to his broadcast ability," commented **NetStar Chairman/CEO Alan Fuller**. "In addition, he has an outstanding reputation among radio affiliates."

PRECIOUS METAL

The RIAA has issued the following awards for the month of May:

MULTIPLATINUM ALBUMS

"The Wall," **Pink Floyd**, Columbia (11 million); "Greatest Hits Volume I & II," **Billy Joel**, Columbia (9 million); "Throwing Copper," **Live**, Radioactive (7 million); "Dr. Feelgood," **Motley Crue**, Elektra/EEG; "Chicago 17," **Chicago**, Reprise; "Frontiers," **Journey**, Columbia; "Wish You Were Here," **Pink Floyd** (6 million); "Greatest Hits 1982-1989," **Chicago** (5 million); "Pieces Of You," **Jewel**, Atlantic; "Shout At The Devil," **Motley Crue** (4 million); "The Ultimate Experience," **Jimi Hendrix**, MCA; "Put Yourself In My Shoes," **Clint Black**, RCA; "A Very Special Christmas," Various Artists, A&M (3 million); "Boys On The Side" **ST**, Various Artists, Arista (2 million).

PLATINUM ALBUMS

"Nine Lives," **Aerosmith**, Columbia; "The Untouchable," **Scarf**, Rap-A-Lot/Noo Trybe; "Pop," **U2**, Island; "Howard Stern - Private Parts" **ST**, Various Artists, Warner Bros.; "Secret Samhadi," **Live**; "Vivir," **Enrique Iglesias**, Fonovisa; "Best Of, Volume I," **Van Halen**,

Warner Bros.; "Mr. Happy Go Lucky," **John Mellencamp**, Mercury; "Whatcha Lookin 4," **Kirk Franklin**, Gospo Centric/EMI Christian; "Wow 1996," Various Artists, Sparrow; "Short Bus," **Filter**, Reprise; "Pork Soda," **Primus**, Interscope; "Academy Of Country Music - 101 Greatest Country Hits," Various Artists, K-Tel; "Simple Man," **Charlie Daniels Band**, Epic.

GOLD ALBUMS

"Take A Look Over Your Shoulder (Reality)," **Warren G**, Def Jam/RAL/Mercury; "Nine Lives," **Aerosmith**; "The Untouchable," **Scarf**; "The Coast Is Clear," **Tracy Lawrence**, Atlantic; "Pop," **U2**; "Love Jones" **ST**, Various Artists, Columbia; "Howard Stern - Private Parts" **ST**, Various Artists; "Lost Highway" **ST**, Various Artists, Interscope; "Secret Samhadi," **Live**; "Picture This," **Jim Brickman**, Windham Hill; "Lie To Me," **Jonny Lang**, "Vivir" and "Tango," **Enrique Iglesias**; "Best Of, Volume I," **Van Halen**; "This Fire," **Paula Cole**, Warner Bros.; "A Few Small Repairs," **Shawn Colvin**, Columbia;

"More," **Montell Jordan**, Def Jam/RAL/Mercury; "Trainspotting" **ST**, Various Artists, Capitol; "You Want It - The Best," **Kiss**, Mercury; "Hot," **Squirrel Nut Zippers**, Mammoth; "Here's Your Sign," **Bill Engvall**, Warner Bros.; "Butterfly Kisses," **Bob Carlisle**, DMG/Jive; "My First Sing-Along (Activity Songs)," Various Artists, Walt Disney; "All-Time Greatest," **Barry White**, Christmas; "Aaron Neville's Soulful Christmas," **Aaron Neville**, A&M; "Aoxomoxoa," **Grateful Dead**, Warner Bros.

GOLD SINGLES

"Mybabydaddy," **B-Rock & The Biz**, LaFace/Arista; "Let Me Clear My Throat," **DJ Kool**, American; "I Don't Want To," **Toni Braxton**, LaFace/Arista; "G.H.E.T.T.O.U.T.," **Changing Faces**, Big Beat/Atlantic; "All By Myself," **Celine Dion**, 550 Music; "I Shot The Sheriff," **Warren G**; "I Belong To You (Every ...)," **Rome**, RCA; "Cupid," **112**, Bad Boy/Arista; "Big Daddy/Keep It Coming," **Heavy D**, Uptown/MCA; "I'll Be," **Foxy Brown**, Violator/Def Jam/RAL/Mercury; "What's On Tonight," **Montell Jordan**.

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Format Breakouts

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- * Rock * Oldies * Full Service/News * Country
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- * Inventivity with Charlie Girsch
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- * Dave Shakes of Alan Burns AND Associates-Critiquing air talent
- * Jaye Albright of Albright, Hill AND O'Malley-Qualitative nature of formats
- * Bill Richards of Richards Radio Consulting-Personal career development

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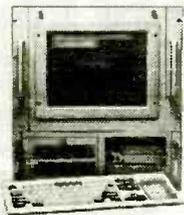
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Radio

• **ANNE NASHIF** has been promoted to GM of Forever Broadcasting's four radio stations in Lima, OH: WLJM-AM, WAJC-FM, WYRX-FM & WZOQ-FM. Nashif was previously station manager for WLJM (formerly WCIT).

• **MARK BINGAMAN** (aka Geronimo) has been named to the newly created Director/New Technology post for Citadel's six Salt Lake City properties: KCNR-AM, KFNZ-AM, KBEE-FM, KBER-FM, KENZ-FM & KUBL-FM. Bingaman was formerly the midday personality for KUBL.

• **BONNIE BORDINS** has been appointed Director/Rock Programming Services for SJS Entertainment. Prior to joining SJS, she was Account Supervisor/Music Editorial for Columbia House and Director/Production at MJJ Broadcasting.

Records

• **TOM SARIG** and **CARMEN CACCIATORE** have been appointed VP/A&R and Sr. Director/A&R, East Coast, re-



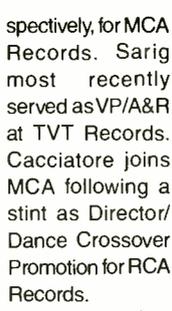
Sarig



Cacciatore



Rashid



Mannion

spectively, for MCA Records. Sarig most recently served as VP/A&R at TVT Records. Cacciatore joins MCA following a stint as Director/Dance Crossover Promotion for RCA Records. Also at MCA, **AZIM RASHID** has been named Manager/Black Music Promotion, Northeast Region. Rashid formerly held the Manager/Promotion, Southwest Region post at Motown Records.

• **WILLIE SMITH** and **PHILMORE ANDERSON** have joined Atlantic Records' Urban department as VP and



Smith



Anderson

Sr. Director/Marketing, respectively. Smith formerly served as Director/Marketing for EMI Records, and Anderson previously held the Manager/Marketing, Eastern Division post at the Dannon Company.

• **GERALD SELIGMAN** has been appointed Director/International A&R for Blue Note/Metro Blue Records. He was



Seligman

previously Director/Strategic Marketing for EMI International. • **LOUIS HEIDELMEIER** and **BOB BENDER** have been named Director/Southwest Regional Promotion and Promotions Coordinator, respectively, for MCG/Curb Records. Heidelmeier most recently was Director/Southwest Regional Promotion for River North/Nashville; Bender formerly served as road manager for country act the Smokin' Armadillos.

National Radio

• **TM CENTURY** has sold its Ultimate Digital Studio division to On Air Worldwide Media Inc. For further information, call (972) 406-6800.

• "The Radio Tours," a live radio interview service produced by **SJS ENTERTAINMENT**, is expanding its formats to include CHR, Adult Contemporary, and NAC/Smooth Jazz artist bookings. The first CHR Radio Tours will feature Duncan Sheik and Robyn; (941) 275-1141.

• **WESTWOOD ONE** is set to launch "Today's Traveler," a daily feature focusing on travel tips and news, on June 30. For more information, call (212) 641-2052.

Products & Services

• "SuperTrends," a software program that automatically extrapolates monthly data from the Arbitrends three-month rolling average, is now available for a limited-time free trial. The program can be downloaded from the Internet at <http://www.supertrends.com>, or ordered on diskettes by calling (609) 730-0070.

• Custom Business Systems Inc. (CBSI) has announced the availability of a public radio-tailored package that offers stations the tools they need to improve efficiency of scheduling and billing and to analyze and project corporate contribution patterns. The package allows the user to specify breaks of any length, and schedule credits within that break on as much as a second-by-second basis. Virtually unlimited rotation plans, rapid log and contract generation, and electronic log transfer and reconciliation are other efficient features. The software runs on a Windows/Windows NT platform; (541) 271-3681.

• GMI Media Group has released "STARPOWER," an image and ID jingle package for Pop/Alternative, Alternative, and CHR radio formats; (253) 839-9414.

Changes

Alternative: KZON/Phoenix Asst. MD **Kevin Mannion** is upped to MD ... WEND/Charlotte Promotion Dir. **Bill Clark** resigns ... WRXQ/Memphis **Dave Spain** moves from middays to afternoons, and MD **John Michael** shifts from nights to middays ... **Shaun Vincent** moves from nights to mornings at WXEG/Dayton, replacing the exiting **Sandy Collins**.

CHR: KPWR/Los Angeles night-timers **The Crazy Kids** exit, along with Dir./Marketing & Promotion **John Boyle** ... **Steve Knight** takes afternoons and Production Dir. duties at KHTT/Tulsa ... WHOT/Youngstown names **Mike Thomas** MD, replacing **Jonny Hartwell** ... KCHX/Odessa-Midland, TX weekender **Troy Austin** ascends to afternoons ... WNKI/Elmira, NY appoints **Eric Moon** MD/nights.

Country: All three stations comprising the New York triumvirate known as "Y107" have changed calls: WRGX-FM/Hawthorne, NY is now WWXY-FM; WZVU-FM/Monmouth-Ocean flips to WWZY-FM; and WWHB-FM/Long Island becomes WWVY-FM ... **Glenn Boychuk** is new to mornings at KWNR/Las Vegas ... Weekender **Bill Cody** is promoted to ND at WMTZ/Johnstown, PA ... **Lance Houston** is upped from evenings to the MD slot at WTXT/Tuscaloosa, AL.

Hot AC: **Michael Kline** joins WMXB/Richmond for evenings.

Rock: WFYV/Jacksonville names **Woody Carlson** interim MD/nights, while **Scott Wagahoff** joins as local producer of the satellite-fed "Lex & Terry" morning show ... **Joey Michaels** is named Asst. MD at WVRK/Columbus, GA, replacing the exiting **Steve Slaughter**; **Tod Stone** takes Slaughter's night shift ... **KBAT/Odessa-Midland, TX** afternoon host **Peter Jaren** segues to mornings as middayer **Jim Brewer** flips to afternoons ... **KSEZ/Sioux City, IA** afternoon host **Tom Stevens** is upped to APD/MD, while OM/DP **Rich Zaber-Randall** goes off the air. **National Radio:** **Michael McCollum** is appointed VP/Human Resources for Metro Networks ... **Charlayne Hunter-Gault** becomes chief correspondent/Africa for National Public Radio ... **Mary Hawkins** becomes Mgr./On-Air Promotion & Fundraising at Public Radio International. Also, **Marcia Alvar** is named producer of PRI's new travel program, "The Savvy Traveler."

Records: **Pierre-Yves Bimont-Capocci** is named Regional VP of BMG Entertainment International ... **Barry Feldman** is promoted to VP/A&R General Mgr. at Koch Records.

Beck

Continued from Page 3

staying with the company. WWJ is a big station, CBS is a big company, and I'm really glad they've chosen me for the job. I've done some start-ups in the last couple of years, and now I'm on an aircraft carrier!"

This assignment marks Beck's first outside of California. "I'll be broadening my horizons, and I understand it's a great place to raise a family," he added. "I've got a 2-year-old coming along, and I'm really looking forward to the move."

Before joining KPIX, Beck led KOTK-AM/Portland's transition to the News/Talk format as an independent consultant. Prior to that, he served as Operations/News Director at KGO/San Francisco. He's also been PD of KFWB/Los Angeles.

CHRONICLE

MARRIAGES

EMI Records Nat'l Dir./AC Promotion **Etoile Shapiro** to Marc Zisselman, June 7.

WXRL-AM/Lancaster, NY OM **Dave Saunders** to Cameo Rhodes, May 31.

BIRTHS

Independent promoter **Rob Lynn**, wife Charlotte, son Tyler Edward, June 3.

WYYY-FM/Syracuse over-nighter **Steve Barrett**, wife WHEN-AM & WWHT-FM/Syracuse traffic reporter **Tammy Barrett**, daughter Lauren Christine, June 1.

Market Development Company President **Richard Harbin**, wife Hannah, son Alexander Theodore, May 30.

Warner Bros. Records Sr. VP/Jazz **Matt Pierson**, wife Beth, daughters Lola Brown and Romy Antonia, May 28.

MJM Research VP **Clark Roberts**, wife Lisa, daughter Emily Marie, May 27.

Warner Bros. Records Sr. Dir./Business & Legal Affairs **Ray Gonzalez**, wife Laurie, son Zachary Noah, May 21.

WKAI-FM/Macomb, IL middayer **Chris Smith**, wife Rachel, son Brady Daniel, May 17.

Bloom

Continued from Page 3

work the door at all of our parties." The 6'7" Bloom added, "I am thrilled to be able to work with the amazingly talented Irving Azoff and Missy Worth. They are two people with whom I see eye to eye."

Stroud

Continued from Page 3

ed to go into the country business at this time because we're so new. But the right person came along, someone in whom we have total confidence."

Stroud commented, "My job is to bring the high standards DreamWorks Records has established in Los Angeles and New York to Nashville. We'll do that by taking the company's guiding principle of putting the music first to the country music market ... With the caliber of the staff we have and the types of artists we're looking at, we're not only going to compete in Nashville, we're going to thrive."

"Mo has been a mentor to me for years — I worked for him when he was at Warner Bros. and I was at Giant. He has been my model in terms of my career as a label executive. And [DreamWorks co-chief exec] Lenny Waronker has been my model in terms of my career as a producer and A&R man. I am blessed to be in business with him. Working with those two, I'm getting the best of both worlds."

Stroud expects to open the new label's offices later this year — per-

NATIONAL RADIO FORMATS

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R. KELLY Gotham City

Digital Soft AC — Mike Bettelli

NATALIE COLE A Smile Like Yours

Digital AC Mix — Mike Bettelli

MICHAEL ENGLISH Why Didn't I

Alternative — Leslie Cohan

VERVE PIPE Villains

JONES RADIO NETWORK

Phil Barry • (303) 784-8700

Adult Hit Radio — JJ McKay

AZ YET w/PETER CETERA Hard To Say I'm Sorry

PETER CETERA Do You Love Me That Much

Rock Alternative — Doug Clifton

ECHO & THE BUNNYMEN To Be There

LIVE Turn My Head

K'S CHOICE Not An Addict

SQUIRREL NUT ZIPPERS Hell

U2 Last Night On Earth

Soft Hits — Rick Brady

MONICA For You I Will

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Bright AC — Bill Michaels

PAUL McCARTNEY The World Tonight

Soft AC — Andy Fuller

JAMES TAYLOR Little More Time With You

haps as early as August 1. The company's timeline, he says, will be dictated by the music. No artists have been signed as yet; he expects there might be three releases next year.

Stroud served as Giant/Nashville President from the label's Fall '91 inception until last April. He began his career in the mid-'70s with the production of Dorothy Moore's "Misty Blue," which earned three Grammy nominations. The country artists Stroud has produced include John Anderson, Clint Black, Charlie Daniels, Toby Keith, Tracy Lawrence, Little Texas, and Hank Williams Jr. He previously served as MCA/Nashville Director/A&R and Capitol Nashville VP/A&R.

The DreamWorks announcement marks the second time in as many weeks that a major company has committed to starting a Nashville-based label. Last week, Disney announced it was entering the marketplace with Randy Goodman as President.

Good Morgan Makes Good Radio

□ **Despite lung cancer, veteran KRTH/L.A. morning host is the DJ's perfect role model**

By George Burns

I was dismayed when I heard the troubling news that **Robert W. Morgan** is suffering from lung cancer. When it comes to the DJ craft, there has never been anyone better than Morgan.

Around the time Robert's illness was announced, I received an unusual amount of e-mail and phone calls concerning my May 23 management column. In it, I suggested that radio seems to have abandoned its traditional focus on talent and people in favor of "Bottom Line Disease." Most of the response was in complete agreement.

You may not be surprised to learn that much of it was tinged with sadness and regret. But even those who felt I had provided "a blueprint for the next 10 years" had some concern. One manager wrote that he wished radio would reclaim some of the "theatricality" it had in former times.

That brings me back to Robert W. Among his many other talents is an incredible ability to put a personal stamp on anything he does. The straightest copy, the dullest commercial, the blandest song becomes magically original with Morgan on either side. He is renowned as a super entertainer. But Robert W. Morgan also does "the basics" better than anyone I've ever heard. He is a great, great disc jockey and an outstanding radio personality. Taken together, that makes for radio theatricality at its best.

Listeners Want Recognizable Voices

Most people want to recognize familiar DJs. I know this is so because I make my living these days interviewing radio listeners, usually one-to-one. Time after time I find they are fond of specific radio voices because they recognize them. Contrary to what is often thought, most of the audience does not want blah jocks that are faceless and forgettable. They like people they know. This is so even when they can't remember the name of the DJ or, for that matter, the station itself.

The quality of being recognizable takes precedence, even over what the announcer says. Morgan, of course, has had plenty to say. Many of his remarks over the years have, frankly, struck terror in the hearts of management at all levels. But that's all right because, at the end of the day, this is a matter between the talent and the audience. With the great ones — and Morgan is right up there — the best way to manage is to pray that you were right to hire them in the first place. Other than that, you might as well stay the hell out of the way. These folks answer to a higher power as they understand it.

An interesting question arises: Where are the future Morgans? Are there any Howard Sterns or Don Imuses out there in rural Ohio or in small New England towns? Is any budding Greaseman or incipient Rush Limbaugh serving time within earshot of the Pennsylvania Turnpike? Is our industry producing them



No less a consolidator than Mel Karmazin himself has amply demonstrated his commitment to talent on the radio. Who else would have had the guts to go to the wall for Stern and everyone else who loves creativity on the Radio?



any more? Or is the never-ending trend toward asset management cutting off the supply before it gets a chance to grow? Many people worry about this.

Several of my recent correspondences have pointed out that radio is a cyclical business. If grinding every last penny out of the market is the focus today, that doesn't mean it will be the same tomorrow. What was once will be again. But when it is, where will we find the talent? There was a time when PDs in major markets would take a couple of days off and drive around the boonies looking for fresh voices. You'd go way out where a guy could pick up signals from all over. Punching back and forth as the miles faded, you could "audition" scores of jocks broadcasting from places no one but the natives ever thought about. That's how we found new talent.

I doubt if this happens a lot these days. There's too much else to do: Promotion, music selection, paperwork, computer reports; all the modern trappings of a model major program director. Instead we rely on these kids to send airchecks to us. And how much attention do we really pay to some unknown's tape when we're not actively looking? Today the Top 10 markets look for talent in the second tier cities. But where do those stations search? Do they put their butts on the road in places like Lubbock and Binghamton? Not enough, I suspect.

Some years ago I was invited to participate in a "fly-in." The group broadcaster that conducted this gathering was trying to brainstorm a number of problems. It was suggested that the company seriously consider setting up a formal program to find and develop young talent. I have no idea if the scheme went forward, but we rarely had an institutional approach before. It was very informal and often quite spontaneous. People who loved the idea of great DJs simply got behind the wheel and went out looking for young people

who had the same passion. That worked fine then; it was a pretty off-the-wall system, but it produced the likes of Robert W. Morgan.

I hope no one, least of all Robert W. himself, looks upon this piece as a pre-mortem tribute. Far from it! This is an heartfelt expression of hope for the speedy recovery of his health and our strength as a creative industry. Amidst all the response I received, there were a number of phone calls from jocks in their early-to-mid-20s. They wanted me to know that they "were still out there." The calls ranged from the deep South to the plains of midwestern Canada. They too feel that radio has become so profit-oriented that creativity itself is threatened. But they also wanted me and others to be aware that they love this crazy business and its promise for a creative life just as much as my generation did. They don't want radio to be just like copper tubing either.

Setting The Personality Standard

A while back, Don Imus was interviewed by John F. Kennedy Jr. in *George Magazine*. He specifically acknowledged Morgan, "The Real" Don Steele, and KHJ/Los Angeles as setting the standard for the generation that produced him and others like him. No less a consolidator than Mel Karmazin himself has amply demonstrated his commitment to talent on the radio. Who else would have had the guts to go to the wall for Stern and everyone else who loves creativity on the radio? If visionaries such as Karmazin can believe in great talent, who are we to disagree? After all ... we've been "Morganized."

Here are some thinking points for those who manage (among other things) air talent:

- Not all stations need "great air-talent." But the stations that do feature high-profile DJs are responsible for keeping our whole industry in the spotlight.

- Even "segue serenade" outlets need voices that are recalled from day to day. Recall is the foundation of Top-of-Mindness. No format needs distinctive sounding announcers more than the so-called background stations.

- No one is against a good bottom line. But a failure to re-invest in the voices and skills that make one station *sound* different from another will result in a situation where all stations sound the same. We have enough problems in this area as it is.

The emphasis has switched from Programming to Marketing. That is true. But no marketing organization can survive very long with nothing to market.

George Burns is President of Burns Media Consultants. Reach him at (714) 758-7057 or burnsmmedia@earthlink.net

DATELINE

- **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 11-16** — NAB Management Development Seminar for Radio Broadcasters. University Of Notre Dame, South Bend, IL; (202) 775-3510.

- **July 16-18** — McVay Media's '97 Radio School. Renaissance Hotel, Cleveland; (216) 892-1910.

- **July 16-20** — Upper Midwest Conclave. St. Paul Radisson, Minnesota; (612) 927-4487.

- **August 1-2** — Orkin & O'Day's International Radio Creative & Voiceover Summit. Summit Hotel Bel-Air, Los Angeles; (310) 476-8111.

- **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 3-6** — CMJ. Lincoln Center For The Performing Arts, New York; (516) 466-6000.

- **September 17-20** — NAB Radio Show. New Orleans Convention Center; (202) 429-5420.

- **September 17-20** — 52nd RTNDA International Conference & Exhibition. New Orleans Convention Center; (202) 659-6510.

- **September 18 (through December 10)** — Fall Arbitron.

- **September 20** — NAB Marconi Radio Awards Dinner & Show. New Orleans (202) 775-3510.

- **September 24** — CMA Awards. Grand Ole Opry, Nashville; (615) 244-2840.

- **October 16-18** — North By Northwest. Portland Hilton Hotel; (512) 467-7979.

- **October 19** — Radio Hall Of Fame Awards Ceremony. Chicago Cultural Center; (312) 629-6005.

- **October 23-26** — NBMC & Columbia University's School of International & Public Affairs 24th annual conference "Public Policy Analysis & Strategies: Setting A 21st Century Agenda." Kellogg Conference Center, Columbia University; (301) 593-3600.

- **October 27- November 7** — Museum of Television & Radio's Third Annual Radio Festival. New York; (212) 621-6735.

- **November 16-18** — Annual NAB European Radio Operations Seminars. Hotel Loews Monte-Carlo, Monaco; (202) 429-5426.

1998

- **January 9 (through April 1)** — Winter '98 Arbitron.

- **January 25** — Super Bowl XXXII. Qualcomm Jack Murphy Stadium, San Diego; (212) 450-2000.

- **February 2** — American Music Awards. Shrine Auditorium, Los Angeles; (213) 931-8200.

- **February 3** — Deadline for NAB Crystal Radio Award Entries; (202) 775-3510.

- **February 5-8** — RAB '98 Mktg. Leadership Conference & Exec. Symposium. Wyndham Anatole Hotel, Dallas; (800) 722-7355.

- **February 25-28** — 29th Country Radio Seminar. Renaissance Hotel Convention Center, Nashville; (615) 327-4487.

- **March 14-17** — 40th Annual NARM Convention. San Francisco Marriott; (609) 596-2221.

- **March 18-22** — South By Southwest Conference. Austin Convention Center; (512) 467-7979.

- **April 2 (through June 24)** — Spring Arbitron.

- **April 3-6** — Broadcast Education Assn. 43rd Annual Convention. Las Vegas Convention Center; (202) 429-5354.

- **April 6-9** — NAB '98. Las Vegas Convention Center; (202) 775-4970.

- **April 6-9** — NAB Multimedia World. Las Vegas Convention Center (202) 775-4970.

- **May 17-20** — 38th Annual Broadcast Cable Financial Mgmt. Conference. Hyatt Regency, New Orleans; (847) 296-0200.

- **June 17-20** — PROMAX Convention. Toronto Convention Center; (310) 788-7600.

- **July 2 (through September 23)** — Summer Arbitron.

- **July 7** — Major League Baseball All-Star Game. Site TBA.

How To Tackle Advertisers Who Use Print, TV, Or Cable

By Irwin Pollack

Don't take no for an answer! When advertisers say they won't use radio because they already use print, TV, or cable, come armed with the following responses to their objections:

Overcoming 'I Only Use Newspaper'

1. "I understand. And as I'm sure you know, newspaper readership is declining among adults over age 18. Here's how we can offset that decline ..."

2. "Although the population continues to rise, newspaper circulation has remained flat for several years. Doesn't it make sense to begin allocating some dollars to radio, which continues to grow?"

3. "The average adult spends 30 minutes a day with the paper, compared to three and a half hours with radio. Let me ask you: Do you stand a better chance of selling a customer something if they spend a lot of time in your store, or just a little?"

4. "Newspaper does a great job of reaching your old, established customers. But how about new customers? If your business is like most, you'll lose about 20% of your customers this year due to attrition. Isn't it wise reach new customers with radio?"

5. "Good! Let's refer people to your newspaper ad through our radio ads, which can say, 'See our ad in today's paper.' That way, you'll reinforce your print ad and reach the many people who won't see your ad."

6. "I know you won't want to put all your eggs in one basket, will you? Radio reaches many more people than the paper today."

7. "Every radio ad is a full-page ad. You don't have to worry about being dwarfed by bigger or more colorful ads."

8. "Radio uses 'theater of the mind' to create vivid mental images of your business and products. That image is stronger and brighter than any print ad. Doesn't it make sense to create those strong, positive mental images of your business?"



'Although the population continues to rise, newspaper circulation has remained flat for several years. Doesn't it make sense to begin allocating some dollars to radio, which continues to grow?'

9. "But what about the X number of people who don't subscribe to the paper? How do you intend to tell them about your business?"

10. "In today's society, not everyone has time to read the newspaper. Remember, time has become a precious commodity. The paper has seen shrinkage because of this."

Overcoming 'I'm Buying TV'

1. "What are you buying on TV? Where do your ads run: inside the program, or at the top or bottom of the hour? How many late nights, fringe times? On our station, you can get all *prime times!*"

2. "Good! Let's reference your ad on our radio schedule by saying, 'As seen on TV.' That way all your advertising works together."

3. "I know you don't want to put all your eggs in one basket, do you? Radio reaches the many people who will miss your ad on TV."

4. "Many TV watchers are now watching cable or playing video games. Let's make sure we reinforce your TV message with radio ads to reach customers while they are driving to your store (or to your competitors)."

5. "Fine, and by the same token, radio can reach your target customers on the job where there's no TV set on. Let's schedule plenty of those ads to encourage people to shop on their way home from work."

6. "That's great, but do you realize with radio you can get the 'last word' with the customers — the last message before they buy?"

7. "Viewers usually head for the refrigerator or bathroom during commercials. Radio enables you to sell to them all the time."

8. "Will your ad stand out from all the clutter of commercials? Our station runs only X number of commercials hourly to ensure your message stands out."

9. "Research shows TV viewership *decreases* as household income *increases*. Our radio station's audience reaches these upscale customers. Isn't an upscale, ready-to-spend customer important to you?"

10. "How much are they charging you to produce your ad? We continue to provide the writing and recording of your commercial with your schedule. Isn't that important added value for you?"

Overcoming 'I'm Buying Cable'

1. "I can respect that. But let me make one thing clear. Television has Nielsen and other rating services to contend with. Radio has Arbitron as a ratings service. Newspaper has the Starch Reports. What does cable



'Cable is to TV what weekly throw-away newspapers are to the dailies. Aren't you concerned about an image you are creating? You're admitting you can't play with the big boys.'

Salespeople On The Move

• **Jim Votaw** and **Bob Iafrate** are now Dirs./Sales for Jacor/San Diego's AM and FM properties, respectively. Votaw previously served as GSM for XTRA-AM & KHTS-FM; Iafrate had most recently served in a similar post for Par Broadcasting of San Diego, the former owners of KOGO-AM, KKLQ-FM & KIOZ-FM.

• **Barry Kates** is appointed Executive Dir. of Paxson Broadcasting/Miami's Paxson Marketing Group. He previously served as Asst. to the CEO at Miami Motorsports.

• **Becki West** is now NSM at Radio One's WPHI-FM/Philadelphia. In related news, **Kim Rygh** joins Radio One Networks as Affiliate Sales Rep for the Northeast, Texas, Oklahoma, Arkansas, and Louisiana.

• **Carolyn Issenberg-Goldstein** is elevated to NSM for WWBB-FM & WWRX-FM/Providence. She had been WWBB's LSM since 1995.

• **Stacy Goldfaden** is named National Account Mgr. for Multiverse Networks. She had formerly served as an AE at United Stations Radio Network.

• **Steve Cleary** is now LSM at WXYT/Detroit. He previously served as Director/Sales Development Programs for WXYT and sister WYCD-FM. In related news, **Deb Bastianelli** ascends from Specialty Program Sales Mgr. to Retail Sales Mgr. at WXYT.

• **Eric Williams** joins The Box as a Sr. AE. He previously handled national sales for CBS Radio Networks, New York.

have? Nothing. I'd be concerned if I were you. They're not accountable to anyone or anything."

2. "Research shows one of the top two reasons people get cable is for the movie channels. Which movie channel are you advertising on? None of them — because the HBOs and Showtimes of the world don't have any advertising."

3. "Over the past six months, several businesses have found out the same thing — combining cable and our station gets great results. Here's how we can do the same thing for you ..."

4. "Do you know *exactly* when your ads will run? On what channels? Here's how we can give you even more specific times — and a larger audience for your messages."

5. "I know you won't want to put all of your eggs in one basket. Here's why we can give your campaign a strong one-two punch ..."

6. "As you know, cable reaches only X number of households in our market. And we can't be sure who, if anyone, is watching at a given time. Our station reaches *cume* people every week, and we get heard, as evidenced by these success stories ..."

7. "That's great for evenings — but how will you reach your customers during the day? At work? In their cars? Our station can reach those people for you while they're out of



'How much is TV charging you to produce your ad? We continue to provide the writing and recording of your commercial with your schedule. Isn't that important added value for you?'

their houses, mobile, able to stop in at your store. Here's our plan for you ..."

8. "You and I both know cable is to TV what weekly throw-away newspapers are to the dailies. Aren't you concerned about an image you are creating? You're admitting you can't play with the big boys. Our station, quite frankly, is at the top of the pack. You're making a statement when your competitors hear you on our radio station!"

Radio sales and management consultant **Irwin Pollack** consults radio stations and broadcast groups and conducts 44 radio-specific seminars. He can be reached via the Internet at www.irwinpollack.com or by phone at (603) 598-9300.

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Are Station Concerts Really Worth It?

□ **Multiple act events have become a summertime CHR staple.**

It's summer again and right along with America's favorite pastime — baseball — comes a CHR tradition: concerts, festivals, and jams.

One of the granddaddys of 'em all, **WXKS/Boston's** "Kiss Concert 18," has become an industry event garnering national coverage on CNN. Just about every record promoter has had a request from a radio station for an artist performance at a show or event. In the past couple of years, both parties have reviewed the "need" to do the events, which can be time-consuming, costly, and at many times, a "tit-for-tat" relationship ("Provide us with the act, and we'll support the record"). Yet overall, concerts can be a "win-win" for all parties involved — especially the listeners.

From Weenies To Yule Logs

KROQ/Los Angeles VP/GM Trip Reeb considers the station's "Weenie Roast" and "Acoustic Christmas" concerts as enormous assets to the station.



Trip Reeb

"They are a great promotional vehicle and a great way to generate money for the eight charities involved," Reeb says. "We can create an interesting promotion for the radio station and touch a large group of listeners that we aren't able to do on a regular basis outside of a concert atmosphere." The summertime "Weenie Roast" is more than a concert to KROQ, it is an event.

KROQ is also very rigid on sponsorship opportunities. "We are somewhat different than many stations in that we have no main sponsor for these events," says Reeb. "These are KROQ events first and foremost. We can place vendors that are consistent with station lifestyle if it makes sense, as long as the costs of our events become self-liquidating in terms of the revenue."

KROQ obviously gets support from the labels because of what the station has become nationally. Reeb also acknowledges that they go out of their way to put on the best possible show they can. "Participants know that the artists are



Rapper Ice Cube was the headline act at KYLD/San Francisco's signature show: "The Bomb."

going to get treated well and presented in a way that showcases them. We spend a ton of money on production to make sure that these events come off well. If it becomes time to move onto a new concept, then we will. But these shows are very effective for us right now."

Good Exposure For New Acts

Warner Brothers Nat'l Dir./ Singles Promotion Greg Lee thinks that these types of events are a good thing for developing artists. "It's a good way to get a new artist in front of a lot of people in a cost-effective way. Sometimes, it helps us sell records. In other ways, it is a good artist development thing; it's the intangibility of the '90s. Kids know a lot of music without really knowing the artist by putting the face with the sound. In the past, people would know who these artists were, but today particular artists can be difficult to identify."



Greg Lee

Politics between the label and the station can be a bit overwhelming. However, Lee says, "We do the best we can at Warner Brothers to play fair, and if people are supporting our acts, we will support them."

Lee also believes that there are more station shows now than ever. "If we're able to do them, we will — but they are not cheap. We have to weigh the pluses and minuses of each: we can't play every single market. Some artists can't do the show because their music prohibits it, while others will have huge bands that become a financial burden."

Lee also believes programmers are planning ahead more than ever and working in a sense of overall cooperation that makes doing concerts "cost-effective." "It's not all fun and games, it's a business," Lee says. "If you don't know how to put on a concert, hire professionals. I've been to enough shows where they have the engineer from the station doing the show with a make-shift PA. When making the request, be organized about when the date is and where the show will be held, the specific charity involved, and a charge (if there is one). If you look at some of the best-executed shows, whether it is **WXKS** or **KMEL/San Francisco**, they are very organized and go off without a hitch. Those stations approach me sometimes a year in advance, and that makes my ability to come through for them that much easier."

A City-Wide Event

MCA VP/Pop & Crossover Promo Bruce Reiner relates his personal view over the last nine years of working directly with radio. "From working with many labels and many shows, the show should become a 'city event' with all media. With proper exposure, it can help all parties: the label, the artist, and the station."

"You can have the magnitude of the Kiss 108 show in any market if it's done right. The station can work with retail and 'meet and greets' when planning ahead." Additionally, Reiner sees the days of the "tit-for-tat" relationship between labels and radio over.

"It shouldn't be where the artist comes in, does the show, and then leaves. If that is what the artist



Bruce Reiner

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[Station shows] are a great vehicle and a great way to generate money for charity. We can create an interesting promotion for the radio station and touch a large group of listeners that we aren't able to do on a regular basis outside of a concert atmosphere.

—Trip Reeb

chooses to do, that is their choice. But, as a label, I like to see the whole thing made into an event so that the audience can get to know the artist. This can be a great thing for that city and a great way for the station to be entrenched in their communities."

Reiner also believes that these shows can work the same way in smaller markets with planning and execution. "Cooperation is very helpful when you are doing 18 shows in a 30-day span. Always remember the artist is passing up a potential money-making opportunity to do the show and a little consideration goes a long way."

Relationships And Cooperation

"[Wild 107's] 'The Bomb' attracts all different ages from various backgrounds," says **KYLD/San Francisco Director/Marketing & Promotion Krista Coutts**. "We've done three of them and they all sold out. We are really lucky because we got great talent to perform. Our PD, Michael Martin, has great relationships with the record labels."

Even with competition running so strong against sister Evergreen station **KMEL** and the success with their own "Summer Jam," Coutts relates. "We try to schedule our events outside of August when they do their Summer Jam. They have the heritage in the market with the show, so why jeopardize things for the company as a whole when we can use other dates to do shows and create something special and unique for ourselves."

Charities are usually attached to most of the events and Wild 107 is not alone. The station works with **S.A.V.E.**, a shelter against a violent environment. Coutts and the station are excited they can now make a more substantial donation by adding two more shows a year. "Our concerts sell out fast,

so we can then go on the air for the next four weeks and give the tickets away, which really boosts our TSL. It creates something special for our audience: The only place you can get the tickets is on the air."

"Now that we have a little more of a heritage, it also creates an opportunity to bring in some non-traditional revenue," says Coutts. "It is also important to focus on the goals of the event. A station must realize that just because everybody seems to be doing them, a show may not fit the overall goal of the station."

Community Service

KIIS-FM/L.A. Promotions Manager Sandy Ito says that the station's **KIIS Concert V**, benefiting the **Pediatric AIDS Foundation**, provides the station with a commu-

nity vehicle that everyone can identify with. The concert, previously known as **KIIS & Unite**, has become the radio station's staple in all aspects.

"The labels and the artists are very supportive because of the familiarity of the event and the fact that AIDS has touched so many in the community," says Ito. "At Christmas, we put on the **Rick Dees KIIS-MAS Party**. We are not looking to make money on them. But we obviously benefit with the overall imaging on the station."



Pro:Motions

• **Maggie McAleer** joins **KLYY, KSYU & KVVY/L.A.** as Dir./Mktg. and Promotions. She previously held a similar post at **WPLY/Philadelphia**.

• **Anne-Marie Strzelecki** rises from Promotion Manager to Director/Marketing for **ARS's WBMX-FM & WEGQ-FM/Boston**.



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MUSIC & MOVIES

CURRENT

- **SPEED 2: CRUISE CONTROL** (Virgin)
Single: Make Tonight Beautiful/Tamia
Other Featured Artists: Mark Morrison, Leah Andreone
- **CON AIR**
Single: How Do I Live/Trisha Yearwood (MCA/Nashville)
- **AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY** (Hollywood)
Single: You Showed Me/Lightning Seeds
Other Featured Artists: Susannah Hoffs, Cardigans
- **SPRUNG** (Qwest/WB)
Singles: I Still Love You/Monifah
Who You Wit/Jay-Z
Other Featured Artists: E-40, Aaliyah f/Ginuwine
- **BOOTY CALL** (Jive)
Singles: Don't Wanna Be A Player/Joie
Call Me/Too Short & Lil' Kim
Other Featured Artists: KRS-One, R. Kelly, Johnny Gill
- **THE SAINT** (Virgin)
Single: 6 Underground/Sneaker Pimps
Other Featured Artists: Duncan Sheik, Luscious Jackson, Daft Punk
- **LOVE JONES** (Columbia)
Singles: Hopeless/Dionne Farris
I Got A Love Jones For You/Refugee Camp All-stars
Other Featured Artists: Maxwell, Xscape, Groove Theory
- **B.A.P.S. (Milan)**
Singles: No One But You/Veronica f/Craig Mack (H.O.L.A./Island)
Get Your Groove On/Gyrl (Silas/MCA)
Other Featured Artists: Alex Brown, Kool & The Gang

COMING

- **BATMAN & ROBIN** (Warner Sunset/WB)
Singles: The End Is...The End/Smashing Pumpkins
Look Into My Eyes/Bone Thugs-N-Harmony (Ruthless/Relativity)
Gotham City/R. Kelly
Other Featured Artists: Goo Goo Dolls, R.E.M., Soul Coughing
- **HERCULES**
Single: Go The Distance/Michael Bolton (Columbia)
- **MY BEST FRIEND'S WEDDING**
Single: I Say A Little Prayer/Diana King (Work)
- **MEN IN BLACK**
Single: Men In Black/Will Smith (Columbia)
- **A SMILE LIKE YOURS**
Single: A Smile Like Yours/Natalie Cole (Elektra/EEG)

CYBERSPACE

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

'Net Chats

U2 (live real-time audio interview), Friday (6/20) at 9pm ET/6pm PT, Microsoft Network ("U2 PopMart Online," Onstage Channel 2) and on the web at <http://U2popmart.msn.com>.

Duncan Sheik, Monday (6/23) at 9pm ET/6pm PT, Microsoft Network ("Hard Rock Live," Onstage Channel 2).

Billy Ray Cyrus, Tuesday (6/24) at 10pm ET/7pm PT, America Online (keyword: LIVE).

Hanson, Wednesday (6/25) at 8pm ET/5pm PT, America Online (keyword: LIVE).

Toby Keith, Wednesday at 9pm ET/6pm PT, America Online (keyword: LIVE).

On The Web

The Blockbuster RockFest takes place on Saturday (6/21), and the entire concert — featuring **Bush**, **Counting Crows**, **No Doubt**, **Jewel**, the **Wallflowers**, **Collective Soul**, **Paula Cole**, **Third Eye Blind**, **Matchbox 20**, and more — will be cyberscast over the 'net. There's also a Friday "New Artist Showcase" with Duncan Sheik, **10,000 Maniacs**, and others. Check <http://www.audionet.com> for details.

Hear **Leann Rimes** live from Walt Disney World Monday night (<http://www.audionet.com>).

ZINE SCENE

'Who You Calling Techno?'

Thus challenges the three-page spread in *Time*. Says **Prodi-gy** band "mastermind" **Liam Howlett**, "Being called techno basically limits my music. We're definitely not techno. We're a hard-dance act that incorporate certain elements of music we like. This whole electronica scene to me is just fucking crap."

Of course, there are detractors: "I'm not a big fan of racist-conspiracy theories, but it's hard not to notice that for the last 15 years every R&B, hip-hop, and dance record has been an electronic record. Then two white British guys [the **Chemical Brothers**] come along sampling hip-hop without the lyrics, and they're hailed as avant-garde" — U.S. techno pioneer **Moby**.

Having My Baby

Both *People* and the *Globe* announce **Mick Jagger's** wife **Jerry Hall** is pregnant with the couple's fourth child. Of course the latter goes one step further to say, "New baby saves Mick's marriage." "Their relationship was all but dead, but the new baby will keep it alive," reveals a "friend."

Speaking of Jagger, according to the *National Enquirer* the **Rolling Stone** made a disabled woman wait while he boarded a plane first. Outraged passengers threw wads of paper at him as he boarded.

Also having a baby to "save their marriage" are **Eddie Van Halen** and wife **Valerie Bertinelli** (*Globe*).

The *Globe* prints a photo of **Madonna's** little cherub, while the *National Enquirer* sniffs, "Now that motherhood is old hat, Madonna has another 'junior' in her life," referring to Madonna's new beau, **Chris Paciello**.

Great Expectations

"No, I never saw the light. All I saw was black holes and fire. No angels for me. There was a fucking laughing priest at the fucking front gate for me with a big finger, going, 'This way, son. Here's your shovel'" — **Ozzy Osbourne's** alternative vision of life on the "other side" when he OD'd (*Rolling Stone*).

"People expect me to be a freak sleeping upside down on wooden rafters in the attic. Igor doesn't open the door for you. People are amazed that the inside of our house looks so nice" — **Ozzy** crushes any preconceived ideas about his personal life.

Speaking of freaks, **Marilyn Manson** sets the record straight on the numerous allegations about his satanism, ritual rapes, and distribution of free drugs, of which he says, "That is ridiculous. If I had a giant bag of drugs, I would not be passing them out, especially for free. I would be backstage doing them, as I have in the past" (*Rolling Stone*).

Personality Plus!

"I just find her very cold. I think if we ever had a conversation, she'd spend the whole time waving and signaling at people over my shoulder" — man-on-the-street Paul, 31, describes his thoughts on **Spice Girl Victoria**, part of *Spy's* "Spice Girls: The Street Poll" feature.

Family Life

Life captures the homebody side of **Bruce Springsteen** in an eight-page spread.

"I said, 'Give me the gun, or I'm gonna take it away from you and beat your damn brains out with it.' I would never had done that, but I told her in hopes it would scare her." **Trace Adkins** tells his version of the domestic dispute with former wife **Julie Curtis**, which ended up with Adkins getting a bullet through both lungs and both ventricles of his heart (*People*).

"I am not a workaholic. I like to get out and walk for an hour or two every day. And I've got a young family [four children — **Marie Claire** (9), **Eliza** (8), **Cal** (4), and **Lilly** (21 months)]" — **Steve Winwood** tells the secret of his youthful appearance (*People*).

Swinging Singles

Mariah Carey is hanging out a lot with **Donald Trump**, who she tells friends gives her great business advice. Insiders suspect something more since Mariah's always had a thing for powerful older men (*Star*).

Lookin' Good

Asked her opinion on plastic surgery, **Reba McEntire** boasts, "I've had my eyes done." Would she do more? "In a heartbeat! I don't see any reason to sag into the cement." As for competition: "Of course I consider **Celine Dion** competition. I'm into competition with anything that distracts my fans from me, whether it's **Garth Brooks** or Blockbuster Video" (*Ladies Home Journal*).

MUSIC DATEBOOK

MONDAY, JUNE 30

- 1975/The **Eagles'** "One Of These Nights" goes gold.
- 1977/**Gene Simmons** authorizes **Kiss** comic books. Published by Marvel, the first issue sells 500,000.
- 1981/**Jerry Lee Lewis** is admitted to a Memphis hospital in critical condition. Two hours of surgery reveal a two-centimeter hole in his stomach.
- 1995/Jazz/R&B great **Phyllis Hyman**, 45, commits suicide by ingesting pills.
Born: **Stanley Clarke** 1951
Releases: **Ray Steven's** "Ahab The Arab" (1962), the **Sex Pistols'** "My Way" (1978)

TUESDAY, JULY 1

- 1963/The **Beatles** record "She Loves You."
- 1981/**Steppenwolf** bassist **John Morey**, the man who penned "Magic Carpet Ride," dies in car crash at age 32.
- 1987/**Fleetwood Mac's** "Tango" LP goes gold and platinum. **Whitesnake's** self-titled LP goes platinum, and **Van Halen's** "1984" and **ZZ Top's** "Eliminator" hit the six million mark in sales.
- 1995/Pioneering air personality **Wolfman Jack**, 57, dies of a heart attack.
Born: **Deborah Harry** 1945, **Fred Schneider** (B-52's) 1954
Releases: **Foreigner's** "Hot Blooded" (1978), **Grateful Dead's** "In The Dark" LP (1987)

WEDNESDAY, JULY 2

- 1956/**Elvis Presley** records "Hound Dog."
- 1969/Bassist **Noel Redding** and drummer **Mitch Mitchell** quit the **Jimi Hendrix Experience**.



Madonna — "When in Rome..."

1990/Representatives of the Italian Catholic Church announce they'll attempt to halt **Madonna's** concerts in Rome because of her alleged inappropriate use of crucifixes and sacred symbols. The tactic works.

1995/Between 3000-4000 **Grateful Dead** fans riot outside a Noblesville, IN venue, tearing down gates and throwing rocks. Seventeen are arrested.

THURSDAY, JULY 3

1969/Guitarist **Brian Jones**, who recently left the **Rolling Stones**, is found dead after drowning in his pool.

1971/**Doors** frontman **Jim Morrison** dies of drug-induced heart failure.

1995/**Courtney Love's** request to spread the ashes of late husband **Kurt Cobain** is rejected by Seattle's Lake View Cemetery, who say they've already got their hands full with people wanting to see **Bruce and Brandon Lee's** gravesites.
Born: **Aaron Tippin** 1958, **Vince Clarke** (Erasure) 1960
Releases: the **Doors'** "Riders On The Storm" (1971)

FRIDAY, JULY 4

- 1970/"American Top 40," hosted by **Cassey Kasem**, debuts.
- 1982/**Dzzy Osbourne** marries manager **Sharon Arden**.
- 1987/In a **Bill Graham**-produced show, the **Doobie Brothers** play Moscow with **Santana**, **James Taylor**, and **Bonnie Raitt**.
- Born: the late **Louis Armstrong** 1900, **John Waite** (Babys, Bad English) 1952, **Kirk Pengilly** (INXS) 1958
Releases: the **Rolling Stones'** "Tell Me" (1964), **Elton John & Kiki Dee's** "Don't Go Breaking My Heart" (1976)

SATURDAY, JULY 5

- 1968/Legendary promoter **Bill Graham** opens the Fillmore West in San Francisco.
- 1995/The U.S. Justice Dept. opts not to take antitrust action against Ticketmaster, ending a 13-month fight with **Pearl Jam**. Ironically, PJ's use of a rival mail-order ticket service proved that Ticketmaster didn't have a monopoly.
- Born: **Robbie Robertson** 1944, **Huey Lewis** 1950
Releases: **Bad Company's** "Feel Like Making Love" (1975)

SUNDAY, JULY 6

- 1965/**Jefferson Airplane** is formed in San Francisco.
- 1971/**Louis Armstrong** dies.
- 1980/Thirty-six **Ted Nugent** fans are arrested at a Hollywood, FL show for bottle-throwing, pot-smoking, and other offenses.
- 1995/**Def Leppard's** **Rick Allen** is arrested for alleged spousal abuse.
Born: **Bill Haley** 1925
Releases: **Queen's** "Keep Yourself Alive" (1973)

— Frank Correia

Each week **R&R** sneaks a peek through the nation's consumer magazines in search of everything from the sublime to the ridiculous in music news. **R&R** has not verified any of these reports.



59.4 million households
Patti Galluzzi,
VP/Music Programming

ADDS

- SUGAR RAY Fly (Lava/Atlantic)
- MARILYN MANSON Man That... (Nothing/Interscope)
- U2 Last Night On Earth (Island)
- FIONA APPLE Criminal (Work)
- FAITH NO MORE Last Cup Of Sorrow (Slash/Reprise)
- FLUKE Atom Bomb (Astralwerks/Caroline)
- LIL' KIM Not Tonight (Tommy Boy/Atlantic/Big Beat)
- SISTER HAZEL All For You (Universal)
- WYCLEF JEAN... We Stay Alive (Ruffhouse/Columbia)

EXCLUSIVE

- AEROSMITH Hole In My Soul (Columbia)
- LIVE Turn My Head (Radioactive)

HEAVY

- BABYFACE How Come, How Long (Epic)
- JON BON JOVI Midnight In Chelsea (Mercury)
- MEREDITH BROOKS Bitch (Capitol)
- COUNTING CROWS Daylight Fading (DGC/Geffen)
- EN VOGUE Whatever (EastWest/EEG)
- JONNY LANG Lie To Me (A&M)
- R. KELLY Gotham City (Jive)
- MIGHTY MIGHTY... The Impression That I Get (Mercury)
- PRODIGY Breathe (Maverick/Mute/WB)
- PUFF DADDY & FAITH EVANS I'll Be (Bad Boy/Arista)
- RADIOHEAD Paranoid Android (Capitol)
- SCARFACE Smile (Rap-A-Lot/Noo Trybe)
- SMASHING PUMPKINS The End Is (Warner Sunset/WB)
- WILL SMITH Men In Black (Columbia)
- SUBLIME Wrong Way (Gasoline Alley/MCA)
- SUGAR RAY Fly (Lava/Atlantic)
- WALLFLOWERS The Difference (Interscope)

JAM OF THE WEEK

- GOD'S PROPERTY Stomp (B-Rite/Interscope)

STRESS

- ERYKAH BADU Next Lifetime (Kedar/Universal)
- BLUES TRAVELER Carolina Blues (A&M)
- CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic)
- CHEMICAL BROTHERS Block Rockin'... (Astralwerks/Caroline)
- COLLECTIVE SOUL Listen (Atlantic)
- COOLIO I/40 THEVZ G U When U Get... (Tommy Boy)
- SHERYL CROW A Change Would Do You Good (A&M)
- MARILYN MANSON Man That You... (Nothing/Interscope)
- MATCHBOX 20 Push (Lava/Atlantic)
- NO DOUBT Sunday Morning (Trauma/Interscope)
- REEF Place Your Hands (Epic)
- ROBYN Do You Know (What It Takes) (RCA)
- SPICE GIRLS 2 Become 1 (Virgin)
- THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)
- U2 Last Night On Earth (Island)

ACTIVE

- FIONA APPLE Criminal (Work)
- MARY J. BLIGE I Can Love You (MCA)
- BONE THUGS-N-HARMONY Look Into... (Ruthless/Relativity)
- SHAWN COLVIN Sunny Came Home (Columbia)
- COMRADS Homeboyz (Street Life/All American)
- DAVE MATTHEWS BAND Tripping Billies (RCA)
- MISSY ELLIOTT The Rain (Supa Dupa Fly) (EastWest/EEG)
- FAITH NO MORE Last Cup Of Sorrow (Slash/Reprise)
- FLUKE Atom Bomb (Astralwerks/Caroline)
- FOO FIGHTERS Monkey Wrench (Roswell/Capitol)
- SAMMY HAGAR Little White Lie (Track Factory/MCA)
- K'S CHOICE Not An Addict (550 Music)
- LIL' KIM Not Tonight (Tommy Boy/Atlantic/Big Beat)
- MASTER P w/STEADY MOBB'N If I Could... (No Limit/Priority)
- MAXWELL Whenever, Wherever, Whatever (Columbia)
- MOTLEY CRUE Afraid (Elektra/EEG)
- OMC How Bizarre (Mercury)
- 112 Cupid (Bad Boy/Arista)
- ORBITAL The Saint (ffrr/London)
- REEL BIG FISH Sell Out (Majic/Universal)
- REFUGEE CAMP The Sweetest Thing (Columbia)
- ROME I Belong To You (RCA)
- SISTER HAZEL All For You (Universal)
- SNEAKER PIMPS 6 Underground (Virgin)
- THAT DOG Never Say Never (DGC/Geffen)
- TOAD THE WET SPROCKET Come Down (Columbia)
- TONIC If You Could Only See (Polydor/A&M)
- WYCLEF JEAN... We Trying To Stay... (Ruffhouse/Columbia)

Video airplay from June 16-22



50.8 million households
Lee Chesnut, VP/Music Programming
Wayne Isaak, Sr. VP/Music & Talent Relations

ADDS

- LISA STANSFIELD Never, Never Gonna Give... (Arista)
- U2 Last Night On Earth (Island)
- BROWNSTONE 5 Miles To Empty (MJJ/Work)
- DEL AMITRI Not Where It's At (A&M)

XL

- MEREDITH BROOKS Bitch (Capitol)
- PAULA COLE Where Have All The Cowboys... (Imago/WB)
- SHAWN COLVIN Sunny Came Home (Columbia)
- VERVE PIPE The Freshmen (RCA)
- WALLFLOWERS One Headlight (Interscope)

LARGE

- JON BON JOVI Midnight In Chelsea (Mercury)
- COUNTING CROWS Daylight Fading (DGC/Geffen)
- SHERYL CROW A Change Would Do You Good (A&M)
- EN VOGUE Whatever (EastWest/EEG)
- DAVE MATTHEWS BAND Crash Into Me (RCA)
- HANSON Mmm Bop (Mercury)
- PAUL McCARTNEY The World Tonight (Capitol)
- SAVAGE GARDEN I Want You (Columbia)
- WALLFLOWERS The Difference (Interscope)

MEDIUM

- JOHN FOGERTY Walking In A Hurricane (Warner Bros.)
- INDIGO GIRLS Shame On You (Epic)
- JEWEL Foolish Games (Atlantic)
- ABRA MOORE Four Leaf Clover (Arista/Arista)
- LISA STANSFIELD Never, Never Gonna Give... (Arista)
- U2 Last Night On Earth (Island)
- STEVE WINWODD Spy In The House Of Love (Virgin)

CUSTOM

- 112 Cupid (Bad Boy/Arista)
- FIONA APPLE Criminal (Work)
- BABYFACE How Come, How Long (Epic)
- ERYKAH BADU Next Lifetime (Kedar/Universal)
- ERIC BENET Femininity (Warner Bros.)
- BLACKSTREET Don't Leave Me (Interscope)
- BLESSID UNION OF SOULS I Wanna Be There (EMI)
- BLUES TRAVELER Carolina Blues (A&M)
- MICHAEL BOLTON The Distance (Columbia)
- BRAND NEW HEAVIES Sometimes (Delicious Vinyl/Rad Ant)
- BROWNSTONE 5 Miles To Empty (MJJ/Work)
- BOB CARLISLE Butterfly Kisses (DMG/Jive)
- CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic)
- COLLECTIVE SOUL Listen (Atlantic)
- DEL AMITRI Not Where It's At (A&M)
- DIONNE FARRIS Hopeless (Columbia)
- GOD'S PROPERTY Stomp (B-Rite/Interscope)
- R. KELLY Gotham City (Jive)
- DIANA KING Say A Little Prayer (Work)
- JAMIROQUAI Virtual Insanity (Work)
- KENNY LATTIMORE For You (Columbia)
- MATCHBOX 20 Push (Lava/Atlantic)
- MONICA For You I Will (Warner Sunset/Atlantic)
- MARK MORRISON Return Of The Mack (Atlantic)
- OMC How Bizarre (Mercury)
- LEANN RIMES How Do I Live (Curb)
- ROBYN Do You Know (What It Takes) (RCA)
- ROME I Belong To You (Every...) (RCA)
- SISTER HAZEL All For You (Universal)
- SQUIRREL NUT ZIPPER'S Hell (Mammoth)
- THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)
- TOAD THE WET SPROCKET Come Down (Columbia)
- TONY TONI TONE Thinking Of You (Mercury)
- WORLD PARTY It Is Time (Enclave)
- ZHANE Crush (Illtown/Motown)

Video airplay from June 9-15



36 million households
Lydia Cole,
VP/Music Programming

Video Playlist

- EN VOGUE Whatever (EastWest/EEG)
- ERYKAH BADU Next Lifetime (Kedar/Universal)
- PUFF DADDY & FAITH EVANS... I'll Be Missing... (Bad Boy/Arista)
- TONI BRAXTON I Don't Want To (LaFace/Arista)
- JOE Don't Wanna Be A Player (Jive)
- CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic)
- BROWNSTONE 5 Miles To Empty (MJJ/Work)
- MISSY ELLIOTT The Rain (EastWest/EEG)
- MICHAEL JACKSON Blood On The Dance Floor (Epic)
- SWV Can We (Jive)

Information for week ending June 20

Rap City Top 10

- SCARFACE Smile (Rap-A-Lot/Noo Trybe)
- MASTER P If I Could Change (No Limit/Priority)
- BIG MIKE Dream (Rap-A-Lot)
- MAKAVELI Hail Mary (Death Row/Interscope)
- CAMP LO Black Nostaljack (Profile)
- JAY-Z Who You Wit (Dwest/WB)
- NOTORIOUS B.I.G. Hypnotize (Bad Boy/Arista)
- LADY OF RAGE Sho Shot (Death Row)
- REOMAN Pick It Up (Def Jam)
- SUGA FREE If U Say Ready (Island)

Note: This week's playlist is frozen.

TELEVISION

TOP TEN SHOWS JUNE 9-15

Total Audience
(97 million households)

- 1 **NBA Finals, Game Five** (Jazz vs. Bulls)
- 2 **NBA Finals, Game Six**
- 3 **Seinfeld**
- 4 **NBA Finals Tip-Off** (Wednesday)
- 5 **Dateline NBC (Monday)** (tie) **ER**
- 7 **NBA Finals Tip-Off** (Friday)
- 8 **Suddenly Susan**
- 9 **Friends** (tie) **Primetime Live**

Teens 12-17

- 1 **NBA Finals, Game Five**
- 2 **NBA Finals, Game Six**
- 3 **Sabrina The Teenage Witch**
- 4 **Clueless**
- 5 **Home Improvement**
- 6 **NBA Finals Tip-Off** (Wednesday)
- 7 **The Simpsons**
- 8 **Boy Meets World**
- 9 **King Of The Hill**
- 10 **Seinfeld**

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

A&E presents "James Taylor Live By Request," wherein viewers can request songs via fax, an 800 phone number, or the Internet. Sony's SW Networks is providing the live radio simulcast of the event (Wednesday, 6/25, 9pm ET/6pm PT).

Friday, 6/20

- **Toad The Wet Sprocket**, "The Tonight Show With Jay Leno."
- **Charlie Hunter**, "Late Night Conan O'Brien."
- **Mariah Carey, Gloria Estefan, and Alanis Morissette**, "ABC In Concert" (check local listings).

Sunday, 6/22

- The Disney Channel presents the hourlong "LeAnn Rimes In Concert" from Disney World in Orlando (9:40pm).

Monday, 6/23

- **Tammy Graham and River Road**, "Prime Time Country" (TNN, 9pm ET/6pm PT).
- **Paul Brandt, Kevin Sharp, and Thrasher Shiver** perform on "Monday Night Concerts With Ricky Skaggs" (TNN, 10pm ET/7pm PT).
- **Patti LaBelle**, "Jay Leno."
- **Jonny Lang**, "Late Show With David Letterman."

Tuesday, 6/24

- **Jewel** performs on "MTV Unplugged" (10pm).
- **Run-D.M.C.** perform on "Viva Variety" (Comedy Central, 10pm).
- **Motley Crue**, "David Letterman."

Wednesday, 6/25

- **Toby Keith**, "Prime Time Country."
- **En Vogue**, "Jay Leno."
- **Rickie Lee Jones**, "David Letterman."

Thursday, 6/26

- **Joy Lynn White**, "Prime Time Country."
- **Tom Jones**, "Jay Leno."
- **Del Amitri**, "Conan O'Brien."

FILMS

WEEKEND BOX OFFICE JUNE 13-15

- 1 **Speed 2: Cruise Control** (Fox)* \$16.15
- 2 **Con Air** (Buena Vista) \$15.67
- 3 **The Lost World: Jurassic Park** (Universal) \$12.47
- 4 **Addicted To Love** (WB) \$2.29
- 5 **Austin Powers** (New Line) \$2.09
- 6 **Gone Fishin'** (Buena Vista) \$2.04
- 7 **Buddy** (Columbia) \$1.91
- 8 **The Fifth Element** (Columbia) \$1.48
- 9 **Trial And Error** (New Line) \$1.34
- 10 **Breakdown** (Paramount) \$1.01

All figures in millions
* First week in release
Source: Entertainment Data Inc.

COMING ATTRACTIONS: This week's openers include "Batman & Robin," starring George Clooney and Chris O'Donnell as the title characters. The film's Warner Sunset/WB soundtrack features the **Smashing Pumpkins'** "The End Is The Beginning Is The End," **Jewel's** "Foolish Games," **Bone Thugs-N-Harmony's** "Look Into My Eyes," **R. Kelly's** "Gotham City," **R.E.M.'s** "Revolution," **Eric Benet's** "True To Myself," **Goo Goo Dolls'** "Lazy Eye," **Soul Couching's** "The Bug," **Me'Shell Ndegeocello's** "Poison Ivy," and cuts by **Lauren Christy, Arkarna, Moikoko, and Underworld.**

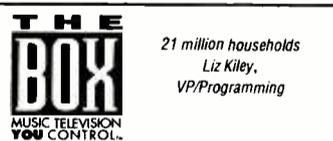
Julia Roberts and Dermot Mulroney star in "My Best Friend's Wedding," which also opens this week. The film's forthcoming **Work** soundtrack sports **Diana King's** rendition of "Say A Little Prayer," **Mary Chapin Carpenter's** version of "I'll Never Fall In Love Again," **Amanda Marshall's** "I'll Be Okay," **Jann Arden's** "You Don't Know Me," **Ani DiFranco's** "Wishin' And Hopin'," **Tony Bennett's** "The Way You Look Tonight," and songs by the **Exciters, Nicky Holland, Jackie DeShannon, Sophie Zelmani, and Jimmy Soul.**

"The Last Time I Committed Suicide," starring Keanu Reeves, opens in limited release this week. The film's forthcoming **Blue Note** soundtrack contains **Diane Reeves's** "Sugar Blues" and "He May Be Your Man," **Ella Fitzgerald's** "A Tisket, A Tasket," **Thelonus Monk's** "Sixteen," **Miles Davis's** "Move," tracks by **Charles Mingus, Art Blakey & The Jazz Messengers, Charlie Parker & Dizzy Gillespie,** and more.

VIDEO

NEW THIS WEEK

• **RUSTED ROOT LIVE (PolyGram)**
Filmed at Philadelphia's Tower Theater, this hourlong collection showcases backstage footage and live performances of such songs as "Send Me On My Way," "Ecstasy," "Cat Turned Blue," "Cruel Sun," and "Beautiful People." The video is packaged with a bonus CD, which includes six never-before-released live tracks.



21 million households
Liz Kiley,
VP/Programming

National Top 20

- PUFF DADDY & FAITH EVANS... I'll Be... (Bad Boy/Arista)
- MISSY ELLIOTT The Rain (Supa Dupa Fly) (Elektra/EEG)
- WILL SMITH Men In Black (Columbia)
- BACKSTREET BOYS Quit Playing Games... (Jive)
- MASTER P STEADY MOBB'N If I Could... (No Limit/Priority)
- DAVE HOLLISTER It's Alright (Def Squad/EMI)
- SPICE GIRLS 2 Become 1 (Virgin)
- DJ TAZ That's Right (EMI)
- HANSON Mmm Bop (Mercury)
- CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic)
- BONE THUGS-N-HARMONY Look... (Ruthless/Relativity)
- MARY J. BLIGE I Can Love You (MCA)
- FREAK NASTY Da Dip (Power)
- TONY TONI TONE Thinking Of You (Mercury)
- AALIYAH Four Page Letter (Blackground/Atlantic)
- DRU HILL In My Bed (Island)
- ERYKAH BADU Next Lifetime (Kedar/Universal)
- BIG MIKE All A Dream (Noo Trybe)
- GOD'S PROPERTY Stomp (B-Rite/Interscope)
- K-CI & JO JO You Bring Me Up (MCA)

Most requested for week ending June 13



Avg. Gross
(in 000s)

- | Pos. | Artist | Avg. Gross (in 000s) |
|------|--------------------------------|----------------------|
| 1 | PHIL COLLINS | \$558.6 |
| 2 | METALLICA | \$531.1 |
| 3 | REBA McENTIRE/BROOKS & DUNN | \$499.6 |
| 4 | TINA TURNER | \$490.4 |
| 5 | CELINE DION | \$450.5 |
| 6 | KISS | \$339.9 |
| 7 | KENNY G/TONI BRAXTON | \$338.9 |
| 8 | ZZ TOP | \$266.9 |
| 9 | BUSH | \$260.5 |
| 10 | BARRY MANILOW | \$253.6 |
| 11 | NO DOUBT | \$239.6 |
| 12 | ALAN JACKSON | \$233.2 |
| 13 | VINCE GILL | \$214.2 |
| 14 | STONE TEMPLE PILOTS | \$137.2 |
| 15 | RINGO STARR & HIS ALL STARR... | \$109.4 |

Among this week's new tours:

- JOHN FOGERTY
- JETHRO TULL
- B.B. KING
- MEGADETH
- SINEAD O'CONNOR
- OMC
- UB40
- JOE WALSH
- WORLD PARTY

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

Arbitron

Continued from Page 1

the fall — will be delisted from the spring book. The rare action last occurred in Winter '93, when KWAC-AM/Bakersfield was delisted from that survey.

Arbitron said it first received information in January that a KYEA staff member had illegally acquired five Arbitron diaries during the Fall '96 ratings period. A diary review by Arbitron revealed the existence of five diaries sent from a single household, each containing extensive listening for KYEA. Subsequently, the five diaries were not included in the fall survey because the listening entries exceeded the company's "heavy listening" threshold.

Arbitron then hired an investigator, who during the course of the Spring '97 survey anonymously advised KYEA he had received some diaries. The KYEA representative obtained

four blank diaries from the investigator for \$100. Those four diaries, containing extensive listening entries for KYEA, were later received by mail at Arbitron's Columbia, MD production facility. Due to Arbitron's disclosure policy, the identity of the individual who reported the allegations could not be revealed.

When reached by R&R, KYEA GM Barbara Dawson-Monk said, "I am fully aware of what has taken place, but cannot comment on anything else." KYEA's Jackson, MS-based attorney, Zach Taylor, confirmed KYEA's Program Manager, **Rocky Love**, has been implicated in the complaint against the station. Love departed Monday afternoon for a weeklong vacation and could not be reached at presstime.

An official Phoenix Broadcasting release acknowledged a copy of the complaint was delivered to KYEA's offices on June 13. It further states, "Prior to receipt of the complaint, no executive officer of Phoenix/KYEA had any information concerning alleged (or actual) improprieties relating to Arbitron's market surveys ... No representative of Phoenix/KYEA had received any notice expressing concerns about Arbitron's market surveys."

Valid Ratings Distortion?

Arbitron is required under its contract with Phoenix/KYEA, as with any other subscriber, to take action when concerns about possible ratings distortion activities are raised. In its defense, Phoenix/KYEA claims Arbitron failed to notify the station about the allegations or present any substantiating evidence, which it is contractually obligated to do in its Ratings Distortion Activity guidelines. Rather than give Phoenix/KYEA any warning and a reasonable amount of time to investigate and respond to any allegations, the station asserts, Arbitron went ahead and filed legal proceedings and subsequently notified the media with press releases "attacking" KYEA. It calls Arbitron's actions "improper and without justification."

Arbitron VP/Communications Thomas Mocarisky and legal counsel Delores Cody were both unavailable for comment at presstime.

In addition to the last two ratings surveys for Monroe, R&R has learned the Spring '96 survey may be flawed as well. According to KWJM-FM/Farmerville, LA GM **Chuck Redden**, the first reports of alleged diary tampering were presented to Arbitron almost a year ago — by Redden himself.

"I filed an informal complaint [to Arbitron] in regards to Rocky Love, who in Spring '96 was working at [Urban] KRVV-FM," Redden told R&R. "We had heard some rumors about some tampering by the station, but couldn't get some hard evidence. There were reports by my clients in regards to some on the KRVV sales staff — rumors they had gotten a hold of some books. The clients said the sales staff had heard that some of Rocky's friends got the books and were bragging about it."

No hard evidence ever surfaced regarding these rumors, and the Spring '96 book was released without ques-

1997's Radio-Mercury Award Winners

<p><i>(Title, Client, Agency/Production Co./Station)</i></p> <p>\$100,000 Grand Prize Winner: "Instant Death," ORTHO Antstop Fire Ant Killer, Radio Savant Productions (Los Angeles)</p> <p>\$20,000 Gold Award, Humor: "Family Dinner," Little Caesar's, Cliff Freeman & Partners (New York)</p> <p>\$5000 Silver Award, Humor: "Bookstore," Anheuser Busch/Bud Light, DDB Needham (New York)</p> <p>\$20,000 Gold Award, Non-Humor: "Don't Drink Our IPA," Full Sail Brewing, Radioland (Portland, OR)</p> <p>\$5000 Silver Award, Non-Humor: "Bud," Community Hospitals/ Indianapolis, TraverRohrback (Kalamazoo, MI)</p> <p>\$20,000 Gold Award, Music And Sound Design (tie): "Hit The Target," Target Stores, Martin/Williams (Minneapolis); "Hidden Message/Moving, Twentieth Television/Gordon Elliott Show, World Wide Radio (Hollywood, CA)</p>	<p><i>(Title, Client, Agency/Production Co./Station)</i></p> <p>\$5000 Silver Award, Music And Sound Design: "Beautiful Okinawa," Cherry Coke, Cliff Freeman & Partners (New York)</p> <p>\$20,000 Gold Award, Radio Station-Produced: "You're Life Is Not ...," Hudson Valley Shakespeare Festival, WHUD-FM/Peekskill, NY</p> <p>\$5000 Silver Award, Radio Station-Produced: "3 Bears," Gardner Mattress Makers of Salem, WEZE/Boston</p> <p>\$20,000 Gold Award, Hispanic: "Perrita," San Juan Star, Badillo Nazca S&S (San Juan, PR)</p> <p>\$5000 Silver Award, Hispanic: "Tango," Procter & Gamble, Bromley, Aguilar & Associates (San Antonio)</p> <p>PSA Award: "Wadia Jamal," Stop The Violence/Increase The Peace, WUSL/Philadelphia</p> <p>Dick Clark Student Creativity Fellowship Award: "Drunk Driving," WBCZ/Burlington County College, NJ's Sara Napoli</p>
---	--

tion by Arbitron. KRVV PD **Chris Collins**, who served as MD under Love before Love joined KYEA in April '96, commented, "There was never anything like that going on here. I've never heard of anything like that in my life, and quite frankly I was shocked to hear that this happened."

Redden added, "I didn't even know about the Fall '96 or Spring '97 problems until Monday [when contacted by a reporter]. I don't have any idea who notified Arbitron about those surveys." In fact, a planned follow-up inquiry concerning the Spring '97 book involved another error. "A .6 was shown 12+ for KSBH-FM/Natchitoches, LA in the Monroe book," Redden claimed. "It is incorrect. It should not have been reported at all. Their 94.9 MHz frequency belongs to a 500-watt Monroe repeater for the non-profit American Family Radio Network."

For KMYM/Monroe owner/GM **Bradley Wilkinson**, who served as KYEA's GM between 1993-95, this incident also solidifies his skepticism over survey accuracy and why he has chosen not to subscribe. "Why would they now release this information and pursue this when the Spring '97 listening period [ended on Wednesday]," Wilkinson said. "I called up Arbitron bitching about the survey. I asked them, 'Why wasn't this done sooner?'"

Wilkinson noted that the five diaries pulled from the Fall '96 survey represent a large percentage of the total pie. There are just 375 in-tab diaries serving the Monroe metropolitan area, and according to Arbitron Ethnic Population Estimates, 30% of the Monroe market is African-American. Most are teens 12 to 17 years of age.

Although Arbitron's suit has put a damper on the forthcoming survey, Redden still believes the company's research is the best available. "They're probably the best gauge we've got in terms of who's listening by race, age, and gender. But remember, these are listening estimates, and unfortunately, they're not flawless."

AWRT

Continued from Page 1

and found I was out of a job," she decided to move to programming. "[Eyemark] didn't have the baggage CBS had. I knew those guys [in CBS upper-management] weren't going to let me sit at the table with them."

Widmann said she "had blinders on" after working with CBS for nearly 25 years and added that, while she loved working with CBS, the career shift has taught her a lot. "Look around and talk to everybody; don't stay on the road for 23 years like I did," Widmann advised. "I had a wonderful opportunity, [and] there are opportunities for all of you out there. But commit yourself to a boss, not a company." And in this day of multimedia, she added, women should not restrict themselves to television and radio.

Both agreed prospects for women are better than ever, though Widmann said women still make two fatal mistakes: "We are grateful and we are loyal, and that costs us money. Move if you want to make money."

Radio's Role

In a session dedicated to radio, broadcasters complained bitterly about Arbitron's methodology and only half-jokingly urged major radio groups to set an example by not using the ratings company. Paxson Communications/Orlando GM **Jenny Sue Rhoades** said she "would love Arbitron to go away. I pay them \$176,000 a year; if I could spend \$100,000 training my staff and give the other \$76,000 to Bud [Paxson], I'd do it in a New York minute." Others in the room agreed that Arbitron is a "necessary evil," as Interep's **Kevin Cassidy** put it, and said they looked forward to seeing what Arbitron might do to better its relationship with stations.

Throughout the radio session, one mantra was consistent: "We are not a spot business anymore, we are an

advertising business," Clear Channel VP/Radio **Stan Webb** said. Rhoades added stations must "seek out non-traditional revenues" and submitted that station clusters will "maximize revenues better by selling each station separately."

While AWRT members seemed confident the number of jobs for women in media is higher than ever, some seemed skeptical that the use of women's voices for advertisements will ever increase substantially. The Richards Group Creative Services Director **Mike Malone** believes it already has: "Ten years ago there was a belief [among advertisers] that using a female voice would ensure the results from the ad would be less, even though that was a myth. It has gotten easier in the past few years."

Via video, U.S. Secretary of Labor **Alexis Herman** wished a "successful and productive convention," but otherwise made no direct reference to radio and television, focusing instead on women in the general workforce. Other headliners included Catherine Crier of Fox News' "The Crier Report," ABC Special News Correspondent **Cokie Roberts**, and ABC "PrimeTime Live" co-anchor **Sam Donaldson**.

Conspicuously missing from the mix were representatives from the NAB and any high-level FCC officials. FCC Chairman **Reed Hundt**, however, wrote in the convention program that "AWRT has played a critical role in developing communications policy over the many years of its existence."

And The Winner Is ...

Finally, at AWRT's annual awards ceremony, Freedom Forum's **Nancy Woodhull** posthumously received AWRT's highest honor, the Silver Satellite Award. **Kuriansky** won the Individual Star Award for Radio, while the **Interep Radio Store** received the Company Star Award for Radio.



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Details' KROQ Tales Told!

Seen the July issue of *Details* magazine? Check out the eight-page feature on "America's most influential radio station," KROQ/L.A. Here are some of the highlights:

- DJ Tami Heide responds to criticism of KROQ's tightly formatted playlist: "The rotation's a little tight for you? Who said it wasn't? I mean, it is a commercial station and broadcasts to the second-largest radio audience."

- R&R Alternative Editor Sky Daniels's comment that KROQ is "the flagship station of the format. Its playlist is more closely scrutinized than any other station in America. If KROQ adds a record to their playlist unexpectedly, it can cause 15 stations the next week to add it to theirs."

- VP/Programming Kevin Weatherly on those who think the station is too powerful: "They're envious. We've worked hard and earned the position that we're in. When anyone comes into this market and challenges our position, it's warfare. I'm in it for the win and I will do what I have to." And how does he pick

new songs? "Part of my decision-making is bringing in different people and then sort of absorbing their opinions, but it's not democratic at all, 'cause it's my ass."

After its five-year layoff, BirchResearch is back in the surveying business. It just launched its first new radio qualitative diary study in Des Moines, measuring 1500 persons over a nine-week period using two distinct types of full-week diaries.

Marconi Nominations Announced

What do KABC/L.A., KVIL-FM/Dallas, WDIA-AM/Memphis, and NY's WINS-AM and WOR-AM have in common? They've earned Legendary Station of the Year nominations for the NAB's 1997 Marconi Awards. In the Major Market Personality category, nominees are WBZ/Boston's David Brudnoy, WFAN/NY's Don Imus, KROQ/L.A.'s Kevin & Bean, KRTH/L.A.'s Robert W. Morgan, and WDVE/Pittsburgh's Scott Paulsen & Jim Krenn. Art Bell, the Fabulous Sports Babe, Tom Joyner, Dr. Laura Schlessinger, and Howard Stern will battle it out in the Network/Syndicated Personality category. The results will be announced at the NAB Radio Show in New Orleans, September 17-20.

ST's wandering eyes couldn't help but notice the nice plug for SFX chief Robert Sillerman in the June 16 issue of *Forbes*. At age 49, Sillerman's 12% stake in SFX is

Continued on Page 24

Rumors

- ST has learned that Evergreen Media has a deal to acquire Bonneville's KDGE-FM & KZPS-FM/Dallas. Could another piece of the Evergreen puzzle involve bringing a major syndicated morning show to one of its new acquisitions?

Meanwhile, as the Evergreen/Chancellor merger approaches, what does the new Chancellor Media have up its sleeve for Los Angeles? ST's hearing it'll be H-U-G-E.

- By the time you read this, will former KDWB/Minneapolis PD Dan Kieley already be sitting in the PD's office at KIIS-FM/L.A.? And who will he choose to fill the shoes of departed afternoon "Magic" Matt Alan? Will it be KIIS overnigher Jo Jo Wright?

- Is WKTU/NY Research Director Anthony Iannini about to segue to soon-to-be sister WHTZ as Asst. PD?

- Is the Milwaukee-based Journal Broadcast Group getting ready to buy some more stations? Is that why its been lobbying the FCC to ease the cross-ownership rules?

- Will Entercom spin off Gold KLOU-FM/St. Louis, which it recently acquired from CBS?

- Has a broadcast group with stations in Detroit been quietly checking out the availability of the old WLTJ (Lite) call letters?

- In new owner Liggett Broadcasting's hands, will WFBE-FM/Flint, MI flip to Country and take on WKQC (which broadcasts in the market from Saginaw)?



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WZST/Chattanooga, WDJX/Louisville, and WVYB/Daytona Beach. B/D&A congratulates WNOK/Columbia, WXLK/Roanoke, WZNY/Augusta, WYOY/Jackson, WPRW/Naples, and ZFZZ/Grand Cayman.

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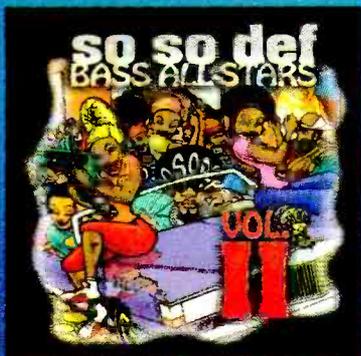
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STREET TALK®

Continued from Page 22

worth more than \$39 million, the magazine speculates.

Speaking of high finance, the stock of CBS parent Westinghouse Electric Corp. hit a 52-week high of \$21.87 on Tuesday (6/17). That's a gain of 28% in the three weeks since CBS Radio chief Mel Karmazin took control of the CBS TV station group.

Who Sez Psychics Are A 'Bunch Of Bull'?

WBBM-FM (B96)/Chicago morning drivers Eddie & JoBo received major media exposure for their NBA Finals stunt: Before the decisive game six in Chicago, Eddie & JoBo sent psychic Irene Hughes to the hotel where the Utah Jazz were staying. Dressed as a witch and toting a smoking black cauldron and broom, Hughes (successfully) placed a curse on the team, which lost to the five-time champion Chicago Bulls that night.

In Cincinnati, Jacor's Full Service WCKY-AM reclaims its legendary WKRC-AM ("55KRC") calls.

Oldies KRTH/L.A. helped raise over \$201,000 last weekend during the fourth annual "Care For Kids" radiothon, raising money for local children's charities.

Hard to believe it's been 20 years, but it was on June 22, 1977 that a DJ named Fred Figenshu signed on Sonderling Broadcasting's Country WMZQ-FM/Washington. On Sunday, the station will celebrate its birthday with its annual Bull Run Country Jamboree, featuring Paul Brandt, Neal McCoy, LeAnn Rimes and Wynonna Judd. By the way, whatever happened to that Figenshu guy? Well, we now know him by his given name of Bill — and also as President of current 'MZO owner Viacom Broadcasting.

'High' Adventures

Last month, KIOZ/San Diego night jock Mickie Esparza provided a suprisingly realistic on-air simulation of a "bong" being smoked during his show. After a listener called police, officers were sent to investigate KIOZ's studios for the alleged

Continued on Page 27

illegal activity. No substances were found, but Esparza reportedly was suspended for a night by PD Tim Dukes. The on-air antics were replayed for a national audience on the Howard Stern show last Monday (6/16).

In related news, the NAB on Tuesday joined the Department of Health and Human

Rumbles, Pt. 1

- WPXY/Rochester, NY PD Clarke Ingram was set to flip Oldies WBZN/Bangor, ME to CHR "Z107.3" as PD at 6am Wednesday (6/18); OM Mike Elliot retains his post.
- WEXL/Detroit flips to Gospel, displacing 35-year Motor City legend Bob Allison.
- Meanwhile, WJR/Detroit is celebrating its 75th anniversary by giving away one-carat diamonds in honor of its "diamond anniversary."
- KUBE/Seattle interim MD Bobby O officially becomes MD — and a daddy. Son Taro was born to Bobby and new mom Kelly on Tuesday (6/17).
- Former WEJM-FM/Chicago nighttimer Marc Young segues to nights at WERQ/Baltimore.
- WRVQ/Richmond morning show producer Jason Paige moves to middays; parttimer Travis Dylan takes Paige's former gig.
- KKFR/Phoenix is now using the slogan "Where Hip-Hop Lives."
- KLYV/Dubuque, IA nighttimer Johnny J picks up MD duties.
- WCIL/Carbondale, IL nighttimer Kato adds APD stripes.
- WKWS, WVAF & WKAZ/Charleston, WV Corporate Services Dir. T.R. Fox takes a similar position with WKRQ/Cincinnati.
- WWHT/Syracuse parttimer Rick Jordan picks up Production Dir. duties.
- WJBT/Jacksonville afternoon driver Hitman Hayes is the new nighttimer at Jacor's KHTS/San Diego.
- Former WKOC, WNIS, WROX & WTAR/Norfolk Promotion/Marketing Dir. Ted Maturo joins new CHR WQNJ (B98.5)/Monmouth-Ocean as Promotion Dir.
- KFFM/Yakima, WA morning co-host Misty Dawn adds Promotion Dir. duties.
- KMCK/Fayetteville, AR hires Jason Hudson (aka Jay Savage) for nights as Bazooka Joe segues to middays.
- WNKI/Elmira, NY nighttimer Eric Moon adds MD stripes.
- KZZU/Spokane Production Dir./morning show producer Dan Roberts exits to become Production Dir. at KJR-FM/Seattle.
- Kudos to WSSX/Charleston, SC PD/morning driver Calvin Hicks and co-host Holly Anderson, who stayed on the air for 95 straight hours to raise nearly \$25,000 for the University of South Carolina's Children's Miracle Network.
- Love is in the air at WFLZ/Tampa! MD/late-nighter Domino and middayer Jennifer Jordan are now engaged ... to respective fiancées Jennifer Greenlee and Kenny Rosenthal, that is.
- Condolences to the family and friends of WJSC/Lansing, MI weekender Tom Knight, who was attacked and killed in his garage. Knight's wife and brother-in-law have been taken into police custody.
- Condolences to the staffs of WSLC, WSLQ & WXLK/Roanoke, VA on the passing of WLYK owner Mel Wheeler last Tuesday (6/10).

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STREET TALK®

Rumbles, Pt. 2

- WTNT-FM/Tallahassee, FL PD **Tim Mercer** exits; MD Bill Kelly becomes interim PD.
- Rock WKHY/Lafayette, IN MD **Derek Davenport** leaves the station to pursue opportunities in other formats.
- Condolences to the family and friends of Rock WCKW/New Orleans founder/President **Sidney Joseph Levett III**, 61, who died on June 4 of a bone marrow disease. Levett and wife Loren founded WCKW-FM in 1966 and WCKW-AM in 1970.
- Active Rock KAZR/Des Moines MD/afternoon driver **Michael Cross** will exit at the end of the month, and PD **Troy Hanson** will take over afternoons.

Continued from Page 24

Services in launching a cooperative effort to "stem the rising tide of marijuana use among teenagers." In cooperation with HHS Secretary Donna Shalala, the NAB is producing and distributing an anti-pot booklet to all NAB stations. The booklet, aimed at 12-17-year-olds, provides examples of how stations can get involved in helping their communities combat marijuana and other illegal drug use.

NAC/SJ WJZW/DC afternoon talent **Greg Fitzgerald**, who pleaded guilty to felonious wounding in the November death of William Deal, was sentenced to five years in prison. However, all but 12 months have been suspended, and Fitzgerald also faces three years probation. He will begin serving his sentence immediately in a Alexandria, VA jail.

Ever wonder what happened to legendary "boss jock" **Dave Diamond**? After writing a series of western novels, he turned his attention to mentoring and is now GM/student advisor at Black Hills State University's WBHU/Spearfish, SD. He must be doing something right — a regional media group recently named 'BHU College Radio Station of the Year, beating out entries from 14 other states.

My Father's Keeper

For Father's Day, Hot AC **KVSR/Fresno** teamed with the local zoo to find the best of the not-so-rare breed "Homo Reclinus" (commonly known as the "laziest, coolest, best overall dad in the valley"). The winning dad was put on display at the zoo in his natural habitat — sitting on a La-Z-Boy recliner, watching a color TV (with remote, of course), and a microwave nearby. The zoo

FOR THE RECORD

Happy birthday to the LP! It was 49 years ago this weekend that **CBS Records** debuted the new long-playing 33 1/3 record at the Waldorf-Astoria hotel in NYC.

RADIO RECORDS



1

- **Jim Meltzer** recruited as WFLN/Philadelphia GM.
- **Tex Meyer** appointed WJAS & WSHH/Pittsburgh GM.
- **Tom O'Brien** elevated to WWJ & WYST/Detroit Station Manager.
- **Matt Bruno** boosted to KYCW/Seattle PD.
- **Carl Anderson** tapped as WNRQ/Pittsburgh PD.

5

- **Jonathan Coffino** upped to MCA Records Sr. VP/Sales & Field Marketing.
- **Doug Brown** recruited as KTCJ & KTCZ/Minneapolis VP/GM.
- New PDs For San Diego: **Tracy Johnson** at KKLQ and **Tom Marshall** at KIOZ.
- **Larry Berger** becomes KQPT/Sacramento PD.

10

- **Steve Perun** promoted to Capitol Broadcasting National Programming Coordinator.
- EZ Communications ups **Jim Richards**, **Don Langford**, and **Shadow Stevens** to Regional PDs.
- **Stan Mak** elevated to King Broadcasting VP/Radio.

15

- **Gary Berkowitz** returns to WROR/Boston as Manager/Programming & Operations.
- **KULF/Houston** to go CHR as **KKBQ** with **John Lander** as PD.
- **Don Thomson** lassoes KIXK/Dallas PD post.
- **WWWM/Cleveland** goes AC with **Mike McVay** as PD.
- Leap o' the week: PD **Larry Moffitt** goes from **KGGO/Des Moines** to **KPKE/Denver**.
- **Andre Gardner** upped to **WIFI/Philadelphia** Production Director.

20

- **John Conlee** chosen **WLAC/Nashville MD**.
- **Jhan Hiber** joins Arbitron as Manager/Radio Syndication Services.
- **KRNW/Boulder** sold to Centennial Wireless, applies for **KBCO** calls.

also suspended its "Please Don't Feed The Animals" policy: For a dollar donation, patrons were invited to feed the lucky father.

Records

- Former **Revolution** VP/Promotion **Ray Carlton** segues crosstown to **RCA** as VP/Top 40 Promotion.
- Former **Sony** exec **Michael Schulhof** has resurfaced with a new P&D deal with **EMI**.
- Virgin Entertainment mogul **Richard Branson** has sold a third of his new **V2** record label to **McCarthy Corp.** for \$90 million. The funds will enable the label to expand via new artist signings and acquisitions of minority stakes in other indie record companies.
- There's plenty of speculation about staffing scenarios at **DreamWorks'** newly formed Nashville label. Names tripping off tongues include former MCA/Nashville Sr. VP/Promo **Scott Borchetta**, who's still in serious discussions with Disney; Imprint CFO & VP/Business Development **Wayne Halper**, who may join in an operational role; and indie promoter **Bruce Shindler**, who would take on a senior promotion role if **Borchetta** comes aboard.
- Look for River North/Nashville parent **Platinum Entertainment** to acquire K-tel Records' U.S. music catalog and retail distribution network for a reported \$35 million.

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No Keeping The Lid On Liddy

□ Talker opens the gate on conservative political issues

By Jeffrey Yorke

One day last month, WJFK-FM/Washington GM Ken Stevens stood outside his office, staring at the doorknob with frustration. He'd locked himself out. As luck would have it — or almost have it — midday talk host G. Gordon Liddy was walking by. "So I asked him to break in," Stevens said.

"Last time I did that, I went to jail for five years," cracked Liddy, refusing to force open the door. "But I knew he *could* have done it," Stevens said with a chuckle about the convicted Watergate burglar.

Stevens wasn't always so sure of Liddy's abilities. Five years ago, Liddy was just months into his new role as a talk host. At age 61, he was giving radio a try and there was plenty to be skeptical about. "Skeptical" is a word that Stevens used a lot in those days. And that, actually, was a euphemistic attitude — *The Washington Post Magazine*, profiling Liddy, asked, "Can an aging, failed burglar find stardom on the airwaves?"

The answer proved crisp and clear: *Yes*. Furthermore, it came a lot sooner than anyone would have imagined. Arbitron's trend numbers for that February showed an immediate and significant audience increase. And the numbers continued to build, with the bulk of the audience being 18-24-year-olds — the kind of listeners that advertisers get in line for.

The Mel Man Delivered

Liddy is quick to credit then-Infinity Broadcasting CEO (now CBS radio guru) Mel Karmazin for finding him, and, of course, Ken Stevens for giving him a chance. Karmazin was "driving



G. Gordon Liddy

about the streets of New York, heard me [filling in for 12 days on WABC for Bob Grant]," recalls Liddy. Karmazin, knowing that there was a midday opening at WJFK, phoned

Stevens. Stevens, who'd been instructed to turn around the newly acquired operation, was looking for a show to round out Howard Stern in the morning and "Don & Mike" in the afternoon.

Liddy had been the spokesman of WJFK in its previous incarnation, WBMW, and snagged the outlet plenty of attention. Stevens had lunch with Liddy a number of times and recalled that he had "a million great stories," but worried that Liddy would need to expand his repertoire of guns, military operations, the FBI, and Watergate. Industry observers regarded Liddy as a one-trick pony.

However, Liddy proved deeper than that. With the help of producer John Popp and assistant producer Cameron Gray, "people you wouldn't expect to hear on the G. Gordon Liddy Show have appeared," Popp claims proudly. Such as? "Tanya Tucker — they

had a chemistry and really hit it off."

And that's far from all. After a joint appearance on ABC-TV's "Politically Incorrect," Liddy and DC Mayor Marion Barry struck up an unusual relationship that led Liddy to do a remote broadcast from the crime-ridden Anacostia section of the nation's capital, with Barry giving listeners insight on some of the city's most heartbreaking problems. Barry continues to make regular appearances on Liddy's show.

Lannie Davis, a high-profile Washington-area Democrat, was a frequent participant on the show until recently, when he became one of President Clinton's White House lawyers (coincidentally, a position similar to the one Liddy held in the Nixon administration). Travis Tritt's appearance was truly delightful — the country star's publicist nearly landed in the state nervous hospital with pre-show jitters over the match-up, says Popp.

Former Republican presidential hopeful Bob Dole has made several appearances since November's election, tickling listeners with his quick wit. Other

□

He is a student and master of debate. He tries to convince people of his position ... he is a fascinating and bright human being. And nobody has had more life experience than G. Gordon Liddy.

— Steve Downes

guests include politically conservative actor Charlton Heston, Paula Jones and her attorney; Gil Davis, and other people "who relate to Gordon and people who Gordon can relate to," Popp says.

Talk radio consultants such as Bill McMahon and Walter Sabo stress that successful hosts have to be informative and entertaining. Liddy opens his show by reading selected articles from *The Washington Times*, *The Washington "Com-Post"* (which he calls

"Washington's alternative newspaper"), the *New York Times*, and others. The readings are spiced with pithy commentary. Liddy sees it as an educational service, provided to people too busy to read an entire paper but hungry for news and information — not to mention entertainment. It works. And like a news department in any other News/Talk operation, it sparks hours of listener/host chatter.

Bringing Liddy To The People

Early on in Liddy's gig at WJFK, it became clear that his

show could work in syndication. Now about 240 stations carry the show, according to Westwood One Mgr./Affiliate Relations Steve Downes. He confesses that he, too, had a different impression of Liddy's show before really giving it a listen.

"My image of Liddy before listening [to the show] was that it was too much Washington, DC — that he talked too much about politics, pounded his fist, and too much about guns and Watergate. But what I quickly discovered is that he is a student and master of debate. He tries to convince people of his position ... he is a fascinating and bright human being. And nobody has had more life experience than G. Gordon Liddy. He allows himself to be open and to be heard. Stations tell me that you have got to be local to be good — no, you gotta be *good* to be good."

Stevens agrees, adding that "Gordon does well with stations that 'get it.' Stations that understand what Talk radio is all about." He stresses that making snap decisions about talk hosts is dangerous. Rush Limbaugh understood that early on in his gab career, encouraging his audience to hang in there and listen for a week or two before deciding whether to flip the dial or not. And like scotch, Liddy, Dr. Laura Schlessinger, and Limbaugh — even Paul Harvey, for that matter — are acquired tastes and can have an intoxicating effect on their audiences. And that's a good thing.

□ It is not just politics. He talks about himself, about entertainment, and about lifestyles. Liddy is very hip for an old Watergate guy. His beliefs, his stories, and his opinions are in line with what people are thinking.

—Jack Landreth

□

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"Liddy really appeals to a younger, more sophisticated audience. Our station focuses on young attitudes, and he is extremely successful here," says WWTN-FM/Nashville PD **Jack Landreth**.

Appearing as a guest of the affiliate last month, Liddy packed more than 4000 seats in the Grand Ol' Opry. Landreth thinks that listeners and clients like the host for the same reasons: "Cause it is not just politics. He talks about himself, about entertainment, and about lifestyles. Liddy is very hip for an old Watergate guy. His beliefs, his stories, and his opinions are in line with what people are thinking — 'If you want to own a gun, then own a gun but learn how to use it. Be responsible.'" Landreth quotes, adding that Liddy's ratings are tops in the adult category at WWTN-FM.

WOOD-AM/Grand Rapids has had a similar experience with Liddy. In April, former President Gerald Ford rejected the show's request to broadcast from the site of the re-dedication ceremonies for the Gerald Ford Library, so the station arranged for a remote from a local 800-seat movie theater. Tickets were given out as listener prizes, and the supply was tapped almost overnight. Former station OM **Stan Atkinson** and current OM **Rob Sanford** each described the crowd as being "five-to-75" with the core group in the 25-44-year-old range.

"He's not politically correct. He's not worried about whether you like it or not. He says things the way he thinks they are," Sanford told **R&R**, adding, "almost half of the 800 [guests at the movie remote] were women. He's macho, and women find that attractive."

Atkinson, who is now OM for Clear Channel's other stations in Grand Rapids, WOOD-FM and WVTI-FM, credits Liddy with

"bringing in some of 18-34 audience that the station never had." As for the April remote, "our most recent trends went through the roof," netting the station more than a nine share among adults.

Liddy: A Known Entity

But long before Liddy got behind a microphone, many Americans already knew his name. In some households, "G. Gordon Liddy" was synonymous with "evil," not just because he was one of the planners of the break-in of the Democratic National Committee headquarters at the Watergate office building complex in Washington, but because he was a Nixon White House spook — a former FBI agent who had gone bad. Liddy was one of the ringleaders in a scary cast of dirty tricksters who ultimately brought shame to the land. In the end, their deeds led to the resignation of the President. It was a grim time, giving birth to an era of political unrest and perpetuated distrust of government officials.

But Liddy survived. Today, in matter-of-fact tones, he takes the blame for the bungled break-in that landed him and several fellow White House staffers in the slammer. Liddy made the most of his approximately four-and-a-half-year sentence. He met new people, made a number of friends, and learned quite a bit. He's not at all ashamed of doing time, and his prison stories are among his best. In fact, Liddy's Maryland automobile license plates read "H2Ogate."

Returning To The Scene Of The Crime

Last Tuesday (6/17) marked the 25th anniversary of the B&E heard 'round the world and Liddy celebrated by returning to the scene of the crime and broadcasting his four-hour program from the Premier Hotel (formerly Howard Johnson's) adjacent to the Watergate. The hotel served as his headquarters for the break in 1972. In that way, Liddy admits to being sentimental: "I'm a sucker for 'Auld Lang Syne.'"

During his show, he vividly recounted how he and co-conspirators Howard Hunt and James Mc-

Cord mapped out the break-in at the DNC headquarters and detailed the events of the evening. The story began with "The Plumbers," a small collection of specially trained Cuban nationals Liddy had recruited from Miami, enjoying a lobster dinner at the Watergate. They waited for the Democrats to

leave the office and the cleaning crew to finish their work. Liddy has admitted that his night's work was not the only break-in the group conducted. "There were others who were successful, but this one went south," he told listeners last week. He did not elaborate. (By the way, the only remaining of three doorlocks in Suite 600 that Liddy's men taped open that infamous night was sold at auction for \$13,000 three weeks ago in Hampton, VA by a former superintendent of the Watergate complex.)

Liddy really appeals to a younger, more sophisticated audience. Our station focuses on young attitudes, and he is extremely successful here.

— Jack Landreth

“

He's not politically correct. He's not worried about whether you like it or not. He says things the way he thinks they are.

— Rob Sanford

He's A Macho, Macho Man

Long before radio, Liddy had earned a reputation as a *man's man*, a gentleman's gentleman — Mr. Macho. Or, as one caller put it, "a John Wayne of the '90s 'cept real." Tales of Liddy's testosterone-filled escapades are legendary.

For example, in the wee hours of Christmas Eve 1987, George Gordon Liddy looked out the window of his Ft. Washington, MD home and saw two people in a pick-up parked on his property — located in an exclusive riverfront neighborhood well-known to police as a "lover's lane." Liddy told the occupants that his nicely wooded property was no place for what they apparently had intentions to do. An argument began, and the truck's 20-something driver wheeled around and hit Liddy with his Chevrolet before speeding away. Liddy, who managed to employ an "old FBI trick" of knocking out the truck's rear right tail light with a police baton before the driver left the scene, stepped back into the path of the truck and crouched down like a baseball batter ready to strike the oncoming truck with his billy club.

"The truck won," Liddy told a reporter at the time. The vehicle knocked him nearly 20 feet in the air. Liddy suffered a broken left arm, broken rib, ruptured kidney, and a torn ligament in his left knee.

"A normal person would be

dead, but as you probably know, I don't fall into that category," he quipped from his hospital bed. "I'm in tremendous physical shape. I do 250 push-ups and run four miles a day."

Historian William H. White once called Liddy "the most dangerous man in America" but certainly White wasn't thinking of this episode when he drew that conclusion.

Setting Some Goal\$

It's virtually impossible to determine how much Liddy earns from radio — he reportedly started off in excess of \$100,000 annually before ratings, national syndication, and popularity kicked in. Three years ago, Liddy told his favorite Washington newspaper, *The Washington Times*, that his Walter Mitty fantasy was "to go along on a mission with my son, Jim, a Navy SEAL." But the talk host appears to have grown since then. He now tells **R&R** his ultimate goal is "to out-earn Mel Karmazin."

But, he is also realistic. After the wisecracks, Liddy, who was educated by Benedictines and Jesuits and who graduated as a member of the Law Review at Fordham Law School, says "I expected to do well but I really never thought I'd be this successful. God and the American people have been very good to me, and I am very grateful."

Jeffrey Yorke is **R&R** Washington Bureau Chief.

WHO SAID WHAT WHEN?



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-- Phil Boyce, PD, WABC/New York

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R&R TOP 20 OVERVIEW

R&R's exclusive sub-chart combining airplay from Hot AC, Alternative, Adult Alternative, and CHR/Pop

RANK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	TOTAL STATIONS/ADDS
1	THIRD EYE BLIND Semi-Charmed Life (<i>Elektra/EEG</i>)	1173	30/0
2	SHAWN COLVIN Sunny Came Home (<i>Columbia</i>)	1081	26/1
3	VERVE PIPE The Freshmen (<i>RCA</i>)	1045	28/0
4	WALLFLOWERS One Headlight (<i>Interscope</i>)	968	25/1
5	SHERYL CROW A Change Would Do You Good (<i>A&M</i>)	919	29/0
6	DAVE MATTHEWS BAND Crash Into Me (<i>RCA</i>)	857	25/2
7	SISTER HAZEL All For You (<i>Universal</i>)	846	22/0
8	INDIGO GIRLS Shame On You (<i>Epic</i>)	753	26/0
9	DUNCAN SHEIK Barely Breathing (<i>Atlantic</i>)	728	21/1
10	MEREDITH BROOKS Bitch (<i>Capitol</i>)	693	19/0
11	COUNTING CROWS Daylight Fading (<i>DGC/Geffen</i>)	610	27/1
12	OMC How Bizarre (<i>Mercury</i>)	501	19/0
13	TONIC If You Could Only See (<i>Polydor/A&M</i>)	473	28/1
14	SAVAGE GARDEN I Want You (<i>Columbia</i>)	459	12/0
15	TOAD THE WET SPROCKET Come Down (<i>Columbia</i>)	439	19/1
16	TORI AMOS Silent All These Years (<i>Atlantic</i>)	434	12/0
17	MATCHBOX 20 Push (<i>Lava/Atlantic</i>)	412	34/5
18	WALLFLOWERS The Difference (<i>Interscope</i>)	282	39/8
19	JEWEL You Were Meant For Me (<i>Atlantic</i>)	381	13/0
20	PAULA COLE Where Have All The Cowboys Gone? (<i>Imago/WB</i>)	380	16/1

This sub-chart is ranked by total plays and combined from the custom chart function on R&R ONLINE. © 1997, R&R Inc.

PERSPECTIVE



BY

Michael Newman



This format is really moving more toward Top 40 for adults. It doesn't grab many teens and I doubt that it ever will.

We're able to play groups like Jamiroquai and OMC. Artists like that are giving Pop/Alternatives a Top 40 blend. That was my feeling all along because the format is geared toward women and women want variety. They listen to all different styles of music whether it's Country, Jazz, Rock, Alternative or Pop. If you're able to incorporate that into a station where everything fits, flows, and feels right, you'll capture them.

More men are joining on, too. Many Alternative stations lean toward grunge, but older adult males aren't really into that. While they want to hear some Alternative music, [they're finding that] Pop/Alternative is a little friendlier.

When we first signed on, Hot AC's music cycle was Gin Blossoms, Hootie & The Blowfish, Natalie Merchant, and Alanis Morissette. We've now moved to a new line of heavy hitters that includes Paula Cole, Sheryl Crow, Shawn Colvin, Indigo Girls, Sarah McLachlan, Dave Matthews Band, Sister Hazel, Sublime, and Wallflowers. It's always going to evolve. It's our job to find artists who will fill that void and help identify our format.

Michael Newman is PD of KBBT (The Beat) Portland.

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



New & Active

SUBLIME Santeria (*Gasoline Alley/MCA*)
Total Plays: 344, Total Stations: 13, Adds: 1

10,000 MANIACS More Than This (*Geffen*)
Total Plays: 326, Total Stations: 17, Adds: 4

MIGHTY MIGHTY BOSSTONES The Impression... (*Mercury*)
Total Plays: 317, Total Stations: 13, Adds: 1

COLLECTIVE SOUL Listen (*Atlantic*)
Total Plays: 306, Total Stations: 18, Adds: 1

ABRA MOORE Four Leaf Clover (*Arista Austin/Arista*)
Total Plays: 285, Total Stations: 14, Adds: 3

JAMIROQUAI Virtual Insanity (*Work*)
Total Plays: 280, Total Stations: 11, Adds: 1

SNEAKER PIMPS 6 Underground (*Virgin*)
Total Plays: 222, Total Stations: 14, Adds: 4

DAVE MATTHEWS BAND Tripping Billies (*RCA*)
Total Plays: 216, Total Stations: 12, Adds: 0

ALISHA'S ATTIC I Am, I Feel (*Mercury*)
Total Plays: 187, Total Stations: 7, Adds: 1

SARAH MCLACHLAN Building A Mystery (*Arista*)
Total Plays: 186, Total Stations: 13, Adds: 1

Songs ranked by total plays

Contributing Stations

KAMX/Austin, TX (HAC)
WBMX/Boston, MA (HAC)
WLNK/Charlotte, NC (HAC)
WLUP/Chicago, IL (HAC)
WTMX/Chicago, IL (HAC)
KDGE/Dallas, TX (Alt)
KALC/Denver, CO (HAC)
KXPK/Denver, CO (AA)
WHYT/Detroit, MI (Alt)
KVSF/Fresno, CA (HAC)
WJBX/Ft. Myers, FL (AA)

KMXB/Las Vegas, NV (HAC)
WLIR/Long Island, NY (Alt)
KYSR/Los Angeles, CA (HAC)
WPLL/Miami, FL (HAC)
WDBZ/New York, NY (HAC)
WPTE/Norfolk, VA (HAC)
KTNP/Omaha, NE (HAC)
WSHE/Orlando, FL (HAC)
WPLY/Philadelphia, PA (Alt)
KZON/Phoenix, AZ (Alt)
KZZP/Phoenix, AZ (HAC)

KBBT/Portland, OR (HAC)
WDCG/Raleigh, NC (CHR/P)
KZZO/Sacramento, CA (AA)
KENZ/Salt Lake City, UT (AA)
KFMB/San Diego, CA (HAC)
KLLC/San Francisco, CA (HAC)
WVRV/St. Louis, MO (AA)
WHPT/Tampa, FL (AA)

30 Total Stations

HAC -- Hot AC Alt-Alternative AA-Adult Alternative CHR/P-CHR/Pop

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STEVE WONSIEWICZ

Increasing Exposure For New 'Alternative' Music

Urban, country try grassroots approach to gain more exposure for left-of-center music

How do you take music that's left of center and successfully move it into the mainstream? That question is definitely top-of-mind in the worlds of Urban and Country, as the radio and record industries wrestle with breaking a growing body of music that — for better or worse — gets tagged as alternative.

The ongoing discussions regarding this challenge come at an interesting time for both formats. On the Urban side, programmers stress the need for diversity, yet still view alternative R&B as a gamble — despite the fact that listeners have readily shelled out hard-earned money for gold and platinum cutting-edge artists such as D'Angelo, Maxwell, the Fugees and Erykah Badu.

In the Country arena, alternative-leaning artists such as Son Volt, Wilco, and BR5-49 haven't come close to the success of their Urban counterparts in terms of sales and airplay during the last few years. And with Alternative and Adult Alternative for the most part shying away from country-flavored music, the artists don't have as much of a jumping-off point for exposure as do their Urban contemporaries. (See accompanying story on Nashville's tactics for tackling alternative country.)

The Chicken And The Egg

Both the record and the radio sides understand the chicken-and-egg situation: Radio wants to see a bigger, better story and sales base before programming more of the often-polarizing music. The labels, however, can't build that story until a critical mass of airplay at mainstream radio is attained or until new formats are created, which is highly doubtful in the current climate.

The dilemma is probably best summed up by Rick Scott, owner of the Los Angeles-based publicity/management firm Great Scott Productions and the force behind "The Alternative Groove," a specialty show devoted to alternative that he is attempting to syndicate. "Look at what's happened in the past year," Scott points out. "Maxwell and Erykah Badu are two prime examples of artists who have broken through and who are close to breaking into the mainstream. But there are plenty of artists who aren't, so a lot of PDs are still afraid of putting on a show like ours because they don't think it will get ratings — even though we're giving it to them basically for free. It's really frustrating."

Urban KKBT/Los Angeles PD Harold Austin agrees the buzz is growing, but it's still a limited universe. "If you mention the names of some of these artists to your friends or people

in the business, nine times out of 10 those people are going to talk about how great the project is. Personally, I'm in love with the music of many of the artists, but from a mass-appeal stand-



Rick Scott



Harold Austin



Jody Denberg

point, it hasn't been fully successful. And for what particular reason, I couldn't tell you. Maybe it's too sophisticated or avant-garde."

Without mass-appeal acceptance, exposure remains limited. Austin notes. "In all the major markets, you're either in a fierce competitive battle or you already are going in a certain direction. You haven't seen anybody playing all of these records and packaging them up with oldies and creating a successful station. That story hasn't been told yet. Let's face it, the music is still experimental.

"We've given most of the artists a shot; some of them have developed and some haven't. The ones that do work have some kind of common thread that marries them with the hip-hop world."

While the music itself has been around for ages, it's only been in the past year that the Urban world has begun to call for changes. "More artists are coming to light and more people are talking about them," says Austin. "It's the new sound of Urban for the next millennium, and I hope our station can lead the way. It's going to be interesting to see what happens in the next six to 12 months."

Coalition Call

On the alt./country side, Adult Alternative KGSR/Austin PD Jody Denberg — who has had considerable success with alternative-leaning Country over the years — believes there's enough music to get a station up-and-running. Attracting enough loyal listeners, however, is another matter.

"There is so much good music under [the 'alternative'] heading that you could do it," Denberg opines. "We try to keep our station balanced. Alternative country is just one element, just as blues, alternative rock, and folk are. But when it's all said and done, we still are a Rock station.

The music that leans to pure country is pretty hard for us to play. It's very polarizing, like rap or heavy metal.

"Can it break out and become its own separate format? I don't know," she admits. "I would be disheartened if a station like that started in this market, because I think the people who listen to us for that [alternative] element would go there so they could get it around-the-clock. But whether a station like that could get a big enough coalition of listeners to be successful is another question. I don't think so.

"We couldn't get away with playing niche music without supplementing it with music from mainstream artists like Sheryl Crow or the Counting Crows — artists who are selling one or two million copies. That's 10 times what some of the biggest alternative country artists have sold. We need to see success by more stations playing the music and more sales before we will make more of a commitment."

Artist Development

Record labels have their own factors to consider when dealing with alternative-leaning acts. Columbia acting VP/Urban Promotion Roland Lewis says one of the more important points in breaking Maxwell was ensuring that support happened organically and from the street. "We worked hard to make sure people didn't think we — the label — were forcing change. This change was brought on by people who were spending their hard-earned dollars and buying the album.

"Once the fans and some key programmers got into it and the groundswell was building, then it was easier. People initially are afraid of change, but once they like something they'll go head-on. What also helped was the overwhelmingly positive message, which made it easier to grab hold."

It also helped that the music wasn't too far afield. Roland says, "When you make gradual changes as opposed to leaps and bounds, it helps you tremendously. With Maxwell, once people got into the album they found that it was easier to accept because it wasn't that far to the left. If you compare the music with what's been done in the past, it's very similar — it's been done before. But it proves that Urban radio is ready for something more left-of-center."

Also important to Maxwell's career was touring — ensuring he would be seen as an artist, not simply the identity behind a hit song. "That's been the missing element in Urban for a long time," is Roland's take on artist development. "The fans really want more of what the artist is all about, and we wanted to make sure we did that with an artist like Maxwell."

DuBois Leads Arista/Nashville Into New Territory

One label chief whose experience with alternative country is growing is Arista/Nashville President Tim DuBois, whose company is home to BR5-49, the Tractors and (on sister imprint Arista/Austin) Robert Earl Keen.

Like Mercury/Nashville, which is working to break Kim Richey and other up-and-coming artists, DuBois acknowledges the need for Music Row to continue pushing the country envelope — the core business of country music has been slipping for the past two years. Nevertheless, he understands that this is going to be a long row to hoe. "In order for alternative country to become a viable format, somebody has to get out there and have some luck with it commercially. Yet, so far that hasn't happened."

And it probably won't, in DuBois's opinion, because the radio business is "such a high-stakes game. It has become much more difficult to launch those kinds of stations, because [group owners] can't afford a two-year gamble to see if it will work.

"There have been some attempts to take a more aggressive approach to programming country music, but nobody in a major market has been able to make it playing BR5-49 or bands like that. It's unfortunate that we don't have that outlet, because we really could use it since we don't have anywhere else to go with our music. There are different places you can go to start a rock record, for instance, and then cross it.

"So we're stuck in the current market, with Country radio not wanting to go too much to the left — and we don't have another format, except for select Adult Alternatives and other stations."

Keep On Moving Forward

Still, DuBois is determined to keep things moving forward. "BR5-49 is one example of what we've been about. From the beginning we realized it might be a struggle at mainstream Country radio. I've jokingly said that this might be the group that's 'too country for Country.' Yet they definitely have an appeal — we've sold over 300,000 copies of the live and the most recent album, but it's mainly been [due to] touring and great press.

"But, as I told the group in the beginning, that's not such a fatal blow. We can continue to build this group almost like an alternative rock act, by concentrating on expanding their base through touring, international exposure, and the press. This is a very different strategy. We're not trying to explode something out of the box like a hit mainstream country record. You just have to work it at a different angle."

Said different angle for BR5-49 includes tours with the Black Crowes, a scheduled one with Bob Dylan (providing he recuperates in time) and performances in traditional and non-traditional Country markets and venues. It also means spending wisely and not going overboard on recording, marketing, and promotion outlays.

"We continue to take things to radio, but so far we haven't been able to give them anything they can get behind. We're not turning our backs on Country radio, but it's much more important that BR5-49 be themselves as opposed to forcing them to something that doesn't come naturally. As long as they can be patient, and as long as we can continue the success, we're making enough to keep us in the ball game."

Given the state of radio, DuBois says he believes Nashville is doing all it can to further the cause. "People are continuing to try things that are out there on the edge. When you have a company like MCA working to break Big House, or what Mercury's doing with Kim Richey — even going outside the format to do whatever it takes — all those things are helping us as a music community."



Tim DuBois

Over at Elektra, Sr. VP/Promotion Greg Thompson thinks one of the biggest hurdles to overcome is the labeling that goes on within the business. "Unfortunately, the industry needs to be able to qualify an artist by genre. But I don't believe artists sit down and say, 'You know what? I'm going to make some rhythm crossover or modern AC music.'

Thompson realizes he can't force-feed mainstream radio. In fact, he's starting one of the label's newest acts, the Old 97's, at College radio. "Our strategy is to let the fans speak. That, in turn, will open the eyes of Adult Alternative and Alternative and any other format that's programmed by people who are music-intensive. Sometimes you go out very aggressive and let radio tell the story, like

what happened with Third Eye Blind. Sometimes it's better when the public tells the story — you go out with a strategic marketing plan to tour an act, build the fan base and public awareness; and radio eventually comes to you. If it takes us two years to break the Old 97's, that's cool. We don't have a problem with that."

Thompson discounts a theoretical need for a format to emerge in order for the music to reach a bigger audience. "It's not about formats. Third Eye Blind was considered extremely cutting-edge when we signed them three years ago. Now they are a great, straight-ahead alternative rock band. Everything is alternative until it becomes popular enough that it moves into the mainstream."

R&R

LAUNCHING PAD

Elliott's 'Rain' Flooding Urban Airwaves; Crossover Next

When it comes to a potential hit song, sometimes the video is what makes radio "get it." At least that's the vibe coming from Urban and CHR/Rhythmic in regards to EEG/EastWest singer/songwriter **Missy Elliott**, whose debut single, "The Rain," is getting a lot of attention from key programmers.

A list of major-market Urban outlets reporting the track reads like a veritable 'who's who' of the format: KKBT/Los Angeles, WEJM/Chicago, WUSL/Philadelphia, KKDA/Dallas, WHTA/Atlanta, and KMJM/St. Louis — just to name a few. Crossover stations on the single include KMEL/San Francisco, WJMH/Greensboro, WJBT/Jacksonville, and WBHJ/Birmingham.

Recalling why he added the song, WUSL MD **Glenn Cooper** says, "It's slammin' and it's totally different. That's what we like to do — break music that's different and sounds good. And we were right. As soon as we put it on, people started calling. The video definitely is helping — [director] Hype Williams put his mark on that one."

KMEL APD/MD **Joey Arbagey** agrees. "So many videos are all the same. This one is humorous, creative, colorful, and bizarre in a good way. After we saw it, [the decision whether or not to add] was all over."

Commenting on the strength of the song, Arbagey observes, "We heard it a couple of times on our mix show and thought it had an amazing sound. It really stood out. Eventually, we became so passionate about her music that we wanted to 'own' the artist. We like to nurture new artists, and believe this one is going to explode. It's not formula. It's different, yet very hip."

Hailing from Portsmouth, VA, Elliott has made a big impression in a short period of time. She's worked with Jodeci (on "Want Some More" and "Sweaty"), wrote seven tracks on Aaliyah's current album and two on Ginuwine's debut disc. That output eventually landed her a label and production deal with EastWest/EEG. Renowned video director Williams even came out of retirement to lens her vid.

Despite Elliott's street credibility, **Elektra** Sr. VP/Urban Promotion **Richard Nash** says the label kept things pretty basic early on — working the mix shows, core rap stations, and college radio about six weeks in advance of the add date in order to lay a firm base.

Comments VP/Urban Promotion **Michelle Madison**, "[Programmers] were well-versed on her accomplishments and were interested in what she was going

to do, but they didn't quite know what to expect. Now things are really starting to come together."

Once that base was laid, the label started working Urban and crossover. But the ace in the hole, Nash admits, has been the video. "We wanted this video to really impact radio and suck people in to getting into this great record and her as an artist."

Looking forward, Elektra already has Elliott on a media meet-and-greet circuit for two weeks beginning on June 9. Nash says, "Because of her involvement with so many hit records, she's very well known in the community. We want to start her out on a major promotional tour to the major markets, doing morning and afternoon drive interviews, mix show interviews, and meet key retail clients just to let people see how really talented she is."

Elliott's debut album, "Supa Dupa Fly," hits retail on July 29.

Alternative To Buck-O-Nine: My Kinda 'Town'

Add TVT's **Buck-O-Nine** to the list of ska bands getting some love and affection at Alternative this year. The San Diego group's pop-inflected "My Town" got a ringing endorsement a couple of weeks ago when KROQ/Los Angeles and WHFS/Washington added the track. That's on top of reported airplay at such stations as WEDG/Buffalo, KTCL/Denver, WOXY/Cincinnati, and WENZ/Cleveland. Not to mention *beaucoup* airplay at hometown stations XTRA-FM and XHRM. Buck-O-Nine has been bouncing around SoCal venues for several years, developing a loyal following in the area. The skasters' indie label debut on Boston-based Taang Records scanned about 25,000 copies, with another 25K sold at mom-and-pop re-

tail stores. This caught the attention of TVT, which signed the group in the fourth quarter of '96.

In setting up the band at radio, TVT Director/Alternative Promotion **John Perrone** says the label kept things fairly street-level. "We gave away a lot of three-song samplers at the band's shows. They did 270 gigs last year, so they have quite a following and have been to a lot of our key markets."

It wasn't until about one month ago, however, that TVT serviced the format, even though the album "Twenty-Eight Teeth" was released on March 25. "We wanted to have a strong retail base in select markets before we went to radio, and draw off those successes and spread the buzz."

TVT's timing couldn't have been better for Buck-O-Nine, given the renewed attention placed on ska courtesy of the Mighty Mighty Bosstones and that band's huge hit, "The Impression That I Get."

Comments WEDG MD **Rich Wall**, "[My Town] is a great pop record with a nice ska base to it. We've had amazing research with the Bosstones record. It's proving that maybe ska is the next territory for Alternative, or at least we're getting back to a form of music that once was very popular."

The key, claims Wall, is the pop flavor of the song. "Pop songs come in all shapes and sizes. We all get caught up in defining the genre and sometimes forget that the most successful songs are, in the end, great pop songs. Whether rhythmic- or guitar-based, a pop song still cuts through."

And while ska has always had a strong, loyal following across the Southland, Wall says its popularity crosses state lines. "There's quite a big ska following in Buffalo. A local band, the Great Train Robbery, had a big following. We also get our fair share of bands coming through the town, so it's not like this is new music to our listeners."



Buck-O-Nine

MUSIC NEWS & VIEWS

New Live Dead LP Out Now

Now out: **Arista's** "Grateful Dead: Fall Out From The Phil Zone," a two-CD compilation that spans the band's entire 30-year career. The album offers an eclectic mix of live material from the Dead's archive, including electric and acoustic tracks selected by band member **Phil Lesh**. Included in the collection are classics such as "Box of Rain," "Jack-A-Roe," "Viola Lee Blues," "New Speedway Boogie," "The Music Never Stopped," "Dancin' In The Streets," "In The Midnight Hour" and "Hard To Handle."



Grateful Dead

Joel Records Dylan Tune, Stones, Bjork Wrap Up LPs

Here's some notable studio activity that's taken place

in the past couple of weeks: **Billy Joel** has completed recording the **Bob Dylan** song, "To Make You Feel My Love," for an upcoming "Greatest Hits" album on **Columbia** his third volume to be released later this year. This marks the second time Joel has recorded a Dylan song for one of his own records ... The **Rolling Stones** are said to have completed principal recording on their new album, which is due later this year ... **Pearl Jam** is on the last leg of principal recording for its latest release, which also is slated to hit retail later this year ... **Bjork** is putting the finishing touches to her newest record, "Homogenic," which is due sometime around September or October. She produced the set while **Wu-Tang Clan's RZA** and **Howie B.** mixed some of the tracks ... **Celine Dion** has begun initial work on her new album, slated for a November release.



Billy Joel



Bjork

Album update: **Epic** will release a 13-track live set from **Stevie Ray Vaughan & Double Trouble** called "Live At Carnegie Hall" on July 29 ... The original **Night Ranger** rides again with a new album, "Neverland," due from **Sony's Legacy** imprint July 22 ... Longtime country rockers the **Flying Burrito Brothers** return with "California Jukebox," due in stores July 8. The disc features performances from **Waylon Jennings**, **Buck Owens**, **Sonny Landreth**, **Jo-Eli Sonnier** and **Al Perkins** ... **Sarah McLachlan's** latest release, "Surfacing," is due at retail July 15.

Asides: According to published reports in Europe, **Luciano Pavarotti** and **Michael Jackson** are said to be planning to collaborate on a record ... Here's a hot tour to look out for — **Verve Pipe**, **Tonic** and **K's Choice** begin a 40-market jaunt beginning July 1 in Indianapolis ... **Dance Across America**, a tour featuring headliners **La Bouche** and opening acts **Robin S.** and **Quad City DJs**, begins June 30 in Lansing, MI ... **Boz Scaggs** hits the road July 9, starting off in Saratoga, CA in support of his new record, "Come On Home."

Celluloid snippet: Principal photography has begun on "Blues Brothers 2000", the sequel to the 1980 hit. **Dan Aykroyd** reprises his original role as Elwood Blues and is joined by **John Goodman**, **Joe Morton** and **Evan Bonifant**. **John Landis** returns as director. The story picks up 18 years later when Elwood is released from prison ... **Sheryl Crow** has agreed to perform the title song for the forthcoming James Bond movie "Tomorrow Never Dies."

CHR

GENERATION

NEXT

You want the hits and we've got them! From **Jacor** CEO **Randy Michaels** to the brilliance of songwriter **Diane Warren** and the consultancy savvy of **Jerry Clifton**, **Mike McVay**, **Bill Richards**, **Guy Zapoleon**, and **Dan Vallie**. We go right to the top with **Evergreen** promotion genius **Bev Tilden**, talent trainer **Randy Lane**, and master marketer **Al Ries**. We stay hot with **Emmis** VP/Programming **Rick Cummings** and programming guru **Steve Rivers**, new **Jacor** CHR kingpin **B.J. Harris**, and a power list of label VPs/Sr. VPs and independent consultants.

R&R's debut CHR special was created to present you with a wide range of up-to-the-minute, key topics with some of the best and brightest that our business has to offer. We hope that you will take the time to read this special and use it to learn, teach, and hopefully pass it along to others to do the same.

Today and looking ahead, the format is healthy and growing at a steady pace from both a ratings and revenue standpoint. By far our format is still the most challenging and the most exciting format up and down the radio dial. The pop music cycle has reared its head again, and the future looks promising.

CHR is still the come king and, with an estimated 350 CHRs in the country, the format still rules when it comes to retail, with current top sellers like the **Spice Girls**, **Hanson**, **Notorious B.I.G.**, **Mary J. Blige**, **Jewel**, **Celine Dion**, and **No Doubt** topping the charts. So what challenges does the format face in Generation Next?

For the answer I turned to master programmer **Steve Rivers**, who offered this thought: "We'll still be writing about the format we live into the next century. I can certainly imagine that listeners' tastes and entertainment demands will continue to change, and as always, those of us who can best 'read the room' will reap the ratings benefits.

"However, when you break it down, the basics of CHR haven't really changed all that much over the last 40 years. People expect CHR stations to provide them with the latest hits and exciting contesting, along with a dynamic, entertaining presentation. That was as true with the early **Storz Broadcasting** stations as it is with **WKTU** or **WHTZ/(Z100) New York** today."

Since **Rivers** mentioned **Storz**, I'd like to begin this special with an acknowledgement to everyone who makes this format possible every day, particularly some of the innovators of the format, including **Gordon McLendon**, **Todd Storz**, **Rick Sklar**, **Bill Drake**, **Paul Drew**, **Kent Burkhardt**, and **Mike Joseph**, to name a few. Without them, it's more than likely many of us would not be here. Back in 1977, **R&R** produced a special called "The Top-40 Story." To demonstrate the cyclical nature of CHR, we have decided to reprint **Burkhardt's** assessment of CHR in 1977, along with a 1997 State Of CHR by **Emmis's Rick Cummings**.



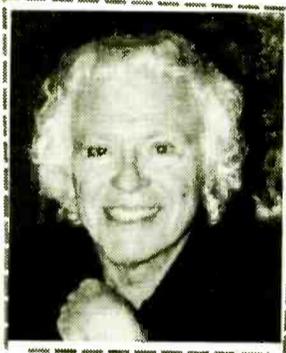
Tony Novia

The More Things Change, The More They Stay The Same

A consultant's look at the format 20 years ago reveals CHR has come full-circle

In 1977, **R&R** produced a special titled "The Top 40 Story." Inside that special — featuring such CHR programming legends as **Gordon McLendon**, **Bill Drake**, **Rick Sklar**, and **Paul Drew**, to name a few — was a piece by programmer/consultant extraordinaire **Kent Burkhart** called "The State Of Top 40."

Understanding that many of today's broadcasters were reading **Dr. Seuss** books rather than **R&R** back in 1977, I've decided to reprint Burkhart's visionary column in its entirety.



KENT BURKHART

For those of you too young to be familiar with our format's roots and its founding fathers, it will provide a quick history lesson — especially in AM Top 40 radio.

But what I found so amazing about Burkhart's editorial is how it proves the old maxim: The more things change, the more they stay the same. If you ignore the old call letters and different ratings companies and take into consideration how far the technology has advanced, you'll see that 20 years later, CHR faces many of the very same issues it faced in 1977. There's also a lesson in here for Alternative stations that are being eaten alive by Pop/Alternative stations — look for "One Day Everyone Began Playing Top 40's Music."

Take a few minutes to read Burkhart's genius, then jump ahead to 1997 (and the new millennium) with **Emmis VP/Programming Rick Cummings**, who takes his shot at the future with his thoughts on "The State Of CHR" circa 1997 and beyond. I'd like to thank Kent Burkhart for his continued vision, then and now.

I was looking for somebody who could give me a frank, opinionated view of CHR radio today — good, bad, or indifferent. **Andy Rooney** from "60 Minutes" wasn't available (besides, he left the demo sometime during the Civil War), so I looked within the industry.

Emmis VP/Programming Rick Cummings has the qualities I was looking for: He's honest, very bright, gets radio, is a proven winner, and isn't shy about giving his opinion.

For a moment, he didn't think he was the man for the job — but with very profitable stations in all of his markets (New York, Los Angeles, Chicago, and Indianapolis, to name a few), Cummings proves day-in and day-out he's one of the best that radio has to offer.



RICK CUMMINGS

So with a little coaxing, Cummings picked up his pen to provide his perspective on the format. It wasn't easy — as he wrote, he was socked with a double-whammy: a PD's resignation in Chicago and a summons for jury duty. But as you will see, he was able to overcome such obstacles to provide deep, thoughtful, and somewhat controversial observations on the state of CHR.

You may not agree with his views, but they come from years of experience in the trenches. Cummings is not afraid to acknowledge his faults, mistakes he's made, and lessons he's learned from having his head handed to him more than he'd like to remember.

Read what Cummings has to say. Think about it, talk about it, read it again. Whether you agree or disagree with what he sees, he addresses some of the major issues facing CHR today in a provocative manner. As usual, your comments are always welcome. — **Tony Novia**

The State Of Top 40 (1977)

When Top 40 radio first emerged in the '50s, it was a mass radio programming pitch. There was very little popular rock & roll; there fore, radio stations who were aggressively playing soft "Hit parade" music had strong listening habits from women, males, and teens ... possibly of all ages. **Storz Broadcasting**, then known as **Mid Continent Broadcasting**, was one of the early pioneers in Top 40. That company had a major decision to make when **Elvis Presley** and **Jerry Lee Lewis** "Rock" came along. There was strong resistance to playing Rock songs, simply because it was **Todd Storz's** personal view that this would alienate listeners about 30 years of age and up. Unfortunately, there were no demographics in those days to grade the audience makeup of a radio station. It was a fact that the two recognized rating services (**Pulse** and **Hooper**) showed that the young Top 40 was a fierce competitor to the older, established stations; it was concluded that the music mix was really the reason. For example, in Minneapolis **WDGY** tied with **WCCO** in some periods for first place ... both with about 25% of the audience. In Atlanta, **WAKE** was ahead of **WSB**. Since **WCCO** and **WSB** were at this time, in the truest sense, old-line stations carrying a lot of network broadcasts, it was assumed that the more music flow from a **WDGY** or **WAKE** was the number one attraction, with disc jockeys secondary and news third. As music got harder in the late '50s, there was evidence of audience deterioration at the new Top 40 stations. The erosion was slight, perhaps 10% or 15%, but definitely there.

Broadcasters all over the country were eyeing the rating success of Top 40, and many jumped on the bandwagon, some in cites where there was already a Top 40 competitor. Thus, Top 40 wars developed.

As has been the case pretty much throughout the years, the Top 40 stations began ignoring other possible competitors with other formats. Instead, they accelerated their own energies into promotion and presentation. The main competitive edge came in music selection, and Top 40 broadcasters noted that when a harder Rock record was played, there was more telephone response from the youth. They incorrectly took this phone response as a barometer to program more toward a mass audience. Therefore, Top 40,

1977

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The State Of CHR (1997)

Paul McCartney is back with the best record he's had in years. And there's a line in it that really hits home: "I go back so far, I'm in front of me." That's probably why I was asked to speculate about the future of CHR. You know ... let's talk with the guy who had a hand in a lot of the mistakes this format made the past dozen years.

The line in McCartney's song really says, "The more things change, the more they stay the same." It's true for CHR. The fragmentation that hit the format in the mid-'80s is more pervasive than ever.

If CHR, by traditional definition, is playing the broad spectrum of hits for the largest group of contemporary music listeners, then sound the death knell for this format. It won't be here in five years. Period. Chalk it up to the laws of nature.

Long Division

In 1986 and 1987, **Emmis** debuted new contemporary formats in Los Angeles and New York. Then, neither **Power 106 [KPWR/Los Angeles]** nor **Hot 97 [WQHT/New York]** was allowed to report as CHR. Who knew what to do with these things?

They didn't fit the Urban category. They didn't fit the CHR category. They didn't fit with anyone's idea of CHR ... except the audience's.

In less than six months, **Power 106** ripped a hole through **KIIS-FM** that they've never really recovered from. **Gannett** played the game the way any good, aggressive company would: They brought in a succession of programming messiahs to make it better.

Eventually, everyone realized that one of **Ries's** and **Trout's** "22 Immutable Laws of Marketing" was at work in Los Angeles: the Law Of Division. Over time, a category will divide and become two or more categories. In spite of the messiahs.

While **Power** was livin' large in L.A., **Emmis** had one of the

1997

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"NOBODY DOES IT BETTER!"

"Casey sounds better than ever!"

Dave Allan, Program Director, Star 104.5 WYXR-FM/Philadelphia, PA
Casey's Hot 20

"At WASH-FM we're proud to have Washington's official countdown with Casey Kasem every Sunday morning."

Steve Streit, VP/AC Programming, Evergreen Media, WASH-FM/Washington, DC
Casey's Countdown

"Casey's Hot 20 is an absolute benchmark program for us...#1 women 18-34 to 25-54 and everything in between...Nobody Does It Better!"

Danny Clayton, Program Director, WKTI-FM/Milwaukee, WI
Casey's Hot 20

"He helps bring our station to the next level. Our sales department loves it."

Charlie Connolly, Program Director, WKJY-FM/Long Island, NY
Casey's Countdown

"The perfect complement for mainstream Hot AC radio."

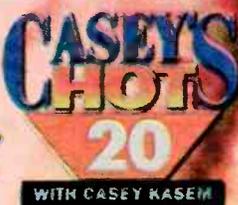
Smokey Rivers, OM, KYKY-FM/St. Louis, MO
Casey's Hot 20

"Casey is number 1 for us, and we are number 1 on the weekends."

Burke Allen, Program Director, KISN-FM/Salt Lake City, UT
Casey's Biggest Hits

Three unique programs designed to fit your station's needs. **Plus,** Casey's Biggest Hits, a daily feature customized for each Casey Countdown.

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MONITOR TOP 40 ADULT 33* **27**

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"Jon is a superstar, and this is a great record."

- J.R. Ammons/Star 94 (37A)



Produced By Dave Stewart & Jon Bon Jovi

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Burkhart

1977

Continued from Page 34

at this time, moved out of the mass radio approach. It certainly could not be considered general radio anymore. Instead, it specialized for those phone callers who liked harder music ... the younger group.

This left mass oriented stations such as WCCO and WSB as the only good competitive stations looking for a more mature, older audience.

The excitement of Top 40 on the air grew to a frenzy by the mid-'60s. For example, there were stations playing as many as eight to 10 jingles between records. Then, in the mid-'60s, demographics were born. To quiet their critics, Top 40 scored very well in teens, but extremely strong 18-24 and 25-34. There were many Top 40 stations that were without competition (in their market) that showed Top 40 shares to be very heavy 35+. These demographics were reflected by Pulse before the beginning of Arbitron.

Demographics Come To Top 40

Good radio businessmen began realizing that the "new demographic" rating guides meant a fresh approach to make money ... perhaps on a smaller scale than Top 40, but nevertheless, a fact. These broadcasters searched for a new "product" (format) that would build substantial audience for certain demographics. This aggressive move was first felt in San Francisco by an "album" station playing album Rock music (acid) designed for the Flower Children and their followers. The results were immediate with males 18-24 as they found a new listening home ... deserting Top 40.

By 1968, wall-to-wall Beautiful Music formats were beginning to rate high 35+, taking what audience Top 40 had from that demographic.

In 1971, a more mass-appeal "Progressive" format of album music which was an outgrowth of the Acid Rock days of San Francisco became popular. This new format not only took males 18-24, but many females as well. The strength in upper teens was strong.

At this time, females under age 35, for the most part, were still loyal to Top 40. The 12-15-year-old set was also still loyal to Top 40.

Top 40 stations were basically sounding the same as in the mid-'60s, with some modifications and advancements. For the most part, frenzied and hyper.

Amazingly, while all this was occurring, national, regional, and retail revenues continued to increase for Top 40 stations ... probably because there was more radio money budgeted.

Heightened by demographic and revenue successes, more broadcasters started looking for their particular programming and revenue niche. So, during 1971 through 1976, many new formats were created, and many old formats were improved, creating more havoc with AM Top 40, so far as listener loyalty was concerned.

Top 40 operators responded to this new competition by becoming even more rigid with their formats, believing that format discipline was the answer to combat "fragmentation" (a new radio term then describing competitive

thrusters that created demographic erosion to Top 40 stations).

Top 40 also attempted promotion "tricks" to increase average quarter hour shares. Average quarter-hour extension became a very "in" expression, referring to ways in which listeners could be extended due to Arbitron methodology.

Generally, it can be said that most AM Top 40 programmers became very defensive because of pure frustration ... being shot at from all sides.

But it was just beginning.

One Day Everyone Began Playing Top 40 Music

Country stations suddenly awakened to become "commercial sounding." They borrowed Top 40 gimmicks and tricks, such as the "Country Top 40" and Top 40-type promotions. This fragmented many Top 40 stations in the 25-34 male and female areas. (These Country listeners had been happy with Top 40 stations because Country songs were played occasionally as reflected in Top 40 record sales.)

The old Middle Of The Road stations suddenly awakened with a more aggressive and contemporary approach to programming and promotion. This was yet another blow to Top 40 because 25-34 males and females began moving to these "contemporary MORs." After all, the music was basically the same, but without all of the "hard teen Rock records." In fact, contemporary MORs, as we know them now, are amazingly close in music approach to the original Top 40 stations of the mid-'50s. News concepts are also similar, along with disc jockey pace.

Yet ... due to heavy "tune in" or "cumes" during the week, Top 40 not only continued to survive, but because of new management sales techniques, actually increased in revenues as their percentage of audience sagged from fragmentation.

As ration battles continued, "research" became a word often used by Top 40 broadcasters. Most of it was ignored. (For example, research projects from 1968 through last year stated that AM Top 40 played "too many commercials," was too boisterous, and there was generally too much conversation on it.)

But some broadcasters read the research well. As early as 1968, but for the most part since 1973, FM operators decided to take advantage of the research facts. They began what turned out to be a

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Cummings

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best traditional CHRs in America: "Fun All Morning. Music All Day. One-Oh-Five, WAVA/Washington." Don Geronimo and Mike O'Meara in the morning. Talent in all dayparts. Bigger-than-life imaging and contesting. Then WPGC came back on and split the category, programming hits for the African-American audience. WAVA plummeted. I remember going to DC, hearing Enya and Run D.M.C. in the same quarter-hour on WAVA, and thinking, "It's all over." It was.

Trial & Error

By 1988, there were clones of Power's format all over America, right down to the signature production sound and the type-font and colors of the logo. Emmis, like many companies, got caught up in its own theory. We had to learn — by mistakes like KNRJ (Energy)/Houston and KXXX (X100)/San Francisco — that dividing a category isn't enough. The division has to be meaningful to enough listeners or you fail miserably.

Emmis's history is full of situations where we successfully split the CHR category. Over the past 10 years, we've looked real smart at WKQX (Q101)/Chicago, first as an Adult CHR (or Hot AC) with Robert Murphy in the morning. Then as Chicago got softer choices for AC and Dave Shakes made WBBM-FM (B96) a great Rhythmic CHR, we didn't look so smart.

Eventually, Q101 evolved into a great Alternative station. We were smart again. Now, with players on all side of the alternative rock spectrum, we don't look so smart again.

In 1990, Brian Phillips exposed our WLOL/Minneapolis as a fat-dumb-and-happy CHR with too little hit music. Only when Greg Strassel split the category and made WLOL a Rhythmic CHR in Prince's backyard did we get back on top.

The Obstacles

Today, CHR faces the same hurdles it did 10 years ago ... only more of 'em:

1) Arbitron is "usage" measurement. While CHR does a great job of bringing in bodies, it fares poorly in at-work listening when a market can sustain an at-work specialist. CHR also fares poorly in major urban areas with enough ethnic base to lend tremendous time spent listening advantages to the ethnic specialist.

Mike Joseph still believes you can play the same broad spectrum of 30 hit records over and over in the biggest markets and, if you do it right, you'll have so much come it won't matter. At Emmis, we made our living off those stations in the late '80s and early '90s.

2) CHR faces ownership clustering. When a megagroup pays \$200 million dollars for a station in a top market, what highly saleable demos do you think you'll insist on? Of the remaining big CHRs out there, how many have survived because the format is truly viable in large markets? How many have survived because they've dodged the specialist bullet?

There's a reason why American Radio Systems is championing Pop/Alternative, which is nothing more than CHR for 25-40-year-old females. There's a reason why Evergreen put WKTU back on in New York. There's a reason why Clear Channel put a Regional Mexican format on KSCA/L.A. These companies know that in fragmented large markets, CHR is doomed. You can't find enough talent, do enough marketing, or

“*These companies know that in fragmented large markets, CHR is doomed. You can't find enough talent, do enough marketing, or spend enough money to overcome all the specialists who are also owned now by aggressive operators.*”

spend enough money to overcome all the specialists who are also owned now by aggressive operators.

3) CHR faces the music industry. Alanis Morrissette has sold 25 million copies of "Jagged Little Pill" worldwide. The last place they worked her records? CHR. You know the thinking: "If we break her there, Alternative won't touch her." You can make a case — and I will — that working Alanis at CHR first might have meant an album that sold 5 million, not 25 million.

4) CHR faces a discriminating audience. They're increasingly more sophisticated — even at a very young age — about the increasing number of choices they have. If a 20-year-old wants a dose of Biggie Smalls or the Mighty Mighty Bosstones, she can now choose options that are more on-point for her culturally.

By Any Other Name...

Sorry, but if you were hoping I'd predict a comeback for CHR, it's going the way of the railroad. I've seen it over and over the last dozen years ("I go back so far, I'm in front of me"). On the other hand, if you believe that Adult Alternative and Hot AC and Rhythmic CHR and CHR/Pop and Alternative and Active Rock (all R&R charts these days) are simply the latest "divisions" of once-broad Top 40, then you could argue the format is alive and well.

It's just wearing a lot of "special" disguises.



Radio & Records
THE TOP 40 STORY

Burkhart

1997

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powerful blow to over-commercialized AM Top 40. In short, it was 18 spots an hour on Top 40 vs. none for the new Top 40 FM. Teens flocked to the new Top 40 FMs. As the FM Top 40s became more popular, they became more commercial, but the FM broadcasters remembered the research ... and for the most part, stopped the money machine at eight spots an hour, with many "music sweeps" (three or four selections played back to back with no disc jockey conversation in between).

It should be noted that many AM Top 40s had a serious signal problem. Most had peculiar nighttime directional antenna problems with a limited coverage area. The FM Top 40 competitors had perfect 100% signals. Therefore, heavy nighttime teen listening moved from AM to FM Top 40s to a clean signal. Over a period of years, a lot of women 18-34 joined the teens in daytime listenership to FM Top 40s. This was another crippling 18-34 blow to AM Top 40.

A few years ago, a "mellow Rock" album station in Los Angeles startled all by competing just for 25-34-year-old demographics. The theory was that 25-34s would allow good 18-34 and 25-49-year-old demographics. This "mellow" sound also known as "soft" or "easy" Rock has scored strongly in several metropolitan areas, and is growing through syndication. This format is a demographic outgrowth of what was commercial progressive, album-oriented Rock stations. These stations succeeded in carving a place in the market for those who didn't want the screams of Top 40, or the hard guitars of

progressive AOR, yet before entering Beautiful Music listening patterns. In a sense, "mellow" was a direct competitor to contemporary MOR, but it became more than that. It is the latest to strip 25-34s from AM Top 40.

In heavily populated metropolitan markets, all-News and all-Talk stations created even more tune-in havoc for AM Top 40s that had a new image.

Past Counterprogramming

During this competitive programming avalanche against AM Top 40, there were programming experiments and research statements regarding the past and present. Expertise coupled with the research was needed to view the future.

Counterprogramming the "fragmentation" problem followed several popular forms. There were a limited few who had the courage of their convictions, who actually stepped forward to preserve AM Top 40.

For example, the counter attack of dwindling nighttime teen numbers to FM teen competitors created a reversal in promotional activity ... to another time of the day ... specifically morning drive. Follow the research! Hire a warm, sincere, humorous, but lively and sometimes controversial morning man ... and promote him with a class news image. The objective was to win the morning, and the rest of the station would have a good "image" and therefore be tuned in more often. This approach has worked successfully with the now gorilla-priced personalities.

Year-round station promotion and advertising was used instead of just during a rating time.

It was discovered through research that the visibility of television spots and the reborn rear-window stickers (a rip-off of the '50s) worked effectively in raising cumes, image, and thus quarter-hours.

Also, the air presentation of Top 40 DJs was reduced in intensity by some 30% ... the presentation "moved," but without screams, whistles, or yells. One exception to the rule was 6-10 at night, where it was quickly discovered that the 1960 style of personality best counter-attacked FM Top 40 stations. In other words, the right personality at night seemed to attract a 12-15-year-old audience, whether AM or FM. This is still pretty much the case.

Giant money war counter-attacks quickly died (such as "Cash Call") for the AM Top 40 listener, while "exotics" such as "The Last Contest" or the "Devil's Triangle" seemed most effective in promoting a station.

Many other past counterprogramming approaches worked, and many failed. One of the failures, for example, appeared to have been "dayparting" music. Even though there was a positive move in that direction, it was not aggressive enough to retain mass listenership.

Further AM Top 40 Counter Programming And Normal Programming

It's up to you to decide the future. For every nine programming copy-cats, there is one tiger ... an innovator in finding new ways to please the listening audience.

Our research shows that AM Top 40 is changing for the better. Some changes will be dramatic, some minor.

Two years from now, we'll all know more.

Kent Burkhart can be reached at (404) 255-1055 or fax (404) 255-7443.

R&R's
First Top 20
1974

- 
- 1 **CHER**
Half Breed (MCA)
 - 2 **ROLLING STONES**
Angie (Rolling Stones)
 - 3 **ALLMAN BROTHERS**
Ramblin' Man (Capricorn)
 - 4 **GRAND FUNK**
We're An American Band (Grand Funk/Capitol)
 - 5 **MARVIN GAYE**
Let's Get It On (Tamla/Motown)
 - 6 **PAUL SIMON**
Loves Me Like A Rock (Columbia)
 - 7 **ISLEY BROTHERS**
That Lady (T-Neck)
 - 8 **STEVIE WONDER**
Higher Ground (Tamla/Motown)
 - 9 **DEFRANCO FAMILY**
Heartbeat - It's A Lovebeat (20th Century)
 - 10 **B.W. STEVENSON**
My Maria (RCA)
 - 11 **HELEN REDDY**
Delta Dawn (Capitol)
 - 12 **EDGAR WINTER GROUP**
Free Ride (Epic)
 - 13 **ART GARFUNKEL**
All I Know (Columbia)
 - 14 **MARIE OSMOND**
Paper Roses (MGM/Kolob)
 - 15 **EDDIE KENDRICKS**
Keep On Truckin' (Part 1) (Tamla/Motown)
 - 16 **DOOBIE BROTHERS**
China Grove (Warner Bros.)
 - 17 **GLADYS KNIGHT & THE PIPS**
Midnight Train To Georgia (Buddah)
 - 18 **BOB DYLAN**
Knockin' On Heaven's Door (Columbia)
 - 19 **LOOKING GLASS**
Jimmy Loves Mary-Anne (Epic)
 - 20 **POINTER SISTERS**
Yes We Can Can (Blue Thumb)

MAP

Music America Promotions

"I have worked with MAP for over 15 years. MAP works as a partner. The right information-Great promotions-Honest people. Integrity in the record industry-Sums it Up."

-Jack Oliver Operations Manager
KKRD/Wichita

"For a long time FLY92 has been one of Albany's most successful radio stations. Without a doubt MAP has been a major part of that success."

-Mike Morgan Operations Manager
WFLY, WYJB/Albany

"Music America is always reliable and always dependable."

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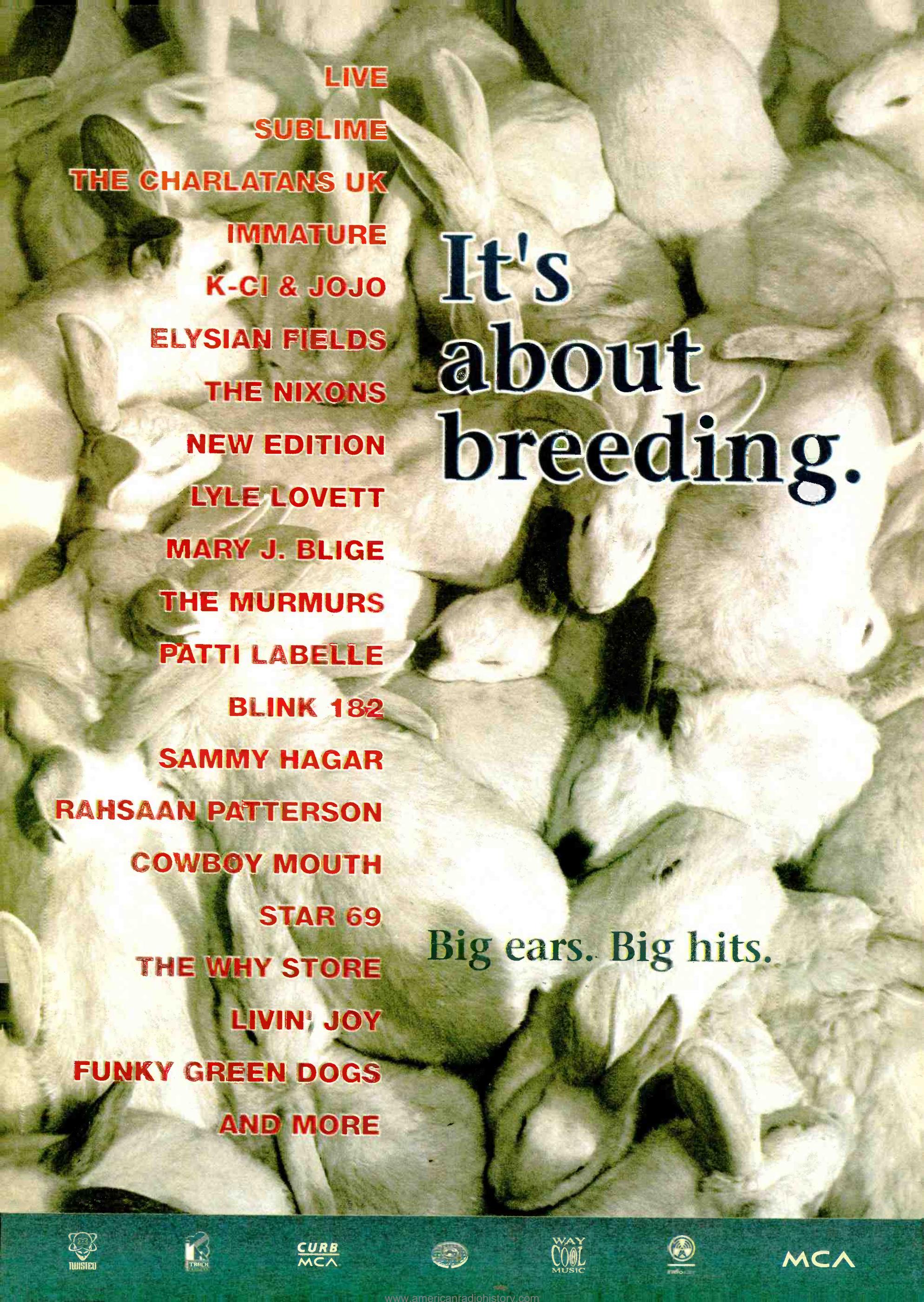
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It's about breeding.

Big ears. Big hits.



**CURB
MCA**



**WAY
COOL
MUSIC**



MCA

A Method To His Madness

Continued from Page 1

RM: The way it's unfolded — with who bought what at what prices in what markets? No. Nobody could have predicted it.

Frankly, once they deregulated us, this was inevitable. But you ain't seen nothing yet ... I really believe that. Remember, we've gone from an industry where, through most of radio history, one owner could have seven markets to tremendous deregulation. But along with that came duopolies. With the limits that were in effect until February 12, 1996, you could only be in 10 consolidated markets. That gave American broadcasters a real particular mindset: Picking markets carefully was real important. Now we have no national limit.

I've kept a low profile, because I can't believe no one else is out exploring regional opportunities. You know, **Mel Karmazin** and many other bright people ran around saying, "You have to be in the top 10 markets or it doesn't count." To a large extent, they were absolutely right then. With only 10 slots, how much critical mass could you get being in Lexington, KY or Lima, OH? But with no national limit, we're free to behave like anybody else. I've been to Lexington, and they have McDonald's. I think you'll see — by the end of next year — people owning hundreds of stations. And it's not inconceivable that you can see really big money — Microsoft is the common joke, but I don't think it's so funny — hitting this business.

R&R: How did you prepare yourself for running a huge group like Jacor?

RM: I believe in training, bringing a lot of people along, and sharing a vision. Training is important. Preparation is important. But if you look at the really successful people in any business, they prepared by *loving* it: by being passionate, by being focused, by *wanting*. It's not a matter of going to work and getting an MBA. It's not a matter of going to Harvard and taking a bunch of classes. It's a matter of loving what you do. I have, for whatever reason, loved radio since I was big enough to turn one on. I thought if I got to visit a radio station, that would be the ultimate. The trick is doing what you like ... doing what you *love*. And I feel so badly for people who don't know what that is.

R&R: And how do you learn what it takes to be the best?

RM: You always learn what you needed to know yesterday. Quite frankly, I was a PD. If I could read a balance sheet then like I can now, I probably would have never partnered with **Terry Jacobs**. Now would that be good, or would that be bad? How do you find a guy like **Sam Zell**? Be good, and he finds you.

This Week In ...	
1974	
Rank	
1	GORDON LIGHTFOOT Sundown (Reprise)
2	STYLISTICS You Make Me Feel Brand New (A&M)
3	BO DONALDSON & THE HEYWOODS Billy Don't Be A Hero (ABC)
4	HUES CORPORATION Rock The Boat (RCA)
5	WILLIAM DE VAUGHN Be Thankful For What You Got (Roxbury)
6	PAUL MCCARTNEY & WINGS Band On The Run (Apple)
7	OLIVIA NEWTON-JOHN If You Love Me (Let Me Know) (MCA)
8	JOHN DENVER Annie's Song (RCA)
9	HOLLIES The Air That I Breathe (Epic)
10	GEORGE MCCRAE Rock Your Baby (TK)

Life isn't fair, and you don't always get rewarded for every great thing you do, but I'm a big believer that if you're consistently above average, this business allows an awful amount of mistakes. It encourages them. The bright people are trying things and failing because they're trying so much. But if you are great, bright people find each other.

There are so many people in this business who are not driven by the love of it, but by the financials. They view it strictly as real estate. Every company under consolidation is doing a terrible job of focusing on its people. But the fact that Jacor realizes what makes one transmitter different from another is the people — the people who run it, the people who sell it — is driving great people to us.

R&R: What drives Jacor's financier, Sam Zell?

RM: For Zell, it's all about the business. But he understands that if you don't have people who are passionate and care about the listener, you're not going to have a great business. That's true in every business, but *especially* in entertainment, because what you're selling creates an emotional bond with the consumer. We're not selling insurance or shoes. We're selling entertainment, especially CHR.

How many times have the trades printed CHR's obituary: "Oh, the world is too fragmented. Hit radio will never be again because everything's specialized." That's not true. Every time, CHR comes back to its roots, playing popular music with tons of entertainment value.

CD Radio? Please! No disc jockeys, no commercials, and *you pay for it?* I don't think so. What makes CHR radio great? People who are passionate and understand how to focus on the audience, how to connect with them, and how to keep them interested. And I don't think you're ever going to make the kind of money you should make unless you have that.

R&R: You're a strong supporter of CHR. Have you always loved it?

RM: Well, I was a CHR programmer back in the dark ages, and I certainly grew up listening to it. When **Frank Stanton**, then President of CBS, told the NAB back in 1954 that radio was dead, he was right in the sense that **Jack Benny** wasn't working anymore. But the real guys who saved radio were the **Gordon McClendons**, the **Todd Storzs**, and everyone who worked for them. They reinvented it — they made it entertaining, fun, three-dimensional, and surreal. They sure made me passionate about it, and maybe you, too. They were CHR people. Playing the hits is never going to be a bad idea. Putting on

“ You always learn what you needed to know yesterday. Quite frankly, I was a PD. If I could read a balance sheet then like I can now, I probably would have never partnered with Terry Jacobs. ”

a highly entertaining radio station that's produced, three-dimensional, and funny but still has its arms around the community will never go out of style.

Do I have a special place in my heart for CHR? Yeah. I used to spend one week a month at Y107, and nobody you have ever met has conceivably had a better time.

R&R: Many companies that gave up on CHR are coming back to it now. Why do you think that's happening?

RM: There have been times when the music industry has pushed us one way or the other. There have been times when CHR stations played too much rap for the suburban white female to feel completely comfortable. But everything cycles. Again, playing the hits will never be a bad idea, and the CHR money is absolutely green. Why companies dropped out of CHR, I don't understand. There were clearly some shifts in national advertising: For example,

the movie, soft drink, and record businesses don't mean to radio what they used to. Some people think that if it isn't 25-54, it isn't anywhere. But that's not necessarily true.

R&R: Jacor has been buying all types of radio stations all over America. What's the Randy Michaels master plan?

RM: It's incredibly simple. I just haven't been anxious to point it out to competitors. People look at us buying L.A. and Casper, WY in the same week and say, "What are you doing?"

We're buying interesting, high-growth regional markets of significant size and small markets in their

spheres of influence where we can use our regional management, programming, and sales to leverage success. In other words, I'm only interested in Casper because it's near Denver. It's managed out of Denver, it can take some programming out of Denver.

A friend of mine called and asked, "Why in the world would you buy a 50,000-watt station in Cheyenne, WY?" I said, "Let me think about this for a minute. Cheyenne's a hundred miles from Denver; it can run out of Denver. We bought four radio stations, which makes us No. 1 in the market for a great multiple. And we now own rights to the University of Wyoming football and basketball, the **Wyoming News Network**, the Denver Broncos, the Colorado Rockies, **Rush Limbaugh** — none of which are on the stations we bought. I think we can make a big difference here."

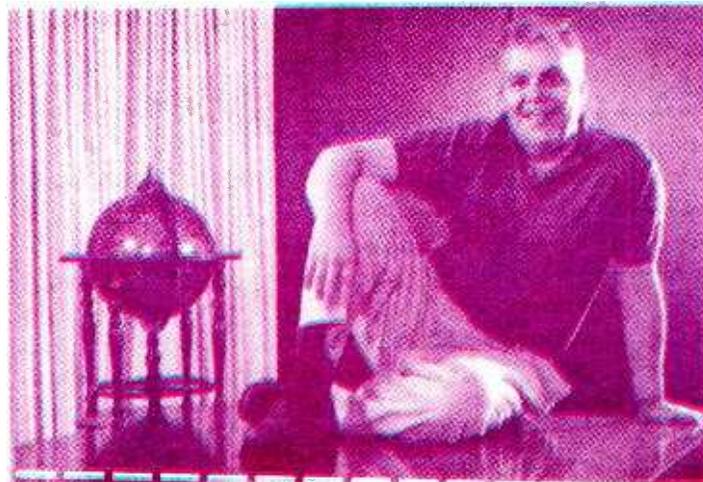
We're buying regions. Look how radio evolves in other countries: Look at France, for instance, where **Critical Mass Media** is doing a lot of work for groups. A radio station tends to have satellites throughout its region that carry the main programming, but separate commercials. I don't see why regional clustering and regional power isn't right. As radio gets into event marketing and non-spot revenue, owning powerful clusters of stations in your city and your region makes all the sense in the world.

We're branching out from hub cities where we're already concentrated. If you're going to be in Tampa, why not also be in Sarasota and Venice ... all the way down the west coast of Florida. For instance, our News/Talk station in Tampa, **WFLA**, will be simulcast in Sarasota. There are no incremental costs, and we'll sell the spots again.

R&R: Is there a limit at which Jacor will decide it's grown enough?

RM: There will always be money in deals where the rate of return is good. You've got to buy things where you can make a positive difference. As long as we can buy stuff and make a positive difference, improve the operations, and provide an above-average rate of return, we'll have unlimited money to do deals. The problem is there aren't enough deals out there where great rates of return are possible.

I would have loved to have purchased several things that came down lately. Look at the last deal that went down in Los Angeles ... \$350 million for \$14 million of cash flow. I can go out to the secondary markets around our core



Don't be fooled by the pose, Randy Michaels is contemplating his next strategy.

Continued on Page 42

Continued from Page 41

markets, buy \$14 million of flow for about \$120 million, and turn it into \$20 million using programming we already own. I don't know how to do that in Los Angeles. Nobody knows how to do that. But as long as we can do deals where the rates of return are above average, the money will be there.

R&R: So at least as far as markets go, bigger isn't always better?

RM: Oh, it is ... *absolutely*, bigger is better. But it all depends on rate of return. It depends on what you've got to pay. If I've got to pay \$250 million to get \$10 million in L.A. — which is probably the way the numbers work — vs. \$90 million to get \$100 million of flow in smaller markets, then the disadvantage of being in a smaller market is overcome pretty quickly because of the low entry cost.

In addition, there's something to be said for medium markets that you can't say for L.A.: Look at Cincinnati, where it's Jacor, ARS, Chancellor, and a couple of small players. The market's pretty stable, and as a result, the market's healthy. Unlike advertisers feared, rates aren't up. But because the formats are more efficient, we're all selling our inventory better and more creatively. Radio's up 20%, newspapers are down — that's a pretty healthy environment. You'll never get that kind of stability in Los Angeles. There are just too many stations for two or three owners to create stability.

You can take a small market like Louisville, where we're not even No. 1. Clear Channel is. But we've got good stations there; we've got the CHR, among others. Clear Channel is a good broadcaster and isn't doing crazy deals, Jacor's a tight No. 2, and then Cox is the only other person in there. That's real stable, and it's a wonderful radio market. It's a great place to be.

R&R: Were you disappointed about not landing the Viacom stations?

RM: Absolutely, though maybe not at the price. I'd love the properties, but Bill Figenshu's very good. Those were well-run stations, and I don't know if we knew how to improve them enough to justify the price. Certainly the configuration that came down, with Chancellor and Evergreen contributing their assets at par, creates a group that probably works, but it's going to take a while for them to justify the price that was paid for Viacom.

R&R: Al Ries says that radio isn't promoting itself. What do you think?

RM: Al's absolutely right. But with consolidation, we're creating a structure where radio will promote itself. It has to, and it gets easier. Ever since I can remember, we've been going to conventions and hearing, "Radio only gets 7% ... isn't that awful? We've got to do something about that." The next year, we come back and moan about the fact that radio only got 7% and say we ought to do something about it.

But there were so many different owners in each market that we all found it more efficient to gain share by stepping on each other. Now that the same number of stations is in the hands of fewer owners, we're going to have a stronger ability to stop stepping on each other so much. We can focus more on making newspapers relevant primarily to those training a pet.

The major groups are talking about what we can do to pull together and present ourselves to the 100 top advertisers. We now have the ability to show them how easy our stations are to use. The old problem we had was that as soon as someone bought radio, 50 other guys were all over them giving them the switch pitch, telling them they were wrong. Nobody likes to be wrong, and I think it was just easiest not to use radio. As an industry, we're now in a more powerful position to tell people what's right. If CBS, Jacor, Evergreen, Clear Channel, and ARS get their acts together and pull together, we will make this effort come home.

R&R: What about record companies? Do you think we can get them to spend money at radio again?

RM: That's a dangerous thing to think about, isn't it? The whole idea of record promotion's a little bit dangerous. If the idea is to focus on the audience and get ratings, then the things the record companies want to pay you to do are generally things you wouldn't otherwise do. So you wonder if you're really focused on the ultimate objective.

As a programmer, I've always said I'd rather have good ratings than a gold record. The good ratings translate to revenue, which translate to cash flow, and I might get a bonus for that. More importantly, I might enhance my career, which might be more important than having all the record guys like me and take me to lunch.

I hear talk in the industry about how we should all get together and start charging the record companies for airplay. Will that work? I don't know. It's kind of a nice thought. But they really are different businesses ... in spite of the fact your publication says "Radio & Records" and in spite of the fact you'll hear the record people say, "Hey, we're all in the same business." They make music; we're out to get ratings. We sure have a big intersection, but we're in different businesses ... and I'm a little nervous about trying to merge the two.

I remember way back in the '70s, when some of us on the AOR stations were playing album sides at midnight. I was at a convention, and a record guy gave a very passionate speech about how we're in the same business and how playing album sides is no good because it encouraged home taping — it would hurt their sales, and we needed to look out for them. And I said, "Gee, I never thought about that. You got a deal. Since we're now looking out for each other, we're going to stop playing album sides because I don't want it to take away from your... Hey! Why don't you guys stop selling cassettes? Because, you know, people listen to them in the car, and it takes away from radio listening. That sounds like a fair trade!" I didn't get very far with that. We're in different businesses.

R&R: I'm going to put you on the spot — where's the radio industry headed?

RM: At the Radio Only convention, we were forced to make predictions. I predicted that Mel would finally teach CBS and Westinghouse that you have to spend less than you billed, that radio would soar, but that it would not make up for television or the railroad division so that Westinghouse would go into bankruptcy, fix its balance sheet by selling television to Bud Paxson, who would

“The bright people are trying things and failing because they're trying so much. But if you are great, bright people find each other.”

improve CBS-TV's ratings by taking it all-home shopping and find Dan Rather's true talents selling cubic zirconias. Mel would panic and fire everybody on the programming side and just hire more salespeople. Because, you know, Mel says you can fix any problem with more salespeople.

Seriously? Jacor is going to continue to focus on opportunities to expand in its core markets, to expand in its regions, to buy every great signal we can get at a decent price. And we're going to continue to expand in the programming business — in syndication and in networking, regionally and nationally. I'd like to lock up the great talent that's out there, because I don't know if we're going to get digital in my lifetime. I don't know if CD Radio is really going to figure it out. But if I've got the right product, they're going to need me as much as I need them. We're going to focus on great stations and great programs and, most importantly, great people. This is a very traumatic time in the radio business.

R&R: As someone who makes the hard decisions about personnel in this age of consolidation, what can you say to the industry's employees?

RM: For some of us, this consolidation game is terrific. If you're the manager who's about to be eliminated or an air talent who is about to be replaced by a syndicated program, it's hard to find much enthusiasm. We're really in touch with that, but there are timing issues and real-world things going on; it's wrong to say

everything is wonderful. We acquired three stations from Gannett and increased the profitability overnight. We eliminated 33 positions. We did it in December, right before Christmas. Some people don't think that's very good.

All I can say is that it's real decision time for people in the radio business because there are, in some cases, fewer jobs. In some cases, the jobs are changing. And in an awful lot of cases — as with everything else in life — what's happening isn't fair. People consolidating come in and tend to eliminate positions. They tend to eliminate — foolishly, I think — the people from the acquired stations and keep their own. And what we're learning now, as we get up the curve, is that sometimes you need to do that more objectively.

There are some great people who are being dislocated for the wrong reasons. Managers who are out — not because they did a bad job, but because they did a great job and their owners have locked in a profit. Fantastic programmers who aren't programming because they got bought by a competitor who couldn't get by the fact that they were a monster yesterday.

The good news: The jobs that are left are better jobs. This is a better business. There are better operators coming into it. They're better financed. They've got better business plans. It's about bigger money, bigger top line, bigger bottom line, and bigger rewards. There's no question that for the positions that are left, in general, the pay is better. And if you get on the bus with a consolidator, the stability's actually increased. If you get to work for a Jacor or an ARS, you're probably in a pretty stable position.

The turnover at Jacor is much lower than for most companies, atypical for radio. Take a look at our managers: It's been an awful long time since we've had a manager leave. So if you really love this business and you've got what it takes, hang in there. If you're marginal about it, if you get up and say, "Gee, I could've done something else," go do it. Because if you're not passionate, focused, and above-average bright, you're about to get squeezed out.

jacor

The noise you can't ignore.

This Week In ...

1975

- | Rank | Artist | Album | Label |
|------|------------------------|---|--------------|
| 1 | CAPTAIN & TENNILLE | Love Will Keep Us Together (A&M) | A&M |
| 2 | PILOT | Magic (Capitol) | Capitol |
| 3 | MICHAEL MURPHEY | Wildfire (Epic) | Epic |
| 4 | AMERICA | Sister Golden Hair (Warner Bros.) | Warner Bros. |
| 5 | PAUL MCCARTNEY & WINGS | Listen To What The Man Said (Capitol) | Capitol |
| 6 | VAN MCCOY | The Hustle (Avco) | Avco |
| 7 | DOOBIE BROTHERS | Take Me In Your Arms (Rock Me) (Warner Bros.) | Warner Bros. |
| 8 | LINDA RONSTADT | When Will I Be Loved (Capitol) | Capitol |
| 9 | MAJOR HARRIS | Love Won't Let Me Wait (Atlantic) | Atlantic |
| 10 | JESSI COLTER | I'm Not Lisa (Capitol) | Capitol |

R&R YEARBOOK



Who: Scott Shannon
 What: Sr. VP
 Where: Ariola Records
 When: Circa 1978

David Letterman



Virtual Insanity

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Top 40 Most Added

Z-100

New York & Portland

WXKS	WSTR	KDWB
Q-106	WXXL	G-105
KRQ	WZJM	KZHT
KHTS	WFLY	WGTZ
KHTQ	WZOK	KLLC
KYSR	WBHT	WKSS

David Letterman-July 29th

WORK

WKTU

New York

B100

Los Angeles

"I predict it to be tha bomb jam of the summer!"

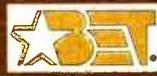
-Dale Soliven Z90/San Diego



The first single from the motion picture soundtrack
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MY BEST FRIEND'S
Wedding



Soundtrack in stores June 17th Movie opens nationwide on June 20th



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Proud To Hang 'Songwriter' On Her Door

Diane Warren's love of her craft shines through with every number one song she writes

The first time I met Diane Warren, I was amazed she knew who I was. At the time I was OM at WSTR/Atlanta, and Warren, one of the most gifted songwriters of our time, knew me. I hope this doesn't embarrass her, but the next time I saw Warren was at a dinner in Los Angeles with Phil Ramone and Emilio Estefan. Warren was with her famous pet parakeet, which sat on her shoulder all evening and at times (in jest) was being prepared as an appetizer.

That was the evening I experienced firsthand her wit and genius, this from someone who has stated, "I've written lyrics on the palm of my hand. If I don't have a tape recorder, I'll call home and sing into my answering machine."

If you're a PD and don't think Diane Warren knows who you are, think again. When she isn't writing or listening to her hits on the radio, she's very much in tune with what's going on in CHR radio, and chances are she's done her homework on your radio station.

If you think you don't know who Diane Warren is, you'd better pay attention. If you are one of the hundreds of stations playing "Un-break My Heart" by Toni Braxton, "How Do I Live" by Trisha Yearwood, or "For You I Will" by Monica, you and your audience have been touched by her writing skills.

Warren is the most awarded and commercially successful songwriter of the decade. She was most recently nominated for a 1996 Oscar for her number one hit, "Because You Loved Me," performed by Celine Dion. Also in 1996 she captured a Grammy (her first) for "Because You Loved Me," which was also Grammy-nominated as Song Of The Year.

Warren is successful at what she does because of her passion, drive, and focus. She is proud to hang "songwriter" on her office door, and that is the only thing she does. Elton John, Whitney Houston, Toni Braxton, Monica, and Tina Turner are just a few of the artists who have tapped into the special Warren touch. Not bad for a songwriter who's been honing her skills since age 11 after her father brought home a guitar. Not even a guitar teacher, who told her she was tone deaf, could dissuade her.

Her big break came in 1982 when Laura Branigan recorded Warren's "Solitaire" and it went on to become a hit. Since then, Warren has charted with over 75 Top 10 songs in the United States and has also made worldwide impact with her writing. Add to that Warren's "Hollywood" touch with songs in more than 50 major motion pictures and you begin to get the picture.

Today Warren owns her own publishing company, Realsongs, and has access to just about anything she could ever want in life.

R&R: From the moment we first met, I knew you had a unique understanding of the radio business. What do you do to stay on top of it?

DW: I read the trades when I have records out because I always like to know how they're doing. I listen to the radio because I like to hear what's out there, and I love to hear my songs on the radio!

R&R: Do you still consider radio the lifeblood of establishing a hit song?

DW: Yes I do. No matter how many outlets there are for new music, there's nothing like the exposure you get when you have a hit song getting major airplay.

R&R: What are some of the L.A. stations you listen to?

DW: I like to listen to everything from KIIS to The Beat [KKBT], to KROQ, to KOST, to Classical stations.

"I understand the need for research, but nothing will ever replace that feeling you get in your gut or the chills you get from hearing a great song... That's the best research there is!"

R&R: Can you ever just listen like a listener, or is it always work and competition to you?

DW: I try to listen like a listener, but sometimes it's hard not to get analytical and listen like a songwriter.

R&R: What's something about radio stations that you haven't quite figured out?

DW: Why some of them take so long to play a hit. I understand the need for research, but nothing will ever replace that feeling you get in your gut or the chills you get from hearing a great song. People should follow that more often. That's the best research there is!

R&R: As a songwriter and listener, what is your overall impression of radio today?

DW: Pop music is back. I really think people want to hear great songs instead of the latest trend, and radio will start to reflect that.

R&R: What's the first thing you'd do if you were to sit in on a station's music meeting?

DW: I'd immediately add all my songs!

R&R: Much like a program director who doesn't go on the air, you write the songs but in only rare instances perform. Why?

DW: Because I love to be in the background writing songs for great singers to perform. I never had any desire to be a performer and I have a really bad stage fright anyway, so I have the perfect gig!

R&R: Radio is a business of communication. Few stations have been able to connect, touch, and communicate with the audience like you so often do through your work. Is this "connection" something you can describe in words?

DW: I just write honest songs with real emotions, and if a song is well-written and has these qualities, it's going to touch a chord emotionally in people.

R&R: How do you define a hit record?

DW: You can't define it, but you can feel it.

R&R: How do you rate record companies' overall performance when promoting a song today?

DW: It's the toughest job in the world to get a record through. A lot of companies are great at promoting records. The ones I respect are those that don't give up and stay in for the long haul when they really believe in a record.

R&R: How and when did you discover you had this incredible ability to write music that has such a profound effect on people?

DW: When I was a kid, I just always wanted to be a songwriter. I started playing guitar at around 10 or 11 and used to make up little songs. When I was about 14 years old, I got intensely serious about it and have been ever since. It was just something I knew I needed to do.

R&R: You are well-known for working long hours. How do you get started? When do you feel you do your best writing?



DIANE WARREN

Continued on Page 46



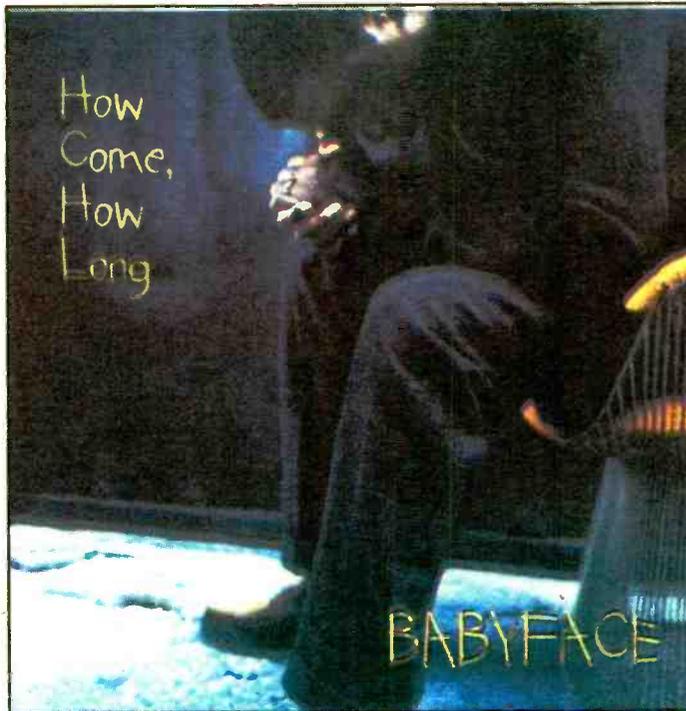
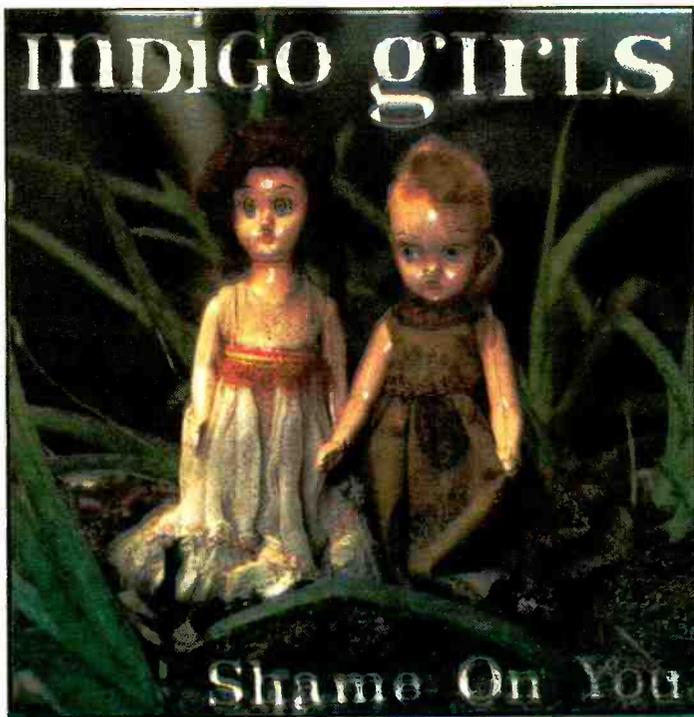
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BABYFACE

**ADULT
TOP 40
MONITOR
19***

**MODERN
AC MONITOR
10***

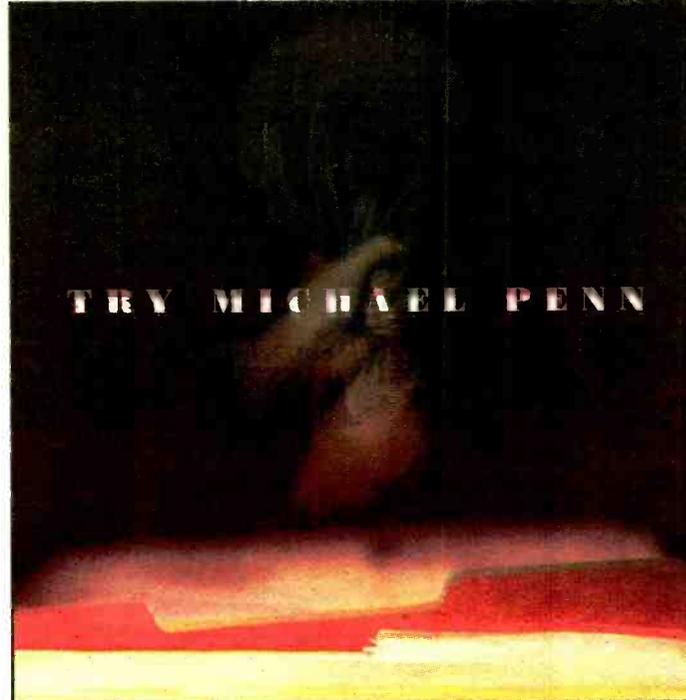


**BDS:
1600
Detections
Audience:
13 Million
On over
120 stations
Including:
KDWB WKTU
Z100 KKBT
KIIS WFLZ
WPGC 92Q
WBLI WNCI
KTFM**

**TOP 40/
CROSSOVER
MONITOR 35***

Majors on:

**PWR 96 KUBE
WJJS KLUC
KTFM KMEL
KYLD WMYK
KBOS**



**BDS:
300
Detections
Audience:
1.5 Million**

LAURÉA

MICHAEL PENN



<http://www.sony.com> "Epic" and Reg. U.S. Pat. & Tm. Off. Marca Registrada/ © 1997 Sony Music Entertainment Inc.

Continued from Page 44

DW: I work all the time. Ideas come from anywhere at any time and the trick is to be open to receiving them. My belief is that the more you work and the deeper you dig, the more you're going to get.

R&R: Where do you write the most?

DW: Mostly at my office. It has a great vibe and I'm happier there than anywhere in the world. Tapes are all over the place, it's not very clean, but I love it there and do my best work. I live in a great house, but I'd much rather be at my office. I also sometimes write at home, in the car, anywhere.

R&R: After writing a song, do you instantly have a thought about which artist you'd like to have perform it?

DW: Yes, I usually know who the song would be right for. It's like casting a part in a movie. The one thing that always has worked in pop music and always will work, is that perfect combination of the right artist and the right song. If I feel I have the right song for someone, I'll either call them or a lot of times they'll get in touch with me.

R&R: Do you remember the first time you heard one of your songs on the radio?

DW: The one I remember was "Rhythm Of The Night," driving down Sunset Blvd. and almost crashing my car because I was so excited. And then turning to two other stations that were playing it, too. It was the coolest feeling and still is.

R&R: Now, with so many hits under your belt, does every hit still feel as good as the last?

DW: Yes it does and yes it is. I still get as excited as I did when I heard my first song on the radio. And I think I always will. What I love is when I'm in my car and someone next to me is in their car singing along to one of my songs. That's the best.

R&R: After you hit it big, what was the first "extravagance" you treated yourself to?

DW: A car that was not a used car.

R&R: Was there a song that almost didn't make the album cut, then at the last minute was added and turned out to be a big hit?

DW: "Because You Loved Me" got on Celine's album after the album was done and the first single had already been picked. It was questionable for a moment that it would get on, but it did and look what it did for Celine and her album (and for me!).

That Warren Touch

Here are a few of the Top 10 songs Diane Warren has written:

"Any Other Fool"	Sadao Watanabe w/Patti Austin
"Because You Loved Me"	Celine Dion
"Blame It On The Rain"	Milli Vanilli
"By The Time This Night Is Over"	Kenny G/Peabo Bryson
"Completely"	Michael Bolton
"Don't Take Away My Heaven"	Aaron Neville
"Don't Turn Around"	Ace Of Base
"Everything Changes"	Kathy Troccoli
"For You I Will"	Monica
"How Can We Be Lovers"	Michael Bolton
"I Don't Wanna Live Without Your Love"	Chicago
"I Get Weak"	Belinda Carlisle
"I Will Be There For You"	Michael W. Smith
"I'd Lie For You (And That's The Truth)"	Meat Loaf
"I'll Be Your Shelter"	Taylor Dayne
"I'll Never Get Over You Getting Over Me"	Expose
"If I Could Turn Back Time"	Cher
"If You Asked Me To"	Patti LaBelle Celine Dion
"Live For Loving You"	Gloria Estefan
"Look Away"	Chicago
"Love Will Lead You Back"	Taylor Dayne
"Love Can Move Mountains"	Celine Dion
"Mi Primer Amor"	Chayanne
"Nothing Broken But My Heart"	Celine Dion
"Nothing's Gonna Stop Us Now"	Starship
"Reach"	Gloria Estefan
"Rhythm Of The Night"	DeBarge
"Set The Night To Music"	Roberta Flack Starship
"Solitaire"	Laura Branigan
"Through The Storm"	Aretha Franklin & Elton John
"Time, Love & Tenderness"	Michael Bolton
"Un-break My Heart"	Toni Braxton
"We're Not Making Love Anymore"	Barbra Streisand
"When I See You Smile"	Bad English
"When I'm Back On My Feet Again"	Michael Bolton
"When The Night Comes"	Joe Cocker
"Who Will You Run To"	Heart

R&R: With all of your success and the financial rewards that have come with it, how do you maintain your motivation?

DW: I love to write songs. Money never motivated me and it doesn't motivate me now. I just love going in my room with nothing and walking out of it with a great song. That's what gets me going and keeps me going.

R&R: The retail record business is struggling. Do you have any thoughts on why the majority of consumers today are not motivated to stop by a record store and purchase some music?

DW: I'm not one of those people who think it's because of video games or computers or the latest excuse. Put good music out there, get it heard, and people will buy it. If you build it they will come.

R&R: Pop music is constantly changing. For example, there have been trends (or fads) like disco, punk, alternative, etc. What do you do, if anything, to stay on top of new music trends?

DW: I listen to everything. But the one "trend" that will always come through at the end of the day is great songs.

R&R: Are your best songs always the hits?

DW: Some of my best songs are songs that I've had hits with. But really, some of my very best songs — no one has heard yet. I never give up, and if a song isn't a hit by one artist, it can always become a hit by another.

R&R: What do you look for before you get involved with a movie soundtrack?

DW: Before I get involved, I like to know if the project is something worthwhile for me to do and if it inspires me.

R&R: Is there a song you believed in — but no one else did — and you were right?

DW: It's more like I believed in it and the artist or the record company didn't believe it was right for them. It's happened with some of my biggest hits, you just never know.

R&R: By the same token, was there a song that everyone except you believed in and you were wrong?

DW: I remember when I wrote "When I See You Smile," I thought it was an OK song. Then the group **Bad English** recorded it and it went No. 1. I learned to love that song! And again, you never know.

R&R: What were your first thoughts and feelings when they called your name when you won your first Grammy Award?

DW: My first thought was "thank God I got out of the car and ran," because I was so late that as soon as I ran in out of breath, they called my name. It was great and I'm glad I didn't miss it.

R&R: What's your favorite Diane Warren song of all time?

DW: There are a lot. The cliché is that they're like your kids, but it's true. I guess "Because You Loved Me" right now is one of my favorites for a lot of reasons.

R&R: Which of your songs gave you the biggest goose bumps?

DW: I still can't listen to **Michael Bolton's** record of "When I'm Back On My Feet Again" without getting chills and crying. **LeAnn Rimes** just did a couple of my songs and hearing her definitely gave me goose bumps.

R&R: You never laughed so hard as when ...

DW: I had to keep a straight face when a certain TV star who was big in Europe did one of my songs, and I had to listen to it in front of him. As soon as it was over, I ran out of the room and almost died of laughter.

R&R: What does the future hold for Diane Warren?

DW: Just keep doing what I'm doing now, only better.

International Success Story

Here is a sample of Diane Warren's currently charting singles, plus forthcoming domestic and international releases:

"For You I Will"			
Worldwide			
Performed by Monica			
Warner Bros. Motion Picture "Space Jam"			
"Un-break My Heart"			
Single/Worldwide			
Performed by Toni Braxton			
"When I Die"			
Single/Europe			
Performed by No Mercy			
"Quand J'AI PEUR DE TOUT"			
Single/France			
(Too Lost In You) (Top 20)			
Performed by Patricia Kaas			
Aaron Neville	LP	WORLDWIDE	7/97
All-4-One	Single	" "	5/97
Anita Baker	LP	" "	6/97
Brandy	LP	" "	6/97
Brian McKnight	LP	" "	6/97
Cliff Richard	LP	UK & EUROPE	4/97
En Vogue	LP	WORLDWIDE	6/97
Eric Carmen	LP	JAPAN	4/97
Faith Evans	LP	USA	4/97
Gary Barlow	LP	WORLDWIDE	6/97
Jane	LP	FRANCE	4/97
Jon B.	LP	WORLDWIDE	6/97
Kathy Troccoli	LP	" "	5/97
LeAnn Rimes	LP		9/97
Lisa Stansfield	LP	WORLDWIDE	6/97
Marianna	LP	MEXICO & SPAIN	4/97
Native	Single	FRANCE	4/97
Pure Soul	LP		6/97
Samantha Cole	LP	WORLDWIDE	5/97
Tamia	LP	" "	6/97
TLC	LP	" "	9/97
Tony Rich	LP	" "	5/97
Whitney Houston	Single	WORLDWIDE	5/97
Wynonna Judd	LP	EUROPE	7/97

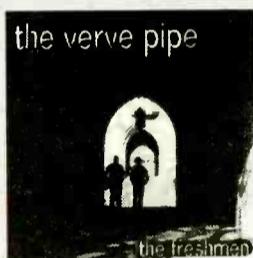
IT'S NEVER BEEN HOTTER IN THE DOG HOUSE



Robyn

"Do You Know (What It Takes)"

Top 10 at Mainstream + Top 10 at Rhythm + Headed for #1
'Robyn Is Here' LP hits 6/24



The Verve Pipe

"The Freshmen"

Headed for Top 10 at Mainstream + Already Top 10 at Top 40 Adult, Top 5 Modern Adult
#1 R&R Callout America 4 weeks in a row + 'Villains' LP now PLATINUM



The Dave Matthews Band

"Crash Into Me"

Debut 37* Top 40 Monitor + A proven HIT at 4 other formats
VH-1 POWER Rotation + 'Crash' LP now TRIPLE PLATINUM



Rome

"I Belong To You"

Top 5 at Rhythm/Crossover + Impacting NOW at Mainstream
National Top 5 selling single + #9 Best Selling R&B Album in the Country

COMING SOON: New Hits from LaBouche, Wild Orchid, Leah Andreone and more!



TONIC

"If You Could Only See"

New at CHR/Pop

Q102 WZPL WPLL KZZO KSMG
WSTR KZHT WFLZ KZZP WQZQ
WBHT WNNK WWXM WAOA WSPK

On tour with
the Verve Pipe
all summer!

R&R CHR/Pop Debut **48**
R&R Alternative **3**

**BDS Rock
Big Pic
#1**

BB Modern Rock Monitor 3*

BB Modern Adult 26 - 20* **AIRPOWER!!**



..hits **GOLD** this week,
over 500,000 shipped!

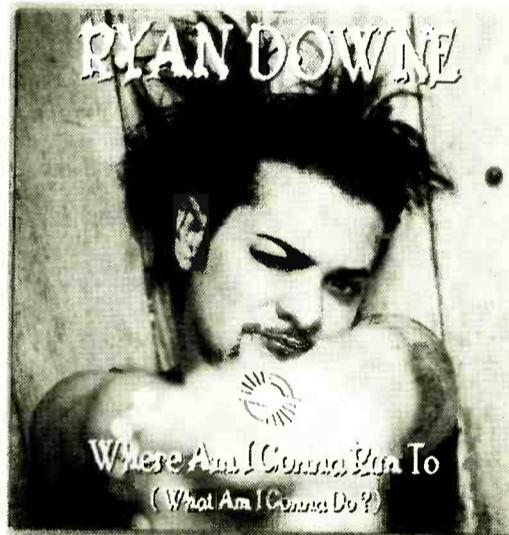
RYAN DOWNE

"Where Am I Gonna Run To"

Early Action!

**KHOM KZMG KHTQ KISR
WKZW WWKZ WQSL WWCK
KQIZ WJSE WXIS**

See Ryan LIVE on
**MTV's 120
Minutes**
6/29!!



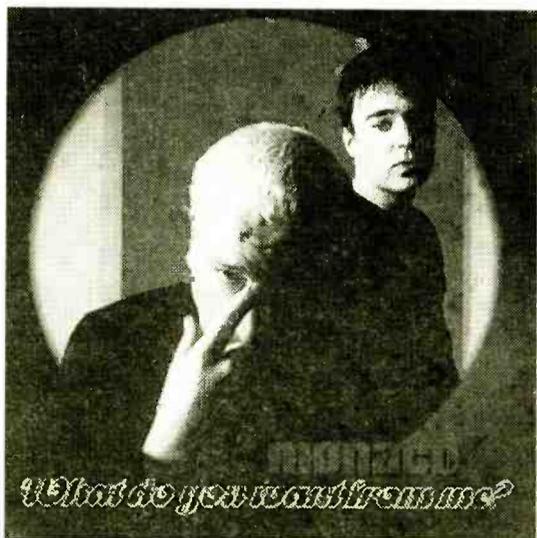
on tour with THE WHO this July!!



monaco

"What do you want from me?"

...featuring Peter Hook from NEW ORDER



CHR
Add date 7/15

R&R Alternative debut **45**

New at:

**WBCN KWOD KCXX WJSE KGDE
KNRQ WRAX KICT WBZF**

Early Believers:

**KROQ LIVE105 99X KDGE X-96
KNRK KENZ WLUM KEDG WDST
Q101 WZAZ KCHZ 91X KTCL**

MUSIC FOR PLEASURE
in stores July 1



The Future Of Radio According To Al Ries

Renowned consultant focuses on the power of radio

Here's some free advice to the CEOs of America's largest radio companies: If you want to increase radio revenues, after reading this interview, call (516) 829-9191 and hire Al Ries to promote the medium to the CEOs of America's top 100 advertisers. I promise it will be money well spent.

Because of the everyday banter that radio is not receiving its fair share of the advertising pie, Ries candidly tells us in this exclusive interview why we continue to lose, what to do about it, and what lies ahead for radio.

As we are all too painfully aware, the future of radio and CHR is dependent on our people and their ability to successfully program and effectively sell this powerful medium known as radio. Unfortunately, it should come as no surprise to anyone that radio in 1997 is still the stepchild of the advertising world. In order to survive in the future — in whatever position you hold at a radio station — Ries reveals we must shoulder the responsibility to learn how to promote the medium of radio, especially where it counts: to America's top 100 advertisers.

Ries brings to the table over 30 years of advertising, marketing, and strategy experience with such heavyweight companies as Intel, Proctor & Gamble, IBM, Southwest Airlines, AT&T, and Burger King, to name a few. Ries and his former partner Jack Trout penned five books together before they split up their estimated \$30 million consultancy to form their own companies. Ries has joined forces with his daughter, Laura, and formed **Ries & Ries, Focusing Consultants**. Speaking of focus, "Focus: The Future Of Your Company Depends On It" is Ries's latest best-selling book.

Never one to mince words, Ries tells it like it is about the future of radio in one of R&R's most revealing interviews yet. (Thanks to consultant/former WHITZ/New York Research Director Dave Elliot for his assistance on this interview).

R&R: What are your feelings on the recent and rapid consolidation of the radio business?

AR: As long as the government allows it, there's going to be consolidation. About 30-40 years ago, every small town in America had a hamburger place. Today, those places are called McDonald's, Burger King, and Wendy's. In a sense, every city and town has a radio station. In the future, those radio stations might be CBS, Jacor, and Evergreen.

Let me give you an example that could happen in the banking business: Why do you think we have 10,000 banks? We have, roughly speaking, about as many banks as there are radio stations. In the future, you'll see the same thing happen in banking that's happened in radio — assuming the government allows it to happen. Currently, it's against the law to have a nationwide bank; you must have state-by-state banks.

R&R: Will we see a different sales operating strategy for the mega-groups?

AR: You'll see more national sales similar to television. It's not going to go one way or another. You are still going to have local shows and national shows, but I see better situations for increasing national sales revenues.

R&R: How can radio stations best focus their product and create top-

“About 30-40 years ago, every small town in America had a hamburger place. Today, those places are called McDonald's, Burger King, and Wendy's. In a sense, every city and town has a radio station. In the future, those radio stations might be CBS, Jacor, and Evergreen.”

of-mind awareness with the ever-increasing competitive environment from entities like satellite digital audio radio service, the Internet, and other forms of media?

AR: It's a natural thing over time to have division. Take television: When television first started, television was television. Now we have cable and different kinds of television. The same thing happened with telephones. You used to just have a telephone. Now you have a telephone and a cellular phone, two different systems. So it's not unlikely in radio that we'll have two different systems over time.

Look at what happened to radio — we have AM, and we have FM. So now that we have digital radio, it is only natural and logical as the day is long. Over time, everything divides into two or more categories. Digital radio will be a long-term competitor, but the radio industry is an industry, at least to the big players. I don't think that's what they should focus on.

R&R: What should radio's owners be focusing on?

AR: Radio's owners should focus on creating a much greater demand on the part of the advertisers to use the radio medium. I mean, it's pathetic. Look at the numbers. The average person in America today spends 39% of their time, their immediate time, listening to the radio. Now you take the average national advertiser — the 100 largest advertisers, for example, spend 3% of their budget on radio. Thirty-nine percent of their prospective buyers' time is spent listening to radio, yet only 3% of their advertisers' budget is spent there. By the way, 66% is spent on television.

R&R: With advertisers, why does radio continue to be treated as a stepchild?

AR: It starts with the fact that the 100 largest national advertisers all use big national advertising agencies. Every big national advertising agency I know believes advertising is a visual medium and, to be effective, advertisers need a powerful visual. If you analyze what goes on behind every advertising campaign, it's always the vision. For example, the Nissan television campaign — where a Barbie knock-off and a G.I. Joe knock-off drive a miniature car — was selected by many publications and organizations as the best advertising campaign of the year. When Cadillac decided to spend \$65 million dollars introducing their new model, the Catera, what do they use? They used a duck! The focus of the big national advertisers is the visual, the picture. Why? Because they think the picture is more powerful than the verbal. And with that mindset, they're going to use TV as their primary medium.

It gets even worse for radio. When national advertisers pick another medium or two to back up their TV buy, they choose other visual mediums. They choose magazines and newspapers. When the radio rep arrives, they say, "We can't use radio; radio has no pictures."

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AL RIES

Ries's Greatest Hits

As Chairman of **Ries & Ries**, a Great Neck, NY marketing firm, Al Ries and former partner Jack Trout have penned some of the best marketing books ever written. Here's a bibliography:

• "Positioning: The Battle For Your Mind," published by

McGraw-Hill.

• "Marketing Warfare," crossing marketing thinking with some principles of famous Prussian military strategist Carl von Clausewitz.

• "Bottom-Up Marketing," which revealed their revolutionary concept: "Strategy should be developed from the bottom up, not the top down."

• "Horse Sense," a book that applies marketing principles

to the marketing of people.

• "The 22 Immutable Laws Of Marketing," which outlines the basic reasons why marketing programs succeed or fail in the competitive '90s.

Al Ries's latest book, "Focus: The Future Of Your Company Depends On It," shows managers specifically how to focus to achieve a more powerful position in the marketplace. Bigger is not necessarily better, and a focused company will always outperform an unfocused company. (Published by HarperCollins.)

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R&R: How do you see radio's role in the future?

AR: My point of view is totally opposite. When it comes to advertising or marketing, you don't build a brand in the mind with pictures, you do it with words. If I say Volvo, people say "safety." Once you have a word like safety, I can drive a car into a brick wall and call it safe. The power is "safety," not the accident. But what's the word that Cadillac Catera uses? The duck. And then they pick some words that don't have any meaning. "The Caddy that zigs." What the hell does that mean?

R&R: You mentioned ducks for Cadillac — Budweiser uses frogs. Do these "visual" cutesy, catchy things have any lasting value? Isn't that a strong selling point for radio?

AR: It doesn't make any difference if it works or not, as long as people [national advertisers, clients] believe it works. You always face that incredible problem — that if people believe in something, if you believe you need a visual, you don't use radio. Up until the past couple of years, if you were a small company — let's say the largest radio operator represented 5%-6% of the total radio business — it didn't make any sense for that radio operator to do anything about [promoting] radio as a medium. Why? Because for the same amount of money, they were much better off spending their promotion and marketing dollars trying to take business away from other radio stations.

R&R: In this age of huge group owners, do you see that "take the money from another radio station instead of the newspaper or TV station" mentality changing?

AR: We'll see enormous change with the big radio operators. If a big operator gets 20%-30% of the business, they have much more to gain by doubling or tripling the revenue the radio industry gets, as opposed to taking business away from other radio stations. That's always true of the leader. If I'm IBM and have 70% of the mainframe business, it doesn't make any sense for me to make that 72%. What does make sense, and where they spend all their money, is trying to get more people to use mainframes.

So the biggest, single change I see coming is the big radio companies are going to say, "Look, radio only gets 3% of the national advertising business. Now we have national networks; we can sell to them. What are we going to do — try and switch their local business or their national business?"

I'd much rather get 6% instead of 3% of their business. You're going to do that by convincing the national advertisers they need a word instead of a picture. This is the perfect time for the radio industry to shift direction, from beating up on each other to beating up on the other media.

R&R: There is always so much talk about how little of the total advertising revenue that radio gets, but no one seems able to agree on how to get it together and make a change. Any thoughts?

AR: The bigger players are big enough, and they have an incentive to do it themselves rather than wait for the industry to do it — that's the difference here. As companies grow and represent 20% and 30% of the total radio business, it becomes much more attractive for them to get more people to use radio as opposed to taking it away from advertisers who are already committed to radio.

That's always a hard sell: when you knock on an advertiser's door and say, "You're using the wrong station. You should be using my station." And the advertiser says, "That's what they all say." On the other hand, when you talk to the industry and talk to them about the virtues of radio and the reason you can build a brand on radio, I think it's less of a self-serving message and much more likely to be accepted.

R&R: Did television business ever have in-fighting like radio?

AR: If you go back in history, one of the reasons for the rapid rise in television is that all three players — ABC, CBS, and NBC — went out and sold the virtues of television. When I was buying advertising time in those days, ABC never came in and said, "We're better than CBS." What ABC said is, "You should be using television. We're going to make your client rich and famous." If you said "I want to use the other network," they said, "Fine, terrific, any network is going to make you successful."

The way it is now, if you beat up on each other, you badmouth the medium itself. You're telling people, "That other station is no damn good." Do you want to do that? No. You want to say radio's terrific. If you don't use my station, use another station. I mean, it's all good!

R&R: Audio vs. visual: Can you paint a picture to understand why audio is better?

AR: Every successful advertising campaign has been verbally oriented, not visually oriented. McDonald's "You deserve a break today" — it's the best thing they ever did. Miller Lite: "Tastes Great, Less Filling." As you go through these advertising campaigns ... Budweiser, "The King of Beers" ... these are all verbal ideas. Volkswagen, "Think Small"; BMW, "The Ultimate Driving Machine"; Coca-Cola, "The Real Thing"; Pepsi, "The Pepsi Generation"; Avis, "We Try Harder"; 7-UP, "The Un-Cola."

I can give you enormous numbers of successful advertising programs and they are all verbally oriented. On the other hand, I can give you a lot of dumb ideas that don't work that are visuals: Budweiser uses ants, dogs, and frogs, and their sales go down. Budweiser hasn't had an up year in the past five

"The average person spends 39% of their time listening to the radio. The 100 largest advertisers spend 3% of their budget on radio. Radio's owners should focus on creating a much greater demand on the part of the advertisers to use the radio medium"

years, and they've jumped on every animal you can possibly imagine.

R&R: We've established the power of audio and radio. Now, how do we get the message to the national advertisers that control the advertising dollars?

AR: You don't. One of the most fundamental principals of life is you don't try to change minds. If I were a Westinghouse/CBS, I wouldn't spend five cents appealing to an advertising agency. I'd talk directly to the client. If you've got a big deal, let's not screw around. If Westinghouse/CBS is a big deal, a shift in strategy is necessary. You can't just go running to your old people and your old contacts who you've been selling radio to for years because they're not going to change their minds. You don't want to go to the ad agencies because their mind is already made up on television.

I would start with the 100 largest national advertisers — that's only 100 companies. I would start there and I would start with the chief executives. Why? Proctor & Gamble spends over a billion dollars a year on advertising. The chief executive of that company is concerned about that money. If you think they're in love with their advertising agencies, you're wrong. They hate the agencies. They think they're ter-

rible. They don't know what to do, and I believe they're very vulnerable to a pitch by a big radio organization saying, "You're going about this all wrong. You're spending all your money ..."

Let me reverse it for a minute. It's not that they're wasting their money on tele-

vision. That's not the message. The message is they're using the wrong approach. *Marketing is a verbal thing.* You need to get the chief executives of these big national advertisers and give them the pitch that all the successful advertising campaigns are verbal and all the unsuccessful ones are visual. You need to explain this to them and ask why, after all this, does their advertising agency and every other agency in town insist the secret of success is these visuals?

Remember: Many of the CEOs of these top 100 companies are old, and they remember some of the powerful, classic radio commercials such as "Pepsi Cola hits the spot," and they'll remember "You deserve a break today." They won't, however, remember the ducks and the pigeons and whatever else was in the "visual" TV spots. Believe me, this is an easy sell.

The hard thing is to get to them. It's a total change of strategy. Where do you think radio is selling today? Radio is really focused on the smaller regional and local advertisers. They've almost given up on the national advertising. Radio gets 7% of the total business, but only 3% of the big

Continued on Page 52

Ries & Ries

Focusing Consultants

This Week In ...

1976

- | Rank | Artist | Album | Label |
|------|------------------------|--------------------------------|-------------------------|
| 1 | WINGS | Silly Love Songs | (Capitol) |
| 2 | CAPTAIN & TENNILLE | Shop Around | (A&M) |
| 3 | STARLAND VOCAL BAND | Afternoon Delight | (Windsong) |
| 4 | DOROTHY MOORE | Misty Blue | (Malaco) |
| 5 | SILVER CONVENTION | Get Up And Boogie | (Midland International) |
| 6 | ERIC CARMEN | Never Gonna Fall In Love Again | (Arista) |
| 7 | DIANA ROSS | Love Hangover | (Motown) |
| 8 | STARBUCK | Moonlight Feels Right | (Private Stock) |
| 9 | ANDREA TRUE CONNECTION | More, More, More (Part 1) | (Buddah) |
| 10 | GARY WRIGHT | Love Is Alive | (Warner Bros.) |

R&R YEARBOOK



Who: Wolfman Jack
 What: DJ Icon In Action
 Where: WWSW/Pittsburgh
 When: 1991

LeAnn Rimes

"How Do I Live"



Already Playing On:

WXKS/Boston

KRBE/Houston

B97/New Orleans

WAPE/Jacksonville

and 64 others!

LeAnn's New Single "How Do I Live" In Stores Now

CURB
RECORDS

Continued from Page 50

national advertisers' dollars. Why do that? Why focus on the small fry when you really should be knocking off the big boys. Let's go elephant hunting here!

R&R: *Where has radio gone wrong promoting itself as a medium? Isn't that what the RAB and NAB are all about?*

AR: I was at the RAB meeting in Atlanta in February. There must have been 2000 people there, right? Would you believe I didn't see one sentence or story about that meeting in any of the national ad publications like *Advertising Age* and *Ad Week*? Not one mention. Two thousand gathered in Atlanta to talk about a medium called radio, but it was not important enough for those magazines to mention.

Here's the irony: The chairman for **Crane Communications** and the editor in chief of *Advertising Age* personally own two radio stations in Florida. Tactically, if you were **Michael Jordan**, head of Westinghouse, or **Mel Karmazin**, wouldn't you think to call Crane and say, "Hey, are you going to attend this meeting? I'm throwing a little dinner party tonight for some of the key people in the radio business, and I want you to join us."

Ad Week has an office in Atlanta, and they didn't show up! You're never going to increase your share of the national advertising volume unless you at least get mentioned in *Advertising Age* and *Ad Week*.

R&R: *What about broadcast vs. newspapers and magazines?*

AR: Again, if you take those numbers, the average person spends 90% of his or her time with radio and television and 10% with newspapers and magazines. But the advertisers spend roughly 55% on broadcast and 45% on print. So the print medium is very vulnerable in terms of advertising. Furthermore, television can be a very effective medium if used right.

My message here is not that advertisers shouldn't use television, but if advertisers are focused on a word in the mind as a way to market a product, then they'll use both radio and television effectively.

R&R: *Let's switch gears and go inside the stations themselves: What should they be thinking about in the next few years as far as marketing and promoting their radio stations?*

AR: They should have a narrow focus. Virtually every station is narrowly focused — not just music, but the type of music, news, and talk. You can't run a successful radio station today without a narrow focus. It's funny: This generates a lot of loyalty and a lot of consistent radio listeners: they like their particular station. Not everybody likes every station, but listeners of a particular station tend to tune into that station all the time. Radio has done a great job of that. The missing ingredient, of course, is increasing radio's share of the total business, which a local marketing person can't do much about, either.

R&R: *What is the difference between promotion and marketing?*

AR: Marketing is the process of building a brand in the mind of the customer.

Promotion and advertising are the tools of doing that job. Just like in a military situation: You have the strategy, but then you need the tanks and planes and infantry to accomplish the objectives you set out to accomplish. So the strategy is one thing, but the promotion and advertising and merchandising are the way you build the brand in the mind.

R&R: *What about life cycles in the future with music and technology?*

AR: That depends on how things are handled. I fault a lot of these rock groups and record companies with oversaturating their market with product. One example of a guy who was handled perfectly was **Elvis Presley**. [His manager] Col. **Tom Parker** never let him perform more than three or four times a year or something like that. He kept the reins on what Presley did, and as a result, he was a superstar practically from the day he cut his first record to the day he binged out. If you handle yourself right and don't do too much, you can stretch your career out forever. Look at the **Rolling Stones**: They're fantastic today, and they'll do well tomorrow.

What you want to do here is keep your act from being a fad. You want to make it a trend. You don't want it to be too popular too fast. Things that usually go up like a rocket, usually come down like a rocket.

R&R: *Leave them wanting more?*

AR: Oh, yeah! Absolutely! You give them too much, and they get turned off.

R&R: *Recently we've seen a trend of stations called "Alice" and "K-Rock," which is now in L.A., Chicago, Detroit, and New York. Do you see this trend as a good idea for the companies?*

AR: Yes. They are doing the right thing by burning the brand in the mind.

R&R: *From a marketing and promotion standpoint, are radio companies going to have to look, act, and think more globally?*

AR: With any radio station or network, there are two issues in marketing: One is marketing the station to the listener, and the other is marketing the advertising to the advertisers. One of the advantages of having a

"When it comes to advertising or marketing, you don't build a brand in the mind with pictures, you do it with words. If I say Volvo, people say 'safety.' Once you have a word like safety, I can drive a car into a brick wall and call it safe."

national **Howard Stern** show is that we can market a national Howard Stern show, and that's something we haven't seen very much of. I don't know how much money, if any, [Stern's syndicators] spent on marketing nationally to listeners, but I don't believe it's very much.

I think as shows like these build up a head of steam, they could afford to spend a lot of money [asking listeners] to tune in to the Howard Stern show like the TV networks do. You'll be amazed how much money is spent on TV network and cable "tune-in" advertising. Radio stations typically spend very little.

R&R: *How do you define "tune-in" advertising?*

AR: "Listen to this show at 9 o'clock in the morning or 10 o'clock at night." For example, look at the ads in *TV Guide* and pick up any newspaper or channel guide. They all carry a lot of ads for "tune-in" advertising.

R&R: *Your thoughts on the Internet?*

AR: You have to think of the Internet as different. Every medium is different. Every medium has its uses. While I'm critical of newspaper for a general marketing person, newspapers are powerful for classified ads. If it weren't for the classified advertising, newspapers would really be up the creek these days. Can you do classified advertising on radio or television?

Magazines are very good for selectivity. If I want to reach the nation's brain surgeons, believe me, "Brain Surgeon Monthly" is going to be a very powerful medium as opposed to anything else. So each medium has its strengths and weaknesses. I see the Internet good for two things: One is e-mail, for personal messages back and forth; the second

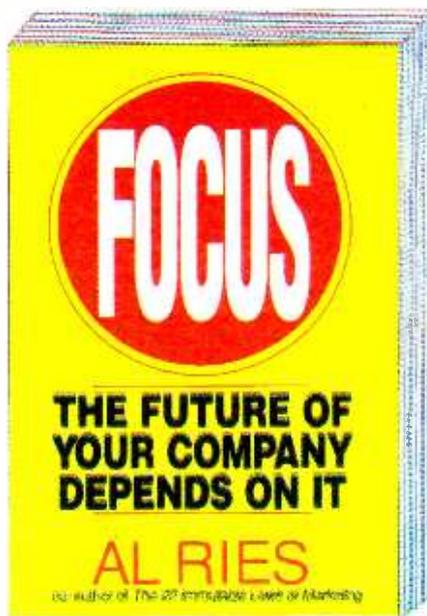
is for information — it's like an electronic yellow pages. The Internet is much more likely to put the telephone yellow pages out of business than radio, television, newspapers, or magazines.

R&R: *Retail is hurting bad these days. Any thoughts?*

AR: That blows hot and cold. The drivers of the music/CD business are stars. You give me six more **Beatles** groups or a couple of **Elvis Presleys**, and CDs are going to fly off the shelves.

R&R: *What about size of stores? Is bigger better?*

AR: Bigger is generally better. But what I don't like are the stores that get into a lot of other stuff. I think you're better off with a pure music store.



This Week In ...

1977

- | Rank | Artist | Album | Label |
|------|------------------------|-----------------------|--|
| 1 | FLEETWOOD MAC | Dreams | (Warner Bros.) |
| 2 | ALAN O'DAY | Undercover Angel | (Pacific) |
| 3 | STEVE MILLER BAND | Jet Airliner | (Capitol) |
| 4 | ANDREW GOLD | Lonely Boy | (Asylum) |
| 5 | BARRY MANILOW | Looks Like We Made It | (Arista) |
| 6 | SHAUN CASSIDY | Da Doo Ron Ron | (Warner Bros.) |
| 7 | EAGLES | Life In The Fast Lane | (Asylum) |
| 8 | BILL CONTI | Gonna Fly Now | (Theme From "Rocky")
(United Artists) |
| 9 | STEVIE WONDER | Sir Duke | (Tamla/Motown) |
| 10 | KC & THE SUNSHINE BAND | I'm Your Boogie Man | (TK) |

R&R YEARBOOK



Who: Randy Michaels

What: Owner/Midday Talk Show Host

Where: WLW/Cincinnati

When: 1985

ROTATIONS



MICHAEL KRUM

STEVE RICHARDS

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The Safest CHR/Pop & Rhythmic Songs In America

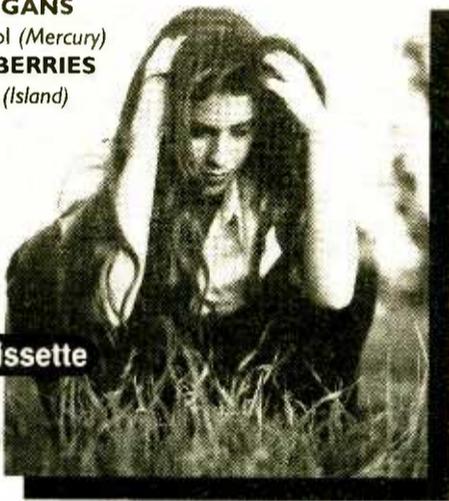
Through exclusive and unprecedented research accessed exclusively for the CHR Special, R&R has assembled a CHR/Pop Top 50 Safelist and CHR/Rhythmic Top 50 Safelist of America's top-testing songs. You will notice the lists include a sample of currents, recurrences, and some gold.

Each list was tabulated using responses from over 1000 listeners located in major East and West Coast cities. The CHR/Pop Safelist included a sample of 18-34 females. The CHR/Rhythmic Safelist sample included 18-34 year-old adults, equally balanced with 50% women and 50% men. Each of the lists are less than 120 days old, and the songs are ranked in order of their test scores. One other important thing to keep in mind about both lists is that every song was rated by the entire sample, so these are truly the biggest mass-appeal hits.

CHR/Pop

RANK ARTIST Title

- 1 **ALANIS MORISSETTE**
Ironic (Maverick/Reprise)
- 2 **ALANIS MORISSETTE**
You Learn (Maverick/Reprise)
- 3 **ALANIS MORISSETTE**
You Oughta Know (Maverick/Reprise)
- 4 **ALANIS MORISSETTE**
Hand In My Pocket (Maverick/Reprise)
- 5 **ERIC CLAPTON**
Tears In Heaven (Reprise)
- 6 **JEWEL**
You Were Meant For Me (Atlantic)
- 7 **TRACY CHAPMAN**
Give Me One Reason (Elektra/EEG)
- 8 **PETER GABRIEL**
In Your Eyes (Geffen)
- 9 **CARDIGANS**
Lovefool (Mercury)
- 10 **CRANBERRIES**
Dreams (Island)



Alanis Morissette

- 11 **U2**
With Or Without You (Island)
- 12 **ALANIS MORISSETTE**
Head Over Feet (Maverick/Reprise)
- 13 **SHERYL CROW**
If It Makes You Happy (A&M)
- 14 **4 NON BLONDES**
What's Up (Interscope)
- 15 **TRACY CHAPMAN**
Fast Car (Elektra/EEG)
- 16 **PRINCE**
When Doves Cry (Warner Bros.)
- 17 **BRUCE SPRINGSTEEN**
Secret Garden (Columbia)
- 18 **NO DOUBT**
Don't Speak (Trauma/Interscope)
- 19 **NATALIE MERCHANT**
Carnival (Elektra/EEG)
- 20 **BRYAN ADAMS**
Have You Ever Really Loved A Woman? (A&M)
- 21 **BRYAN ADAMS**
(Everything I Do) I Do It For You (Morgan Creek/A&M)
- 22 **BRYAN ADAMS**
Summer Of '69 (A&M)
- 23 **RED HOT CHILI PEPPERS**
Under The Bridge (Warner Bros.)
- 24 **STONE TEMPLE PILOTS**
Plush (Acoustic Version) (Atlantic)
- 25 **U2**
I Still Haven't Found What I'm Looking For (Island)
- 26 **10,000 MANIACS**
These Are Days (Elektra/EEG)
- 27 **NATALIE MERCHANT**
Wonder (Elektra/EEG)
- 28 **JEWEL**
Who Will Save Your Soul (Atlantic)
- 29 **SHERYL CROW**
Strong Enough (A&M)
- 30 **MADONNA**
Like A Prayer (Sire/WB)
- 31 **'TIL TUESDAY**
Voices Carry (Epic)
- 32 **SPIN DOCTORS**
Little Miss Can't Be Wrong (Epic)

- 33 **SARAH MCLACHLAN**
I Will Remember You (Arista)
- 34 **DEEP BLUE SOMETHING**
Breakfast At Tiffany's (RainMaker/Interscope)
- 35 **ALL-4-ONE**
I Can Love You Like That (Blizz/Atlantic)
- 36 **DISHWALLA**
Counting Blue Cars (A&M)
- 37 **COLLECTIVE SOUL**
December (Atlantic)
- 38 **UB40**
Red Red Wine (A&M)
- 39 **PRINCE**
1999 (Warner Bros.)
- 40 **MODERN ENGLISH**
I Melt With You (Sire/WB)
- 41 **SPIN DOCTORS**
Two Princes (Epic)
- 42 **U2**
One (Island)
- 43 **2 UNLIMITED**
Get Ready For This (Radikal/Critique)



'Til Tuesday

- 44 **GREEN DAY**
When I Come Around (Reprise)
- 45 **PEARL JAM**
Daughter (Epic)
- 46 **SOFT CELL**
Tainted Love (Sire/WB)
- 47 **PRINCE**
Kiss (Warner Bros.)
- 48 **MELISSA ETHERIDGE**
I'm The Only One (Island)
- 49 **MELISSA ETHERIDGE**
I Want To Come Over (Island)
- 50 **PRINCE**
Little Red Corvette (Warner Bros.)

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CHR/Rhythmic

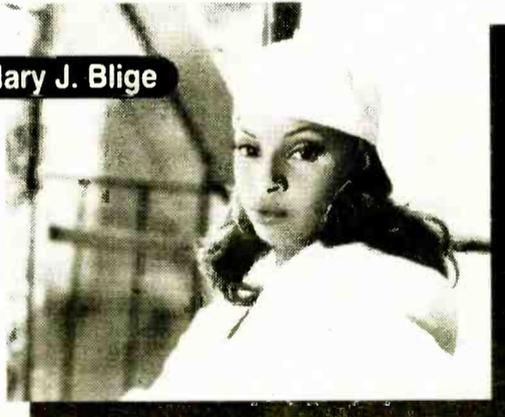
Notorious B.I.G.



RANK	ARTIST	Title
1	NOTORIOUS B.I.G.	Hypnotize (<i>Bad Boy/Arista</i>)
2	BLACKSTREET	No Diggity (<i>Interscope</i>)
3	L.L. COOL J	Loungin' (<i>Def Jam/Mercury</i>)
4	KEITH SWEAT	Twisted (<i>Elektra/EEG</i>)
5	MC LYTE	Cold Rock A Party (<i>EastWest/EEG</i>)
6	PUFF DADDY	Can't Nobody Hold Me Down (<i>Bad Boy/Arista</i>)
7	TONY TONI TONE	Let's Get Down (<i>Mercury</i>)
8	NOTORIOUS B.I.G.	Big Poppa (<i>Bad Boy/Arista</i>)
9	BLACKOUT ALL-STARS	I Like It (<i>Columbia</i>)
10	KEITH SWEAT	Nobody (<i>Elektra/EEG</i>)
11	FUGEES	Killing Me Softly (<i>Ruffhouse/Columbia</i>)
12	EN VOGUE	Don't Let Go (Love) (<i>EastWest/EEG</i>)
13	MARY J. BLIGE	Not Gon' Cry (<i>Arista</i>)
14	AALIYAH	If Your Girl Only Knew (<i>BlackGround/Atlantic</i>)
15	EVERYTHING BUT THE GIRL	Missing (<i>Atlantic</i>)

16	AMBER	This Is Your Night (<i>Tommy Boy</i>)
17	REAL MCCOY	Another Night (<i>Arista</i>)
18	CECE PENISTON	Finally (<i>A&M</i>)
19	BOYZ II MEN	Uhh Ahh (<i>Motown</i>)
20	LE CLICK	Tonight Is The Night (<i>Logic</i>)
21	LA BOUCHE	Be My Lover (<i>RCA</i>)
22	LIVIN' JOY	Dreamer (<i>MCA</i>)
23	MARVIN GAYE	Sexual Healing (<i>Columbia</i>)
24	NO MERCY	Where Do You Go (<i>Arista</i>)
25	2 UNLIMITED	Get Ready For This (<i>Radikal/Critique</i>)
26	L.L. COOL J	Hey Lover (<i>Def Jam/RAL/Mercury</i>)
27	2PAC	California Love (<i>Death Row/Interscope</i>)
28	FUGEES	No Woman No Cry (<i>Ruffhouse/Columbia</i>)
29	TONI BRAXTON	Un-break My Heart (<i>LaFace/Arista</i>)
30	PRINCE	Kiss (<i>Warner Bros.</i>)
31	BABYFACE	This Is For The Lover In You (<i>Epic</i>)
32	HADDAWAY	What Is Love (<i>Arista</i>)
33	COVER GIRLS	Show Me (<i>Sutra/Fever</i>)
34	NAUGHTY BY NATURE	Everything's Gonna Be Alright (<i>Tommy Boy</i>)
35	NAS	If I Ruled The World (<i>Columbia</i>)

Mary J. Blige



Prince

36	HEAVY D & THE BOYZ	Now That We've Found Love (<i>Uptown/MCA</i>)
37	GINUWINE	Pony (<i>550 Music</i>)
38	MARK MORRISON	Return Of The Mack (<i>Atlantic</i>)
39	DR. DRE	Nuthin' But A 'G' Thang (<i>Death Row/Interscope</i>)
40	LIVIN' JOY	Don't Stop Movin' (<i>MCA</i>)
41	FUN FACTORY	Close To You (<i>Curb</i>)
42	MONTELL JORDAN	This Is How We Do It (<i>PMP/RAL/Island</i>)
43	PRINCE	When Doves Cry (<i>Warner Bros.</i>)
44	MARY J. BLIGE	Real Love (<i>Uptown/MCA</i>)
45	ROBIN S	Show Me Love (<i>Big Beat/Atlantic</i>)
46	FATHER MC	Everything's Gonna Be Alright (<i>MCA</i>)
47	L.L. COOL J	Doin' It (<i>Def Jam/RAL/Mercury</i>)
48	AZ YET	Last Night (<i>LaFace/Arista</i>)
49	GINUWINE	Tell Me Do U Wanna (<i>550 Music</i>)
50	BLACKSTREET	Don't Leave Me (<i>Interscope</i>)

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KKFR/Phoenix

KS107/Denver
Z90/San Diego
WKSE/Buffalo
WZJM/Cleveland
KHFI/Austin
KHTS/San Diego
WPOW/Miami
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Mission CHR: Find The Hole & Fill It

Two top consultants each pick a city, then lay out their strategy for building the perfect station

You, your co-workers, and friends do it. The trades constantly allude to it. But to the best of my knowledge, this is the first time someone has agreed to come out of the closet and do it. "Do what?" you ask. Find the CHR hole and create a station to fill it.

For the real deal, I went to two of our industry's most respected consulting firms: Mike McVay and Jerry King from McVay Media and Dan Vallie from Vallie-Richards. Their mission was to identify a market with a CHR/Pop or Rhythmic hole and design a radio station — from the ground up — to fill the hole.

The mighty McVay Media duo chose Milwaukee, while the valiant Dan Vallie tackled Atlanta. Check out the blueprint each set up for how they assessed the current market situation and the hole they found.

Something's Brewing In Milwaukee

The demographic and gender makeup of a market is important in determining the opportunities for a CHR radio station. A determination must be made as to the 18-34 audience available and the actual demographic and population makeup of the total market. The younger a market is, the better the CHR station will do. However, successful CHRs are comprised of more than just teens. We look at the number of 18-24-year-old females available, 25-34 population, and the teen cell when determining the available audience.

Market Features

College towns, military towns, towns with a massive population base (top 15 markets), and the population that resides inside a station's signal coverage are all factors in determining the growth opportunities for a CHR station.

Market Competitors

Since we're assuming the market has no CHR, the strength of the Hot AC and Rock stations must be taken into consideration. Southwestern and Southeastern region markets also require the programmer to evaluate the strength of any Country stations in the market.

Sizing Up The Competition

For Milwaukee, Hot AC **WKTI** arguably leans Mainstream AC, and Urban **WKKV** leans in a CHR/Rhythmic direction (Editor's note: There's also Hot AC **WMYX** and new Pop/Alternative entry **WXPT**).

Arbitron Winter '97 summary:

- Classic Rock outlet **WKLH** topped the market 25-54.
- Active Rock **WLZR** and **WKTI** followed at second and third, respectively.
- **WMYX** was fourth 25-54 and was flat at a 5.4 12+, which placed it immediately behind **WKTI** in those demos.
- **AC WLQ** trended 3.1-3.9 12+. **WMYX** and **WLQ** will put pressure on **WKTI** to keep it from moving too far in blocking a CHR attack. If **WKTI** moves too far, **WMYX** and **WLQ** stand to profit.

The profile of Milwaukee looked strong for a CHR station. The fact that University of Wisconsin's Milwaukee campus boasted 25,300 students and Marquette University has an enrollment of 11,775 certainly were advantages.

Key fact:

- Market population: 1,470,000
- Median age: 34.3 years
- 21.8% of the market is between the ages of 12-24. This is a large part of the population that is served by no singularly focused radio station.
- The market is 84.7% white, 12% black, and 3.3% Hispanic.

Programming

We continually focus on the following four building blocks for our programming modular: Music, information, personality, and promotion. The

strategy for the station in this particular situation would be to drive under **WKTI**, taking its 18-to-34-year-old women and target the non-Urban P2s and P3s of **WKKV**.

The station would be heavily dayparted, with a mass-appeal morning program. Through middays it would take an Adult CHR stance; increased energy level and entertainment value in afternoon drive; a nighttime personality who is as high profile as the morning talent; and an overnight show that is capable of becoming the "party station" for the non-HDBA listener.

The library music would be researched prior to start-up. It would be our recommendation that the station conduct weekly callout research, utilize **R&R's Callout America** for national music research, and evaluate the charts to understand the priorities of the record labels. The philosophy would be one of instant gratification: Play people's favorite songs, and play them frequently. The music library should be from the TM Century Gold Disc service or loaded by digital studio.

The positioning statement, if available in the market, would be either "Today's Best Music" or "Today's Hit Music." The handle "The New" would be in front of the station's name. We would look for a memorable name that targets the market similar to what **WOKY** (pronounced **WAUKEE**) had going for it in the '60s and '70s.



MIKE McVAY

New Milwaukee CHR Sample Hour

SAVAGE GARDEN | Want You
MELISSA ETHERIDGE | Want To Come Over
NO DOUBT | Don't Speak
REAL MCCOY | Another Night
SHERYL CROW | A Change Would Do You Good
BILLY IDOL | Mony Mony
HANSON | Mmm Bop
MARIAH CAREY | Someday
OMC | How Bizarre
MARK MORRISON | Return Of The Mack
SMASHING PUMPKINS | 1979
MADONNA | Express Yourself
SPICE GIRLS | Say You'll Be There
GIN BLOSSOMS | Follow You Down
DIANA KING | Shy Guy
LOU GRAMM | Midnight Blue

Continued on Page 59



ZIGGY MARLEY & THE MELODY MAKERS

PEOPLE GET READY



New at Pop

Q102/Cincinnati
 KKRZ/Portland
 KESR/Little Rock
 WWCK/Flint
 WYKS/Gainesville

New at Crossover

WJMN/Boston
 Z90/San Diego

Most
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 Everywhere!

New at Adult Alternative

WXRV/Boston
 WXKR/Toledo
 KTHX/Reno

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ALBUM IN STORES JULY 15

PRODUCED BY STEVE THOMPSON AND MICHAEL BARBIERO
 CO-PRODUCED BY THE MELODY MAKERS
 MANAGEMENT: ADDIS GESSESSE

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CHR GENERATION NEXT

Continued from Page 57

Programming Pointers

The production value would be high. We would utilize a production service like Audio Clip Art for sound effects and to add spice to our on-air showbiz. Music beds would be utilized under jock talk. A new energetic shotgun jingle package would be purchased from either Jams or TM Century, depending on availability. The voice talent would likely be an energetic and uptempo female, i.e., **Randy Thomas**, in conjunction with a high-profile showbiz superstar like **Mark Driscoll**. We would carry no speciality programming as the station launches, but may add a countdown show after the first six months. The main reason to run mean and lean from a music standpoint would be to clearly define who we are.

The stopset structure would be to air two commercial clusters per hour. It would be our recommendation that the station come up with a clever name similar to "Total Hit Music Hour" and tout, "We only stop the music once inside a Total Hit Music Hour." The concept is that the hour kicks off at the conclusion of the :50 stopset, pauses briefly at the :20 stopset, resumes at the stopset exit at :25, and the hour concludes at :50 prior to entering that particular stopset. Yes, I understand that you are really stopping the music twice, but if you think the TV show "60 Minutes" is really 60 minutes ...

We like the "Listener Suggestion Line" as a way to build a station. Listeners would call the radio station and offer their comments and suggestions on what they would like to hear on this new station. It would be wrong for us to take shots at our competition, but listeners could note how very tired they are of hearing wimpy music on the other stations. The Listener Suggestion Line should feature an 800 number so that people in the Greater Milwaukee area can phone without paying a toll.

The station should kick off with a number of days commercial free. The number of days should match the station's frequency; i.e., "103 days commercial free," and it should be touted as a "Free Sample."

The information offered will be lifestyle in nature, but will contain a maximum of one minute of real news at the front of each cast. Two newcasts an hour, a 90-second total package, should air in mornings only. The exact placement of the news should be immediately prior to that of WKTI. Get into the news before them and beat them back into music. Air the news at the conclusion of a stopset.

Personality Is Key

The personality should be focused into two dayparts. Morn-

ing drive will actually be the second personality focus of the station, with 7pm-midnight being the primary focus. The reason for focusing on nights is because that will be the daypart where you will create the most talk and have the greatest opportunity to change the habits of the competition's listeners. Changing someone's morning drive habits is very difficult and takes time. Having someone change in a fringe daypart is much easier. A high-profile, nighttime personality with a unique and memorable name increases the opportunity for quick success.

The morning drive program should be contemporary and youthful-sounding, have the ability to entertain in an efficient and brief fashion, and feature a lot of music. The No. 1 show



JERRY KING WITH HARRY CONNICK JR.

you will be challenging will be that of WKTI. The morning show on that station is one with great market heritage and is an excellent program. The challenge will be strong, and the team you are competing against will take time to overcome. The good news is that the primary anchors of the competition's morning team are old enough to be the fathers of the talent we would hire for mornings.

The personalities in middays, afternoons, and overnights should be energetic and youthful-sounding individuals who can play a lot of music. Please note that there is a big difference between being "youthful" sounding and "juvenile" sounding. The talent we employ should be talking to an immediately post-college female. The teens will come along for the ride and will be driven to the station by the night talent.

“We continually focus on the following four building blocks for our programming modular: Music, information, personality, and promotion. The strategy for the station in this particular situation would be to drive under WKTI.”

Marketing To Win

Marketing should focus on television and outdoors. Television is the best opportunity to present a sample of what the station sounds like. Outdoor will herald a "new" radio station. Outdoor is point-of-purchase for radio, since listeners have a push-button tuner in their car that can bring immediate trial.

The concept to create immediate trial in outdoors should be what we call the "Quick Campaign." The station would post "Quick. What's at 100.1 FM?" solo for the first two weeks of the schedule. Following that time would be the station's logo and music positioning statement slotted under the question.

On-air contesting should be designed to build cumes. For example, one winner picking up \$10,000 or an around-the-world trip for a family of four. Something unique that attracts attention and builds word of mouth would be important during the rollout of the station. Phase II of contesting would be to build time spent listening and that would warrant a "the longer you listen the more you win" contest.

Community Involvement

The station should immediately become involved in all of the important community activities. The station should have three vans and a fleet of people who will cover the streets daily handing out stickers and balloons. The more places you can be seen, the more curiosity you will create, and that will generate trial. Tying into the record labels and working with an independent record promoter will give the station concert appearance opportunities and enable it to afford trips from Milwaukee to other cities for the big shows.

The timetable for success should be balanced over a 12-month period. The broadcast management and programming team for the station must make a religious-like commitment to the strategy, and then be relentless in pursuing the 12-24-year-old target demographic. It is extremely important that the management team and sales department remain focused on a 22-year-old female as the singular model listener.

Mike McVay

- KTNQ/L.A. PD
- WAKY/Louisville PD
- WMJI/Cleveland PD
- WCHS/Charleston PD

- WABB-AM & FM/Mobile GM
- WMJI/Cleveland GM
- Robinson Broadcasting
Corporate Programmer for
WMJI & KWK/St. Louis

Jerry King

- WABB/Mobile PD
- WWWM/Toledo PD
- KEYN/Wichita PD

- WRMX/Nashville PD
- WMJC/Indianapolis PD
- WMXJ/Miami PD
- KEYN/Wichita GM
- McVay Media VP/Contemporary

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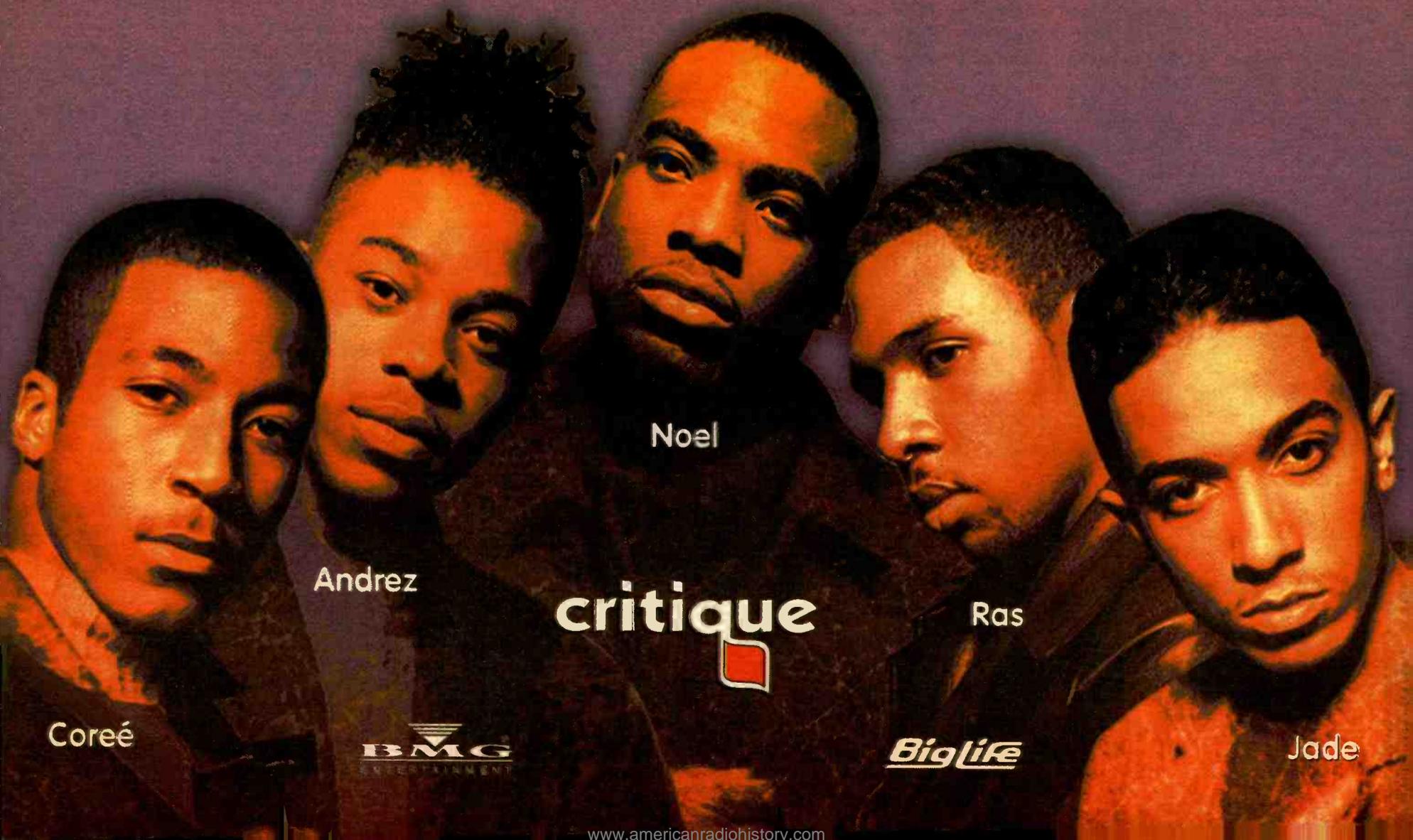
Damage

LOVE II LOVE

CHR Rhythmic **24** 521 Plays
Monitor Rhythm/Crossover 30*

New Adds: WKTU KMEL KGGI
WZJM WXLK WWXM

Already On: KBXX KHTS XHTZ KKFR
KSFM WWKX WHHH WNVZ
KLUC KIKI KDON WFHN
KWIN KDGS KWIN WOCQ



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critique


Ras

Coreé

BMG
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BigLife

Jade

Mission CHR: Find The Hole & Fill It

“The era will be all '90s product. A great advantage for a CHR properly targeted for today is the music is preferred by the target and yet is still palatable to the upper demos because of its pop nature.”

Two top consultants each pick a city, then lay out their strategy for building the perfect station

Much to my surprise, the Vallie contingent — Dan Vallie, Jim Richards, and Mike Donovan — opted for Atlanta, where I last programmed and where they consulted. Consequently, Vallie and company have a lot of experience in the market and understand it as well as — or better than — anyone else.

Creating Hot Pop In Atlanta

Vallie-Richards Consulting has a longstanding success story in almost all formats, especially CHR. Among its CHR success stories: **WBZZ/Pittsburgh**, **WIOQ/Philadelphia**, **WKSE/Buffalo**, **WNNK/Harrisburg**, **WZYP/Huntsville**, and most recently **Bonneville's WWZZ/Washington**, which took the market by storm almost immediately. Those of us in the CHR world are hopeful that Bonneville will once again open up the door to CHR in some of its other markets. Regardless, Vallie-Richards' success has opened up more than a few eyes in the upper ranks of many group owners.

Here's the Vallie-Richards game plan for their fictional CHR signal in Atlanta.

The Facts

Format Hole: CHR
Target Demo: 18-34

Competitive Analysis

WSTR: More of a Hot AC than CHR; currently pulls good 18-34 numbers, respectable 25-54.
WVEE: Heritage Urban, frequently leads in females 18-34 and 25-54 and adult numbers.
WPCH: Soft AC; targeted and imaged soft and older, with big upper-end demos.
WNNX: Alternative; appeal is primarily male.
WKHX: Leading Country station; pulls good 18-34s.
WYAY: The second-place Country station.
WALR: Urban AC; targeting 25-54s.
WHTA: Second-ranked Urban station; targets 18-34.
WKLS: Rock; heavily male in audience composition.

WSB-FM: Mainstream AC; targets 25-54 women.

New Station Name: "Kiss"

Positioning Statement: Today's Hit Music

Vision & Concept

The reason most stations fail is not lack of strategy, ad campaigns, or competition. It's a lack of vision and understanding and the need for conceptualization. Once the vision is clear, the other elements, like strategy, naturally fall into place. There must be a clear understanding of the position in the market the station is to fill.

The vision in attitude for "Kiss" is:

- A fun radio station: quality, but with a sense of humor.
- Hip, but not too hip for the room.
- Reflective in music and presentation of Atlanta's Southern heritage.
- Confident, not arrogant.
- Natural, never sounding like we're trying too hard.

While the summary words to describe the station are fun and contemporary — like a person with an interesting personality — this station will be multidimensional.

Audience Composition & Strategy

The target is 18-34 adults with a primary demo of 18-29 women. The station will be the No. 1 non-ethnic station in this demo target. While not targeting teens specifically, they can be used as a strategic advantage. This will become the favorite station for most non-ethnic teens.

This younger generation will bring their adult parents into the cume of the station — much like they take their parents to McDonald's or Chuck

E. Cheese, creating respectable upper-end demos and a very large cume. This also contributes to the qualitative profile of the station, making it a more attractive buy.

Positioning And Music

"Today's Hit Music." Whether you're 17 or 47, you like to feel contemporary and "today." The positioner, along with the essence of the station, make you feel plugged-in and aware.

CHR/Pop with a Rhythmic lean for the non-ethnic audience ... more pop than WNNX, and more hip and current than WSTR. Music that is not being exposed to a large degree in Atlanta includes **Real McCoy**, **La Bouche**, **Mark Morrison**, **Dennie**, **Le Click**, **Gina G**, **Livin' Joy**, and others. While some of these songs are played, it is not the essence of any station currently in the market. This rhythmic/dance product, along with pop product from **Toni Braxton**, **No Doubt**, **Cardigans**, **Jewel**, etc., creates a unique and compelling music essence.

The era will be all '90s product. A great advantage for a CHR properly targeted for today is the music is preferred by the target and yet is still palatable to the upper demos because of its pop nature. What that means is once again kids and their parents can listen to the station as well as the targeted 18-34-year-olds.

Stationality

Designed to be fun and contemporary in all elements of the station.

Personalities

- Real communicators, not just jocks.
- Fun, natural, and not too hip for the room.
- Great self-editors.

Continued on Page 62



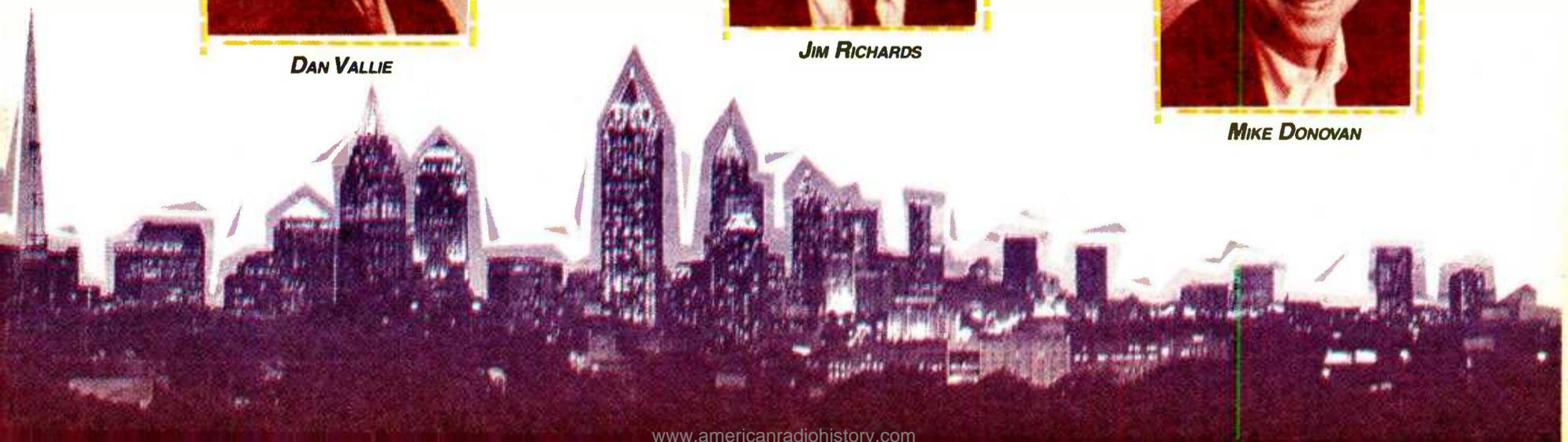
DAN VALLIE



JIM RICHARDS



MIKE DONOVAN



Continued from Page 61

• Intelligent: capable of delivering pop culture content in an interesting and entertaining way.

The morning show would have compelling personalities who can accomplish everything expected from the rest of the air talent — but also capable of delivering the balance of stream-of-consciousness and music-intensive show. The show, of course, would be local and relatable to the target demo and built with personalities and the infrastructure to make it unique in comparison to other stations in the market. It will include the usual elements of news, traffic, and weather, with each individual who assists in delivering the elements bringing personality and credibility to the show.

Jingles

• Used to add to the fun and energy of the station. There will be a combination of short jingles (not as quick as “shotguns”), and a more deliberate jingle with bed for voiceover talent.

Signature Voices

• Both male and female. They will be voices reflective of this generation’s attitude and approach to life, much like you would see in any well-designed ad campaign from Madison Avenue.

Promos

• Need to be written with the attitude and delivery of the signature voices in mind — as well as the target audience and the vision of the station’s bigger-than-life image that needs to be created.

Production Technique

• A valuable contributor to the essence of the station. Typical production styles have no place on this CHR. Technique, along with the voices and writing, will be fresh and unique.

Research

• The opportunity for CHR in Atlanta exists. There is no need for a perception study until after the station is rolled out. A library music test, preferably, will be done before the launch.

Due to reliance on current product, the station requires weekly call-out research. Because it’s a new station, the research sample should be screened by a music montage and not station preference — as is done frequently with established stations. The music montage helps to bring together a formerly unrecognized, disenfranchised cume.

Kick-Off Campaign

On-air would simply, but not dramatically, be an announcement of the new station, introducing the product, the name of the station, and the reason for its creation. The promo(s) will run consistently for days as the new cume comes to the frequency. There will be no format change gimmicks that could risk blowing off all current cume. The goal is to convert as much cume as possible to assist in kick-starting the station.

Outside marketing is primarily TV, since it’s the quickest way to generate cume ... and cume is the priority. The TV spot must reflect the essence of the station in image and attitude. Most likely, music videos can be used as part of the spot since the station’s music essence is unique to the market.

KISS Ratings Projections

No. 2	women 18-34
No. 3	women 18-49
No. 3	adults 18-34
No. 4	adults 18-49

The new CHR will be a flanker and pull P2s and P3s from several stations. Most importantly, it will bring together a floating and disenfranchised cume to one station.

And Predictions

When the dust clears ...

<p>Women 18-34</p> <ol style="list-style-type: none"> WVEE “Kiss” WHTA WKHX 	<p>Women 25-54</p> <ol style="list-style-type: none"> WVEE WALR WPCH WKHX “Kiss”
<p>Adults 18-34</p> <ol style="list-style-type: none"> WVEE WHTA “Kiss” WNNX WKHX 	<p>KISS Music Clock</p> <p>Power</p> <p>Recurrent</p> <p>Sub-Power</p> <p>’90s Gold</p> <p>Power</p> <p>Sub-Power</p> <p>*** Stopset ***</p> <p>Recurrent</p> <p>Sub-Power</p> <p>Power</p> <p>’90s Gold</p> <p>Power Recurrent</p> <p>New</p> <p>*** Stopset ***</p>
<p>Women 18-49</p> <ol style="list-style-type: none"> WVEE WALR “Kiss” WKHX 	
<p>Adults 18-49</p> <ol style="list-style-type: none"> WVEE WALR WKHX “Kiss” WKLS 	

Music Rotations

Category	Per Hour (Days)	Per Hour (Nights)	Per Category
Power	3	3	7
Sub-Power	3	3	10
New	1	1	5/7
Power Recurrent	1	1	7
Recurrent	2	2	30
’90s Gold	2	1	100

Sample Hours

THE NEW “KISS”

- CARDIGANS Lovefool
- AMBER This Is Your Night
- OMC How Bizarre
- CAPTAIN HOLLYWOOD More And More
- NO DOUBT Don’t Speak
- KEITH SWEAT Nobody
- BLACKSTREET No Diggity
- HANSON Mmm Bop
- JEWEL You Were Meant For Me
- GABRIELLE Dreams
- GINA G Ooh Aah ... Just A Little Bit
- MONICA For You I Will

WSTR (10AM) 5/7/97

- DUNCAN SHEIK Barely Breathing
- DINO Ooh Child
- WALLFLOWERS One Headlight
- BLESSID UNION OF SOULS I Believe
- EURYTHMICS Sweet Dreams (Are Made Of This)
- JOHN MELLENCAMP Just Another Day
- SEAL Kiss From A Rose
- JEWEL You Were Meant For Me
- TOAD THE WET SPROCKET All I Want
- BEE GEES Alone
- WHEN IN ROME The Promise
- SHAWN COLVIN Sunny Came Home
- DOG’S EYE VIEW Everything Falls Apart

WNNX (1PM) 5/7/97

- TOADIES Possum Kingdom
- MIGHTY MIGHTY BOSSTONES The Impression That I Get
- SHAWN COLVIN Sunny Came Home
- BETTER THAN EZRA King Of New Orleans
- NIRVANA All Apologies
- DEPECHE MODE It’s No Good
- PEARL JAM Black
- STONE TEMPLE PILOTS Big Bang Baby
- PAUL McCARTNEY The World Tonight
- COLLECTIVE SOUL Precious Declaration
- SEAL Crazy

Reference Points

Most broadcasters like to hear other stations that will give them an idea of how this new CHR will sound, but at the same time, want a station uniquely designed for their market. This station will sound like no other in the country, because it will be conceptualized specifically for the Atlanta marketplace — as it should be. Even so, there are common threads that run through all success stories.

CHR is once again a winning format. Designed for the ’90s, it can be a market leader, and demo leader, winning in revenue as well as ratings.

Dan Vallie

- 27-year broadcast vet
- Early ’80s pioneer of Hot AC on **KYKY/St. Louis**
- Mid ’80s pioneer of Dance on **WHQT/Miami**
- Coined the word “stationality”
- VP/Programming **EZ Communications**
- President & Founder Vallie-Richards Consulting

Jim Richards

- PD XTRA-FM/San Diego
- PD WBZZ/Pittsburgh
- Regional Programmer EZ Communications
- Partner and vice president Vallie-Richards Consulting

Mike Donovan

- PM Magazine Host
- Billy Packer Basketball Show Host
- National voice-over talent
- WBT-FM/Charlotte PD
- WNKS/Charlotte PD
- Vallie-Richards Associate

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Have You Heard? Kyle Vincent

the first single from his self titled new album

Wake Me Up

(When the World's Worth Waking Up For)

These CHR Stations have:

Q102	40x	WJMX	15x
KQKQ	29x	WWCK	13x
WKZW	16x	WNDU	15x

24 stations on!

New this week at:

WRQK WLSS WHZZ
WKFR WXXX

Linda Silver/APD, WDBZ/New York City

"Kyle Vincent has provided us with a great pop record! We believe in it and our research is proving us correct." (#7 researching song out of 30 with core listeners, huge female phones!)

Jimmy Jam/MD, KQKQ/Omaha

"#1 researching record with core audience. Huge phones. A hit with us."

All Songs Produced By Kyle Vincent & Parthenon Huxley & Gabriel Veltri

Executive Producer: Bill Hons

<http://www.hollywoodrec.com/kylevincent>

Carport **Hollywood**
RECORDS

Where Would We Be Without The Music?

Label execs speak out on changing nature of radio & record industries

Future Of Promotion?
Effects Of Consolidation?
Biggest Frustration?

The rapid consolidation of the radio industry is nothing new to many executives in the recorded music business. Many labels operated by the six major conglomerates consolidated at the start of the decade. Adapting to rapid changes is key in any business.

One thing is for certain: The radio and record industries will remain businesses of relationships. In this in-depth overview of top promotion executives, we examine what lies ahead for the future of record promotion, their thoughts on the consolidation of radio, and even their frustrations along the way.

Greg Thompson

Elektra Sr. VP/Promotion



GREG THOMPSON

The future of promotion is getting people to embrace artists and to get radio to involve the audience more so they think of artists as more than just songs.

It's more important than ever for promotion executives to really know the mechanisms of the radio stations and what groups they belong to. We need to know how these particular properties they own reflect their philosophies. We must understand how these corporations line up their stations to achieve their various goals and how our artists can fit in to their specific plan. It's a tough time for quite a few of our radio people out there.

Trying to satisfy radio's sometimes-wanton desires in regard to concerts is frustrating. A lot of stations have gone from developing artists who could do things on a shoe-string budget, to wanting major artists who command very large revenues on a touring basis. It's hard to force all of our artists to be available to do radio shows all the time. They have a hard time understanding that a station might feel like they're being alienated. We are now also up against these bigger groups where if something does not get done, the consequences of us not being able to come through are that much greater.

John Fagot

Hollywood Sr. VP/Promotion



JOHN FAGOT

Promotion executives of the future will be responsible for exposing the music to radio, the internet, television, and much more. We'll also witness more people working multiformats rather than just working a particular format, and we'll need to work more with the artist directly. The methods of distribution have changed so drastically that having an artist manufacturing and distributing their own music is becoming more and more possible. When that happens, artists will become their own labels and you will have promotion people working in all kinds of ways of promoting music.

With consolidation, less people will have more power and obviously that makes you tend to go to those people and work them harder. In the past, you could break a record by getting one station in a marketplace to play it, get a reaction, then and work the marketplace as a whole through sales, retail, streets, and touring. Subsequently, that forces some of the other stations in the marketplace to play it. Now, post-telecom, it's leaning more to a situation where you get one station playing the record and instead of encouraging the other stations, it discourages them because they feel like that station has this particular slice of the demo.

Jerry Blair

Columbia Sr. VP/Promotion



JERRY BLAIR

Today and in the future at Columbia we will continue to search for, and hire, promotion people who are musically astute, passionate, focused, determined, and have the wherewithal to know how to do far more than get a song on the radio. We will continue to look for the very best people who can develop artists.

These promotion professionals will also have to remain acutely aware of the ever-changing face of radio and other areas that expose music. With larger groups owning more stations and placing more emphasis on consultants, regional and national programmers, our relationships and knowledge of the product will be more important than ever. We must continue to evolve and stay ahead of the technology curve and constantly reinvent ourselves.

In the future, I hope we do not continue with information overload. At the end of the day for radio and ultimately for us, it's the hit song that matters, it's all about the emotion and the passion that you feel from hearing a hit song. I hope we can continue to get key programmers to remain passionate about the artists and their music. It is the lifeblood of what we both do for a living. When radio has strong ratings and is breaking the hits, and the music is selling, together, we are an unstoppable team!

Burt Baumgartner

Work GM



BURT BAUMGARTNER

Record promotion has not changed; it's still all about trust and relationships. At the beginning of a record, when no one knows whether it's a hit or not, friends will play records for friends and help get records started — that's called "old school" technology.

What has changed is the scoreboard and the way a record is being rotated. Up to that point it's old-fashioned promotion that is selling someone on a record by an unknown artist.

Obviously, since consolidation there are a lot more PDs who are much busier than they used to be. You have to be very appreciative of the time they have to spare for you. They could be running four or 10 stations instead of one. On the other hand, it has made a few programmers very powerful because there are fewer stations that are looked at by more people. These programmers set the trends and the tempo on some of these records. If you are lucky enough to have a relationship with these certain programmers, you're in great shape.

What's frustrating? Free concerts and trying to accommodate all the demands and dealing with the politics that goes into making them.

Rick Stone

A&M Sr. VP/Promotion



RICK STONE

There is one thing that will not change: This is a relationship business with a human touch — an emotional response and a passionate call for reacting to music. I don't think technology will ever take the place of that. Having said that, all the developing technology is a speedball and will no doubt accelerate even more. We are all captives of that.

Duopoly has made it harder to find people because

Continued on Page 66

This Week In ...
1978

Blank

- 1 **ANDY GIBB**
Shadow Dancing
(RSC)
- 2 **GERRY RAFFERTY**
Baker Street
(United Artists)
- 3 **O'JAYS**
Use Ta Be My Girl
(Philadelphia International)
- 4 **BONNIE TYLER**
It's A Heartache
(RCA)
- 5 **CARLY SIMON**
You Belong To Me
(Elektra)
- 6 **BOB SEGER**
Still The Same
(Capitol)
- 7 **ABBA**
Take A Chance On Me
(Atlantic)
- 8 **MEAT LOAF**
Two Out Of Three Ain't Bad
(Cleveland International/Epic)
- 9 **WINGS**
With A Little Luck
(Capitol)
- 10 **MATHIS & WILLIAMS**
Too Much, Too Little, Too Late
(Columbia)

Continued from Page 65

they're now doing multiple jobs. That is where relationships are even more important — it's no longer satisfying to get a couple of minutes with someone and their mind is on another radio station. We have to work harder with them and understand what they are going through.

Radio still has not figured out how to play 40 or 50 great records at once — instead of 30 — to get big ratings. Clearly, there is so much terrific music out there. I speak to programmers all the time, and one of the questions I always ask is, "How do you feel about the music?" Not necessarily mine, but the music in general. In the last year the feedback has been nothing but spectacular. People really feel the format has come back because the music has come back to the format.

There are two words I use in this business: patience and trust.

Steve Ellis

Mercury VP/Promotion



STEVE ELLIS

As there's more and more consolidation in the business, we're finding there's more internal networking amongst PDs that we didn't see in the last couple of years. And we're making sure we take advantage of that networking.

Right now we've had a pretty good run at radio; we don't have much to complain about. Radio has been great to us. You can never accommodate radio as much as they'd like when it comes to shows because you're going to have to say no.

Probably the biggest frustration radio has with labels currently is getting answers for their shows as soon as possible. What radio has to be aware of is we're always very cautious about giving out shows because at any time, especially in Hansons' case, the band can be pulled out at any time to do something on a much larger scale internationally. But we try to help radio where radio has helped us.

Joe Riccitelli

Island Sr. VP/Promotion

As time goes on, the lines between the formats are becoming more blurred. This cross-pollinating between formats means promotional staffs will need to be more knowledgeable about the artists, music, and work closer together to help cross songs from one format to another.

With more powerful owners and programmers, relationships, information, time management, and access are going to be key areas for us to concentrate on. The bottom line is radio stations still need the hits, and it is our job now and in the future to deliver them. The real question is, by what technological means will they be delivered? Whatever the answer, the human touch will always play a key role. We have to remember that each town and city is different and we must continue to educate our people about the geographical differences, and most importantly, what each individual radio station is all about.

If I had something I could request of programmers, it would be more patience. With increased competition for listeners' time from TV to the internet, songs are naturally going to take longer to become proven hits.



JOE RICCITELLI



BOB CATANIA

Bob Catania

Geffen Head/Promotion

The future right now looks like a return to the past in a lot of ways. One thing that is always stressed here in our department is the fundamentals. I feel like I am the coach of an athletic team. Baseball players take batting practice every day and there are constant workouts in football.

We have to get back to really understanding the basic fundamentals of promoting, which is building relationships with people to better understand the challenges that their stations, in their entirety, face in their marketplaces. Only then can you have an effective promotion staff. I don't think the answer is going to be all this newfangled technology. A good promotion staff will incorporate all of this new information into their daily mix anyway.

A key challenge as a result of consolidation has been the educating process of this company as to what all of these changes mean in terms of our business plan. For example, why don't records sell the way they use to in the time frames that they used to? The reasons are the fragmentation of the marketplaces. The lack of multiple radio exposure in marketplaces changes the dynamics of how and when a record will sell. The days of having a record played at six different stations in one market are going to be rare.

The cliché answer is we all hate [callout] research. It's frustrating how people react to research way too early. The biggest problem is 70 spins and they're prejudging the record. Another thing is when you work really hard to build a

story with an act and you are successful time and time again, but you still have to go back with that same act and prove it over and over again. I don't have a big problem with that because that is what we get paid for ... but at least give us the benefit of the doubt!

Monte Lipman

Universal VP/Promotion

When it comes to the future of record promotion, I think lean and mean is the name of the game. More people are leaning toward the specialists in their field.

There was a point when companies had the luxury of having 20-25 reps in the field, and it's unfortunate for the people who have lost jobs. However, companies are finding it is more cost-effective to go with a smaller staff.

In dealing with consolidation, you need that one-on-one connection. You could still go through the corporate office, and I know some of these companies are starting to establish corporate MDs. But every region is different, and if you superserve a marketplace, it is still best to get in there and get to a person in that market.

I know some corporations are going to encourage us to go through these proper channels, but I want my people to be hands-on: If it's not with the PD or the MD, try to get to some of the other people at the station. You never know where influence can come from.

My greatest frustration with CHR radio is that people are getting more conservative. We are finding less of those mavericks who established the format. There are still a few left who pride themselves on breaking a record ... programmers who are really leading the way without any kind of national story. Their support is based solely on the merit of the song. We are looking more and more for people who will do that.



MONTE LIPMAN

Ron Geslin

RCA Sr. VP/Promotion

Everyone is going to be delivering singles via their computers, which can and is being done now. The role of relationships, regardless of data transmission and communication, is going to be as important, if not more important than ever. The two things in which I believe are access and communication: having a relationship to get to the decision-maker and the connection part is the actual listening and connecting with the music.

If anything, data is making that harder to do and making the relationship part more important. In this age of e-mail, it's harder to get more people on the phone or get them out. It's still a process involving a sensory perception, which is music.

Consolidation puts more power in the hands of fewer people, kind of like the

Continued on Page 69



RON GESLIN

This Week In ...
1979

Rank

- RICKIE LEE JONES**
Chuck E's In Love
(Warner Bros.)
- SUPERTRAMP**
The Logical Song
(A&M)
- SISTER SLEDGE**
We Are Family
(Cotillion)
- KENNY ROGERS**
She Believes In Me
(United Artists)
- DONNA SUMMER**
Hot Stuff
(Casablanca)
- DOOBIE BROTHERS**
Minute By Minute
(Warner Bros.)
- ELECTRIC LIGHT ORCHESTRA**
Shine A Little Love
(Jet)
- EARTH, WIND & FIRE**
Boogie Wonderland
(ARC/Columbia)
- RANDY VANWARMER**
Just When I Needed You Most
(Bearsville)
- VAN HALEN**
Dance The Night Away
(Warner Bros.)

R&R YEARBOOK

Who: Steve Kingston
What: Program Director
Where: WPGC/
Washington, DC
When: 1981

10,000 Maniacs

MORE than THIS

—§—

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Management by PETER LEAK for THE NEW YORK END, LTD.*

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On 77 stations in 2 weeks
Debut 40 (+570 spins)

HOT AC

#1 Most Added!
WDBZ/New York, KLLC/San Francisco, WWMX/Baltimore,
KZZP/Phoenix, WTIC/Hartford, WMC/Memphis...
Debut 28

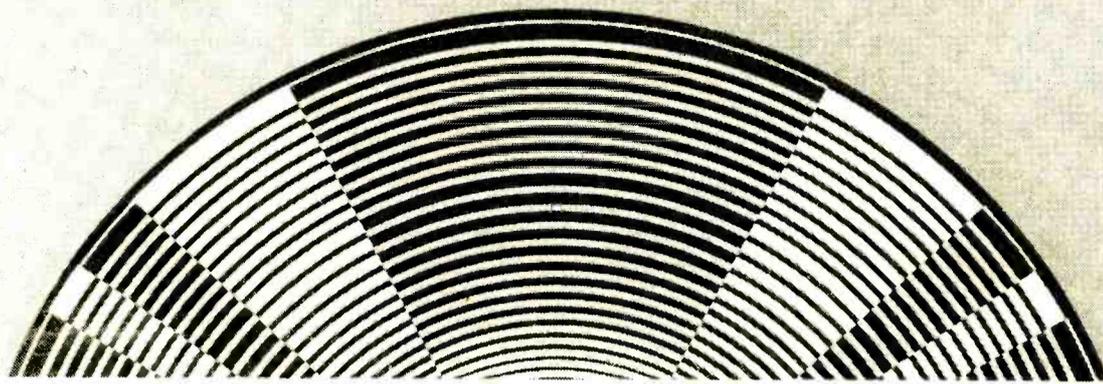


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CHR GENERATION NEXT

Continued from Page 66

old RKO days. It will be more incumbent upon us as national promotion people to be able to talk to the decision-maker. Where you used to have three or four camps in town now you have just one.

Stations that consistently add records late while other stations are taking all the chances are frustrating. There are some stations that don't contribute to breaking the new music that is basically what keeps them in business.

John Boulos

Epic Sr. VP/Promotion



JOHN BOULOS

The future of promotion is probably not going to be that much different than what we deal with now. What we will see is when certain stations don't want to share certain artists with other formats within one marketplace, we will have to somehow become more creative to maximize our artists' exposure. It will be much more beneficial to us when we want to do shows with an artist because there won't be so much dirty politics since the stations will, for the most part, be owned by the same group. You still will need to be creative as far as how you market it on the radio.

Where you have a big group PD putting a record on everywhere then it may go back to how it was years ago when there were group PDs putting music on lots of stations. So far it has not happened. When it comes down to playing music it's still isolated to what makes sense to that specific station as opposed to a "chain add." On one side of the coin I would say it would be great to get a chain add, on the other side, you want to be able to prove the viability of your music in each market.

The education I give to the staff is to be very knowledgeable about stations in one specific market that have the same ownership. They should know the politics that are played when they try to do something like world-premiering a great band like Oasis. I am not as negative on the future as a lot of other people might be. Radio will still have great music; it will still have to be exciting with great promotions. Our job is to keep them excited and show them why our music is viable for their particular station.

We always want more spins but there are only 24 hours in a day. The real frustration is when people want more shows. They don't understand the full cost it entails to do these. You run in to a lot of situations where you get a station an artist and when the show is over they lose interest in the artist and don't support them anymore. The investment in artists is not as long term as it really should be.

Hilary Shaev

550 Music Sr. VP/Promotion

It's going to become more important to have relationships with a handful of programmers who are in positions of power because of all the consolidation. We will have to become cagey field strategists to enter into that elite group of programmers/consultants.

We are already starting to structure things differently. It is crucial to pair our various people with programmers who have a level of faith and trust in them and to nurture these relationships with honesty and trust.

Consolidation isn't that much different from working with consultants who have a lot of stations that look to them for musical guidance. There will always be a few stations that will not play a certain record the consultant wants them to play, as well as the ones who love a song and play it even when the consultant says no.

My greatest frustration about working with radio is premature ejaculation. They play something 50 times and yank it.



HILARY SHAEV

Jim Elliott

Arista VP/Top 40 Promotion

Radio will always be important. But now as technology improves there are many more avenues of communication that need to be taken care of as well. Just about every label has a VP/Crossover; that didn't exist just five years ago. Because of the influence in video, your head of video promotion is hugely important to the success of any project. Very shortly you may have someone who will be running promotion for the Internet. It has become specialized/"faxalized."

It's still about promoting records, and that function in itself will still rely on relationships and the overall success of the record. I think more and more it will have to be based on word of mouth, networking, and stories from different stations involving certain projects as opposed to number of adds. We are faced with the lack of belief from a large number of mainstream programmers —



JIM ELLIOTT

and I emphasize that — who feel black artists will not work for their audience.

A prime example of this is Toni Braxton. Her first two albums sold 13 million. On this current album, she is coming off of two No. 1 records with the most recent one being a career record at No. 1 in America for 12 weeks. It's been a fight to get the third single on radio, whereas any white artist with that kind of track record would have had their third single be an automatic.

Another frustrating thing is when I look back on my radio career; we did one show a year. We did whatever we could to make that one show a huge success. Stations today, from the smallest to the largest, are trying to do three and four shows a year. I don't think radio realizes the huge expense it is to put these artists on the road to do these shows. As the sales start to level off and budgets are watched even more carefully, it will become a situation that is scrutinized even harder within the record company as to its necessity.

Lisa Wolfe

Crave VP/Promotion

This was a huge consideration for us while putting our new team together at Crave. Our emphasis was on finding promotion people who are passionate about music, smart, and intuitive. Our goal is to be able to develop artists by being strategic, patient, and creative.

With the climate and structure of radio and retail evolving, we must be sensitive to that fact and capitalize on it. Now more than ever programmers are networking, trading information, and sharing ideas. Programmers are often the best promotion people.

When something is working for them — a record, an on-air promotion, etc. — they do a great job of spreading the news! To effectively master the big picture you definitely have to be aware of what stations are part of the same radio corporation (and if it matters!), who is consulted by whom, who shares research, etc.

We've been in business for five months, and so far things have been really positive so no frustrations here!



LISA WOLFE

Peter Napoliello

EMI Sr. VP/Promotion

It's true that relationships and, equally important, credibility with programmers exists. There are instances where a record is perceived to be over when you move backward on the chart and lose your bullet. When the reality is that your song is in a B category at a specific station and it fluctuates from week to week, from the high B to low B category. That's where credibility comes in. You must communicate consistently with the PDs, MDs, and jocks if possible and keep them up to date and in tune with your company's plan to break the act. Hard work and commitment are a must.

Due to constant technological updating, computers and radio information accessibility, the work-mode will increase to 24-hours-a-day

Continued on Page 71



PETER NAPOLIELLO

This Week In ...
1980

Rank

- BILLY JOEL**
It's Still Rock & Roll To Me
(Columbia)
- ELTON JOHN**
Little Jeannie
(MCA)
- PAUL MCCARTNEY**
Coming Up
(Columbia)
- BOB SEGER**
Against The Wind
(Capitol)
- PURE PRAIRIE LEAGUE**
Let Me Love You Tonight
(Casablanca)
- ROBBIE DUPREE**
Steal Away
(Elektra)
- BETTE MIDLER**
The Rose
(Atlantic)
- ROCKY BURNETTE**
Tired Of Toein' The Line
(EMI America)
- SPINNERS**
Cupid/I've Loved You For A Long Time
(Atlantic)
- LIPPS, INC.**
Funkytown
(Casablanca)

R&R YEARBOOK

Who: Larry Lujack,
What: Morning Man/
"Superjock"
Where: WLS/Chicago
When: 1982

Their gold debut album, Home, delivered four Top 20 hits, including the #1 smash, "I Believe"...

BLESSID UNION OF SOULS



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i w a n n a b e t h e r e

the first single from their forthcoming self titled album.

R&R CHR/POP 22

BB MONITOR 23*

R&R HOT AC 21

BB MONITOR 27*

OVER 100 CHR STATIONS NOW PLAYING!

KEY ROTATIONS:

WNCI/COLUMBUS	41x	WSTR/ATLANTA	27x
WPRO/PROVIDENCE	32x	WZPL/INDIANAPOLIS	38x
Q106/SAN DIEGO	31x	Q102/CINCINNATI	49x
WWHT/SYRACUSE	55x	KQKQ/OMAHA	41x
WKSZ/GREENBAY	47x	WLKT/LEXINGTON	42x
KRUF/SHREVEPORT	51x	WWCK/FLINT	52x

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Continued from Page 69

if necessary. It's not unusual for our staff to be at our computers on weekends taking note of spins and dayparts to set up our next week. As promotion execs, we constantly have to feel the pulse of change, analyze the changes, and turn these changes into opportunities.

What's lacking in the industry is the need for good music, and the understanding of the artist, songs, and careers, and how to market them properly. Longevity is crucial to a real artist's career.

As for consolidation, which isn't so much the handicap that one might think, one must think hard of how to position the artist and song and when it comes to the complete campaign, take note of scheduling, format plan, and be in constant synch with each station's marketplace's needs and desires. Promotion should consistently interface with all departments in-house and work in conjunction to complete the plan.

My concern with some programmers is the final work and decision based on research. It's a fact that a song can test horribly one week and through the roof the next. Music is pure emotion and infinite in its scope. I miss the days of gut feeling. It goes well with a complete understanding of demographics, geographics, and an artist history or a vision for a new act's potential.

Nancy Levin

Red Ant Sr. VP



NANCY LEVIN

In an inverse kind of way, "corporalization" of radio is going to make the cult and street-level things pop up more. When you equate something like republicanism being very strong, you will bring a force that goes against that. For the record business, we are going to have to get it straight from the public and straight from the listeners to get stuff going and get it real. It's very basic. It's going to get harder to do it from the top down so the way it will happen is from the bottom up.

My thinking has to be on the big picture. Out on the frontlines, I teach [my staff] to be on every station in their own format. I honestly teach them not to worry about the format separations on the charts and all that ... just individualize every station.

We have lost the real animal renegade PD. There's a handful of them left in the country, but there are more guys who are very corporate. The great PD of years ago looked like the Unibomber: a guy who you would not want dating your sister, who was probably a total substance abuser but who happened to be a genius programmer. Now there's this sort of

Velveeta cheese programming going on.

big shows, it does not always translate into big [Arbitron] books. We all do it; we all wheel and deal and get other records out of it. You know, it should really be only about the music.

Barbara Seltzer

Motown Sr. VP/Promotion



BARBARA SELTZER

It's not just getting radio stations to play records. Today, promotion is like being more of a global marketing manager. It's not only radio but you have your video outlets, retail stores, clubs, etc. It's not just making sure your record is being heard on the radio but that your artists are being seen, their image known. Are they being seen as much as possible? Are their singles and albums placed prominently in the record stores? It's important that there are so many other different mediums to choose from. If you stay in the mindset of, if you just get repetitive play on radio stations then you will sell a ton of records, you're lost in the shuffle. Look for all the places where the potential buyers are.

Clear Channel just put together this wonderful, six-week concert tour called "The Cavalcade Of Stars." If you sign up, you're asked to travel to all Clear Channel stations, or similarly formatted stations. These stations put this whole thing together themselves. So instead of shooting off and doing individual track dates here and there — which break your ass — you can hook up with one chain and go from market to market. This is the future with the major chains in regard to promotion.

The most frustrating thing I have experienced so far is the time a radio station gives a record to react. Even the biggest records of all time take six to eight weeks to just become familiar and another six to eight weeks to re-search well. Because there is so much new music and so many other mediums, radio feels if it does not react immediately, they can't stay with it. Let's start giving songs the needed time to develop and become hits.

Dave Darus

Polydor/A&M Associated VP/Promotion & Marketing

The future of promotion will remain much the same as it is today. Our primary focus will always be on artists and hit records. We have to concentrate on artists to sell albums. Working alongside

[President] Johnny Barbis and our smaller staff is a luxury because much of the time we can focus on quality vs. quantity. We have a smaller team with fewer releases. We are not in the singles business.

You want to have a read of impressions on a record in the marketplace before you start pushing buttons of priority — be familiar not only with your target audience but know the radio properties better as well. We have to be sure when we smell a record, it's there.

We will work it as passionately as humanly possible and bang it until it's there. What's frustrating is how stations have to deal with so many records being shoved at them ... the market glut.



DAVE DARUS

Ric Lippincott

Curb VP/Promotion

It's interesting to note the similarities between advertising and record promotion. Both industries are struggling to produce a concise message through a cluttered sea of endless attempts. What we're seeing in advertising are messages which are better defined, targeted with precision, and delivered on less intrusive platforms. Record promotion needs to follow suit.

Financially speaking, eventually we'll need to evolve into a much more efficient industry; one in which expenditures will be based on anticipated returns.

We are living in very exciting times. The future of radio and records will be very different than it is right now. As radio moves into consolidation it opens up so many new areas of opportunity. I wouldn't be surprised to see radio enter into the franchise business. These changes will affect our promotion business in a very positive way. Already we're seeing doors open in the area of Country and CHR promotion. There was a time when these two formats could never mix. Today people like Buddy Scott are sitting at the head of both formats. These programmers are not only adept at discussing multiple formats, but they encourage and enjoy it. I think it's wonderful.

I'd like to see more respect given to the artists. Without the talents of these people we would not have an industry at all. None of us would have these fun jobs. So when I see artists who are held ransom in the middle of petty battles regarding formats or shows, it pains me to know that we aren't reaching more amicable solutions to these predicaments.

Second, we need to shore up a few oddities in the retail area. Example: Our economy is driven by a system that works on supply and demand. If the demand is high and the supply low, prices increase. In the record business we do exactly the opposite. When a record is at its feverish peak, we discount it. I'm optimistic that new technology, along with the new generation of open-minded business people will clear things like this up.

Finally, I'd like to see more business training in both records and radio. I was fortunate to have worked for companies like ABC and NBC where management-training seminars were common.



RIC LIPPINCOTT

Terry Anzaldo

Maverick Head/Promotion



TERRY ANZALDO

I've always felt strongly about radio and have always been a huge fan of artist development, while at the same time I realize radio has to play the hits. We in radio and records have to keep working harder than ever to develop artists to keep all of our formats healthy and strong, especially in CHR. I feel the loyalty moving away more and more every day, and that's a big concern.

We are an artist-driven label. Initially Freddy [De Mann] had this idea of being a boutique label, and now it's just starting to expand at the seams. We started at the Alternative and Rock formats then we found Alanis Morissette and she

crossed over. That has not necessarily affected us, but at the same time it was very lucky to have an explosive artist such as Alanis. About consolidation ... we're losing bodies.

As for frustration about radio, here's the scenario: "Yeah, I'll add the record if you can give me a show, and if you don't give me a show you've fucked me." My biggest concern is that for all the effort involved in putting on these

This Week In ...

1981

- | Rank | Artist | Album | Label |
|------|-------------------------|---|------------------|
| 1 | GEORGE HARRISON | All Those Years Ago | (Dark Horse/WB) |
| 2 | KIM CARNES | Bette Davis Eyes | (EMI America) |
| 3 | AIR SUPPLY | The One That You Love | (Arista) |
| 4 | DARYL HALL & JOHN OATES | You Make My Dreams | (RCA) |
| 5 | STARS ON 45 | Medley | (Radio/Atlantic) |
| 6 | NEIL DIAMOND | America | (Capitol) |
| 7 | GARY U.S. BONDS | This Little Girl | (EMI America) |
| 8 | RICK SPRINGFIELD | Jessie's Girl | (RCA) |
| 9 | JOEY SCARBURY | Theme From "The Greatest American Hero" | (Elektra) |
| 10 | MARTY BALIN | Hearts | (EMI America) |

Del Amitri Not Where It's At

the single from *Some Other Sucker's Parade*

BUT WHICH ONE IS DEL?!

Okay. Let's try this again. Del Amitri is a band. Not a guy. See this here fellow?

This is Justin Currie and this chap on the right is Iain Harvie of Del Amitri, the band from Scotland responsible for the ultra-cool hit, "Roll To Me," and other charming, if slightly askew, songs about life and love and everyday suckers. You should play their new single, "Not Where It's At." You should play all their singles. Del would agree.

Produced and engineered by Mark Freegard. Mixed by Dave Bianco. Management: John Reid for IPR Management Ltd. <http://www.amrecords.com> © 1997 A&M Records Ltd. (London). Manufactured and Marketed by A&M Records, Inc., a PolyGram company. All rights reserved.

CHR/POP NEW & ACTIVE

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KESR
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KDMX
KHMV
WBMX
WMTX
WAKS
WQAL
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WXPB
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WXDX
WOXY
KCHZ

... AND MANY MORE !!

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'This Format Will Continue To Be Strong'

Jacor Dir./CHR Programming B.J. Harris believes communication, sharing ideas, and relying on gut instinct are enough for success

When B.J. Harris answered the phone one night in 1989, it was his friend Marc Chase offering him a job at a soon-to-be CHR in Tampa. Harris accepted and joined WFLZ. What he didn't anticipate was a little more than seven years down the road he would be Director/CHR Programming for not just the Jacor-owned outlet, but for the company's other properties, including KIIS/L.A., KKRZ/Portland, WDJX/Louisville, KHTS & KKLQ/San Diego, KZHT/Salt Lake City, KMXV/Kansas City, WVKS/Toledo, and (upon closing and approval) WLKT/Lexington, KY. By the way, Harris's friend and mentor Chase has also been promoted to Jacor Regional VP.

Just a few minutes into an interview with Harris, you can sense his sincerity and love for the format. He keeps the discussion on those around him and their accomplishments, rarely turning the conversation to focus on himself. In the truest sense of the word, Harris is a team player. He has proven that he knows how to hire very talented people and allows them to do their jobs.

His gut feeling kept him at Jacor, for which he has a deep loyalty. "Jacor is a company that believes in all formats. They believe in radio, point blank. It is up to the program directors in individual market situations to determine what format they are actually doing. Then we use that to benefit our shareholders. But CHR has a place in [Jacor CEO] Randy [Michaels's] and [VP/ Programming] Tom Owens's hearts."

R&R: Let's start off by discussing one of the hottest topics of radio in the late '90s, time management. You are the OM and now the Director/Programming, and you still do a morning show. How do you do it?

BJH: Well, I don't know if I am doing it yet. I've only been doing it for few weeks, so don't put that big red "S" on my chest just yet. What I have to do is make sure I put the right people in the right situations because I count on those people to make me look good. In this business there are a lot of programmers, operations managers, general managers, or people in whatever supervisory role who are *scared of talent*.

They have a tendency to hire people who don't have the talent that is necessary to get them to the next level because they feel they are not going to be the power within that station. To make your radio station the best it can be, you need to load your airstaff with people who are probably going to be more talented than yourself. That's what is going to propel you to the top.

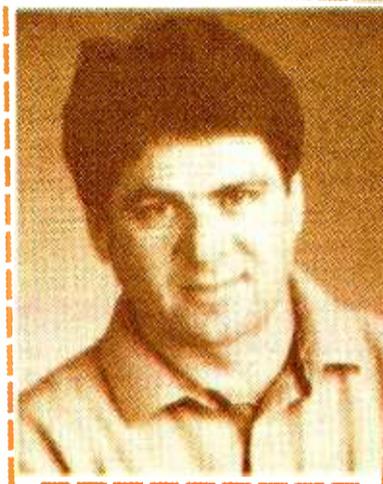
R&R: So how do you define your new job as Director/Programming?

BJH: When I step back and look at my new role, there are a lot of talented people programming our radio stations. I mean very talented. Sometimes I feel like, "Jeez, do I deserve to be doing this? This other guy here knows more about this than I do." With that in mind, the very talented PDs and staffs are the people who are guiding these stations.

I'll help in the direction, the focus, and the sharing of ideas on promotions and topical bits for the morning shows. I'll help pull all the mechanisms together to make it a massive communication link between all of our CHR stations. Then I'll let the programmers do their job.

R&R: You are very much in the infancy stage here. In a perfect B.J. Harris world, what do you hope to accomplish with this new post-telecom position?

BJH: In the perfect world there is a central command unit. A headquarters where you gather all the information from each individual station and disperse it accordingly to other stations in order to help them. I'm attempting to set up an information highway of talent-sharing so Jacor can take bits from San Diego and be able to run them *the same morning* at KIIS in



B.J. HARRIS



"KIIS is a radio station that just needs to be refocused and packaged a little bit differently. However, it is the CHR for Los Angeles; that position is still there in that city."

Los Angeles. Take a bit from WDJX in Louisville and put it on Z100 in Portland that *same morning* because some talented people came up with enough to share.

Who knows where the next idea comes from. Communication is key! We are *not* looking for a similar sound on each station, we need to pull the best of what is out there and throw it around and use it at the drop of a hat. My ideal situation is to be the liaison between these radio stations and let my office be the central command post where all this information goes through so we can route it where it really needs to go.

R&R: Let's go through some of the stations you are now overseeing. There's been a lot of talk about KIIS-FM... can you give us the real deal?

BJH: When I think of KIIS-FM, the first thing I think about is *huge potential*. If you look at the books, they are consistently one of the top billers in the city and in the nation! KIIS is a radio station that just needs to be refocused and packaged a little bit differently.

However, it is *the* CHR for Los Angeles; that position is still there in that city. The potential is tremendous, and I feel we have a golden opportunity to seize the moment — we are doing that. We have already made some transitions with the music, and I think that there are more to come. I see nothing but a wonderful upside for KIIS.

R&R: What about the legendary Rick Dees?

BJH: I like Rick a lot. I've gotten to know Rick well in the last three months. Dees is one of the more talented people I have ever met in my life. I think he's also had some frustration simply because he's a winner ... a 100% winner. He wants to win badly and has not in the past few years — the past several years, in fact. He takes that personally; it pisses him off. It pisses me off when I don't win. I like that about him.

He still has the fire he had 15-20 years ago. You're going to see a brand new Rick Dees very soon. He's still very good on the air. The whole mentality of KIIS is on an upswing and he's a part of that because he's very motivated right now.

That's very healthy for that situation.

R&R: KHTS (Channel 933) & KKLQ in San Diego: that's sort of a trick bag down there with those two stations. How are you going to keep them separated and doing what they need to be doing?

BJH: I think you see that happening in other markets. Look at WJMN (Jammin) & WXKS (Kiss 108)/Boston, they do a great job in that market. I don't think San Diego is any different. What we have to do is be able to use both radio stations to fight their own individual formatic wars and protect each other.

Channel 933 is doing it to XHTZ (Z90), and KKLQ is applying the pressure to KFMB (Star). There is very little ground between our stations; that's a perfect defense, yet we are on the attack at the same time. That is how we have to use the radio stations in that particular market and also the other markets where we have this sort of situation.

R&R: What happened with the top-rated Jeff & Jer situation at KKLQ?

KIISFM
102.7

99.7 WDJX
Today's **BEST** Music!

Continued on Page 74

B.J.'s Bio

- WCTU/Tennessee Tech College On Air
- WWKX(Kix 104)/Nashville overnights

- KOY(Y95)/Phoenix nights
- WBJW(BJ105)/Orlando personality
- WFLZ/Tampa Mornings, OM
- Jacor Director/CHR Programming

Continued from Page 73

Why did you let them cross the street to KFMB?

BJH: There are several reasons why it happened. When I look back on it, Jeff & Jer separated themselves from Q106. They did their show; it was "Jeff & Jer In The Morning" and then Q106 the rest of the day. As much as I like the MJ & BJ Morning Show, I can't stop just playing music and stop saying our call letters. That's not going to do it. If you want to do that then go to News/Talk or to entertainment Talk radio.

I don't know if there is a place for separating and doing that. The identity of their morning show is of a big talk fest and then the rest of the station is music-intensive. I don't know if you can pull that off. It's a very tough combination. I think that had a little bit to do with it. The future of that radio station is to get back to being more music-intensive while still being entertaining. I'm not so sure we gave up the total entertainment package of the station by not keeping that morning show. Am I saying they're not talented? No, not at all. They're very talented. But Q106 will survive.

R&R: Let's go to some of the other CHRs. What about KKRZ?

BJH: Powerhouse. **Ken Benson** does a wonderful job. He's a very talented program director who has that station on course. He seems to have his morning show really focused and very topical. He's also duplicating much of the cume and TSL of that morning show and other dayparts as well, which is a very successful ingredient. He is just doing everything right. Ask **Bruce Springsteen**. Ken put him back on the map.



R&R: KMXV/Kansas City and PD Jon Zellner?

BJH: Jon's very talented. He has just come off of a great winter book, and he seems to be very focused on his radio station and just doing a wonderful job. I'm looking forward to getting to know Jon even better. It's still early, and I am just now learning some of the attributes of each PD.

R&R: KZHT/Salt Lake City has always been an underperformer? Any thoughts on why?

BJH: They've had some problems in the past and part of those problems have been due to resources and not being as focused on being the CHR station in that market. They've also inherited a lot of baggage over the years and it's tough to change. Now I think you are seeing changes. Look at the playlists of the station and you will see a significant change in the past six months. The total package — i.e. all of the elements between the records — is being refocused and redesigned to fit the station and will bring it all together and make it much more successful. I know the station has been somewhat of a disappointment to prior ownerships. For Jacor, however, I think there's a bright future for KZHT.

R&R: WDIX/Louisville?

BJH: C.C. Matthews and his staff have that station on fire. We just went up a full point in the winter book with the changes that were made since January. I flew into Louisville on January 4, and we immediately made changes. We put in a whole new Selector rotation system and BAM! Within the first two weeks we saw results, and it's been nothing but up ever since. In-house is showing wonderful growth. I think we have solidified and come back and maintained our position as the CHR station in Louisville.



R&R: WVKS/Toledo?

BJH: How can you argue with those numbers? This station is also a powerhouse in its market. **Mike Wheeler** has proven everything he does, he does well. Wheeler is a great leader with a great support staff. Whenever you get that together, you have a winning combination. The same goes for **Bill Michaels**, who has just been promoted to Assistant PD.

R&R: What do you see as the most important element to making a great CHR?

BJH: Obviously the music. We are very susceptible to what the record companies deliver to us. There is no doubt about that. We have to be smart and know when to ride the tide high and we know when to back off. We know when to go back to recurrences or even to some gold to sustain us through some drought periods. It is real important that you understand trends and that you are able to mirror pop culture.

R&R: What are some of the pieces to the musical pie to keep the format on track in the future?

BJH: There are a lot of combinations. We have to go on reaction records. We have to know where to put them and how to use them as our weapons. There's callout. Am I a believer in research? Yes. Do I rely on

it 100%? No. You have to look at every aspect. You look at regions and other stations that are very successful. I track a lot of things, but I always go back to one basic ingredient with certain situations: gut feeling. You seize the moment when you know it's there and you can drive it up the competitor's ass. Is one piece more important than the other? It takes all of it to make up that pie.

R&R: With deregulation, do you see the days of cutting deals with record companies where one song is played on every single Jacor CHR?

BJH: I have never really thought of that, to be honest with you. Again, I don't think it's fair for me to sit in Tampa and dictate what records are going on each radio station throughout our company. That's what the PDs are there for.

R&R: You mentioned pop culture earlier. Does that include promotions and contesting for CHRs?

This Week In ...	
1982	
Rank	
1	TOTO Rosanna (Columbia)
2	PAUL MCCARTNEY & STEVIE WONDER Ebony And Ivory (Columbia)
3	JUICE NEWTON Love's Been A Little Bit Hard On Me (Capitol)
4	ASIA Heat Of The Moment (Geffen)
5	HUMAN LEAGUE Don't You Want Me (Virgin/A&M)
6	JOHN COUGAR Hurts So Good (Riva/PolyGram)
7	38 SPECIAL Caught Up In You (A&M)
8	WILLIE NELSON Always On My Mind (Columbia)
9	SOFT CELL Tainted Love (Sire/WB)
10	MOTELS Only The Lonely (Capitol)



“ In this business there are a lot of programmers, operations managers, general managers, or other people in supervisory roles who are scared of talent. ”

BJH: Yes! Programmers and radio stations doing these super-promotions that are scheduled eight to 12 months in advance would sometimes be better served to run it on the fly. By the time these "planned" promotions get around to presenting themselves on the air, there are three or four topical culture events that are happening. They could be on top of them and it would be much stronger for their radio station. However, they are locked into this other promotion.

That's something that we don't do. It's on the fly here. That's the way I like to run it. CHR is what's current. That's what we do. We get all those elements on the air in between the records. Again, the records are very important, but the things in between the records have to be very topical and very current, like water-cooler talk. The station has to be a mirror of pop culture, because that's what is going to make the station successful.



R&R: What other components do you think make for a great radio station?

BJH: The overall imaging of the radio station. Without a doubt all the voiceover talent. The creative directors who put the stuff together for you and just the overall packaging and marketing are very important.

R&R: The title of this special is CHR Generation Next. Where do you see the format in three, four, or 10 years?

BJH: If I remember correctly this format was kind of written off a few years ago. The backside of the curve hit for CHR radio. Did it die and go away? No, CHR is as strong as it ever has been. The music is there as well as the companies who are committed to our format and the talent level is out there. Sure, we'll have down times and we'll have up times; all the formats do. Country has gone through that in the past three or four years.



Do we get worried about it? A lot of people do because we are so closely tied to it. It's a passion for us; it's a loved one in my life and it would kill me if it went away. But it's not going away. It's strong today and it will be strong tomorrow. It will be strong when you wake up five years from now.

R&R: As we focus on the future, do you have some words of advice that you'd like to pass along?

BJH: There are a couple of things: 1) Be true to your gut feeling; learn to trust your instincts. 2) Put key people in the positions that make use of their strengths and talents. Hire talented people and then back off and let them do their job. Don't stand over them with a whip. Don't critique every move they make. That's how you are going to get where you really want to go.

These basic rules have been a key ingredient for the success of Top 40 programmers for many years. It still applies today and it is how I operate. I want this format to survive. For me to be able to be a part of it I am just completely blessed, and I thank God every day for it.

R&R YEARBOOK

Who: Dan Ingram

What: Afternoon Drive

Where: WABC/New York

When: Circa 1981

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New Challenges For Today's Marketing Director

Evergreen promo domo discusses future, focus, and winning

I'm pretty confident you've heard of the infamous annual WXKS (Kiss 108)/ Boston "Kiss Concert" (now into its 18th year) and the re-launch of WKTU/NY with the one-time grand reopening of Studio 54.

Even though the KISS and 'KTU promotions took place in two different cities, both of these amazing promotions had one thing in common, the promotional genius of Evergreen Media and Kiss 108/Boston VP/Marketing **Beverly Tilden**. There are many people — or, as I like to call them, secret weapons — behind the scenes that make successful station promotions and marketing campaigns work. As Evergreen chiefs **Scott Ginsburg** and **Jimmy de Castro** and programming guru **Steve Rivers** point out, one of their most important secret weapons is Tilden.

She is the promotional brain trust behind Evergreen's marketing efforts at their 43 stations. One of her primary corporate duties is to work hand-in-hand with the local promotion and marketing directors to maximize communications and make sure the stations are sharing each other's successes. As visionary, brainstormer, coordinator, and much, much more, Tilden is on the cutting edge of what promotion and marketing directors are facing in the future and what they need to do to keep their stations in winning ways.

What the future holds for Tilden at this point is still unknown. With Evergreen merging with **Chancellor** and then **Viacom** and the remaining **Gannett** stations, Tilden may find herself working with over 100 stations. If that is possible, she is one person who can do it. As an exclusive for **R&R's** CHR special, Tilden has penned this column focusing on challenges for today's marketing director. This may be one you want to copy, pass out to your staff, and file away for future reference.

Delivering 'Powerful' Marketing Strategies

With large companies operating four or more stations in a given market, owners and general managers realize the importance of developing a unique, highly focused station image that captures a large share of the target audience. This major responsibility falls to the marketing director, who needs to creatively meet this challenge. A knowledge of marketing techniques, resources, and an unending supply of proven creative solutions are essential to providing the marketing savvy station management demands. Given an increasingly competitive marketplace and stronger boundaries between stations in a market duopoly, marketing directors must deliver powerful promotional, public relations, and marketing strategies that connect the station's image to its audience and sponsors.

Today's radio marketing director must not only be creative and resourceful, but must also possess leadership abilities. The job also demands having a strong track record and the self-confidence to sell ideas to station management. To effectively present the benefits of the station's marketing plan to others means the marketing director must be passionate about the plan and be able to translate that excitement to inspire others to buy into the plan.

When challenged with the many problems one can face in producing a major promotional plan or event, this passion drives the marketing director to knock down the barriers to success, convince partners to participate, find new options to make the program work, and produce the most effective plan/event for the station.

Accentuating Strengths

The best way to promote a station's image is by taking advantage of what differentiates one station from others in the marketplace. In **(Matt Siegel** (aka "Matty in the Morning"), Kiss 108 has one



Tilden backstage with Real McCoy at WXKS/Boston's Kiss Concert 18.



WXKS/Boston state-of-the-art station van with built-in listening posts.

of Boston's top-rated morning shows. To capitalize on this asset, we recently introduced the "Matty World Tour," which broadcasts every other Friday at a new location with wild and unpredictable opportunities for audience participation. This format builds interest in key geographic locations, increases the show's audience, provides press opportunities, and most importantly, solidifies Kiss 108's position in the market as the only local morning show able to create a live, on-site show with incredible morning fun.

For the past 18 years, Kiss has branded its unique CHR status by presenting the annual Kiss Concert, a daylong music extravaganza that features the biggest artists and showcases hot up-and-coming performers (**Celine Dion**, **Whitney Houston**, **Seal**). The show is nationally hailed as one of the most amazing concert events of the year and is covered by hundreds of both national and international media. Presenting this one-of-a-kind event has earned Kiss a reputation as Boston's only popular music station to present major star power.

One-To-One Marketing

With every CHR station able to play the same music, it is becoming more and more crucial to build and maintain listener loyalty through actions, not words. One-to-one marketing achieves such loyalty. Through the Kiss Club, listeners have a mechanism by which they feel connected to the station. With free registration, members can earn a chance to win prizes four times each day and receive other perks such as opportunities to buy Kiss Concert tickets in advance of the general public.

As an added bonus, Kiss uses the database for future marketing efforts. Knowing who and where your listeners are is the most efficient avenue for achieving increased TSL and attracting new come.

"V-lite Cassettes," super-light mailable videos, are another good example of a one-to-one marketing tool that will continue to gain popularity.

Continued on Page 78

This Week In ...

1983

- Rank
- 1 **IRENE CARA**
Flashdance...What A Feeling
(Casablanca/PolyGram)
 - 2 **CULTURE CLUB**
Time (Clock Of The Heart)
(Virgin/Epic)
 - 3 **STYX**
Don't Let It End
(A&M)
 - 4 **EDDY GRANT**
Electric Avenue
(Portrait/CBS)
 - 5 **POLICE**
Every Breath You Take
(A&M)
 - 6 **KAJAGOOGOO**
Too Shy
(EMI America)
 - 7 **JOURNEY**
Faithfully
(Columbia)
 - 8 **ELTON JOHN**
I'm Still Standing
(Geffen)
 - 9 **DARYL HALL & JOHN OATES**
Family Man
(RCA)
 - 10 **RICK SPRINGFIELD**
Affair Of The Heart
(RCA)



BEVERLY TILDEN

Tilden's Promotional Climb

- **WBZ/Boston** Promo Manager, Account Executive
- **WHDH/Boston** Creative Service Director
- **WZOU/Boston** Marketing Director
- **WJIB/Boston** Account Executive
- **WXKS/Boston** Marketing Director
- **WEEI/Boston** Station Manager
- **Evergreen** VP/Marketing

Continued from Page 77

'KTU in New York has created a particularly effective V-Lite featuring morning show personality **RuPaul** inviting viewers into the station, concluding with a chance for viewers to enter a contest. When mailed to a highly targeted cluster of potential listeners, these "station infomercials" can be a most powerful and efficient form of advertising.

Become the talk of the town. Big, splashy, ambitious events that excite an entire city definitely help a station stand out from the competition. When the new 'KTU was born in New York, the station launched an intensive citywide promotional campaign that emphasized 'KTU's feel-good roots. A PR campaign with a consistent message grew into a "Move To It" series of TV spots. They established the station as the fun and positive alternative to heavy metal, grunge, and **Howard Stern**.

At a live morning show broadcast with RuPaul, 'KTU listeners were given the chance to audition for the commercials. Finally, as a gift to our New York listeners, the station reopened the famous Studio 54 for "The Last Dance," a one-night-only party that featured current and retro headliners including **Cher, Crystal Waters, Real McCoy, Vickie Sue Robinson, and France Joli**. Demand for tickets was overwhelming, and the event was covered by media from all over the globe. From this dynamic campaign, the station solidified an image and an audience that remains solid to this day.

Creating 'Buzz'

Not all marketing programs will dominate the local headlines. Still, marketing directors need to constantly seek opportunities that create "buzz" and attract interest of both listeners and non-listeners. Kiss recently offered the chance to "be" morning man Matt Siegel. The "Make Me Matty" contest winner spent one week on the morning show, complete with limo, a \$10,000 salary, power lunches in the best restaurants, and, of course, a vacation to Aruba to unwind following the winner's hectic schedule.

Capitalizing again with Matty, our unique morning asset, Kiss produced his "Sweet 16" anniversary party as a retro prom reflecting on Matty's first year at Kiss. **Gloria Gaynor** and the **Trammps** entertained a thousand of Matty's loyal listeners, who won tickets and donned their funkier prom gowns. What really brought down the house, though, was Matty and his morning team performing "YMCA" dressed as the **Village People**. When station personalities are the stars of the promotion, you can be sure the station is relating to their audience.

At 'KTU we created a buzz and accentuated our strength as the station with the star power by producing "3 Divas," 'KTU's answer to "3 Tenors." **Chaka Khan, Gloria Estefan, and Donna Summer** performed in an intimate Broadway theater for a small but fortunate audience of 3500. This creative idea reinforced the 'KTU music position and was covered by hundreds of media outlets.

Public Relations

Public relations isn't just press releases about an upcoming event or contest. To gain a competitive edge, marketing directors need to work closely with the media to support station positioning, programming, on-air personalities, and develop cross-promotions with other media outlets that gain substantial exposure for the station. Developing personal relationships with the press is essential in keeping a consistent station message in the media.

In addition, marketing directors need to have a "nose for news." Kiss created news by securing an exclusive interview with **John Wayne Bobbitt** immediately following his wife's highly publicized trial. Because every newspaper in the city wanted to interview Bobbitt, we seized the opportunity by allowing print and TV interviews only if conducted on-air

"Given an increasingly competitive marketplace and stronger boundaries between stations in a market duopoly, marketing directors must deliver powerful promotional, public relations and marketing strategies that connect the stations image to its audience and sponsors."

during the "Matty in the Morning" show. Because it was pre-promoted and covered by local newspapers and TV stations, the Bobbitt interview enticed many listeners and non-listeners alike to tune into Matty.

Community Relations

Aligning with a charity or a local organization is always an important way to support causes and make listeners feel good about the station. In the future, it will be increasingly important to tie community support to station image. For example, knowing that a large portion of the Kiss audience is comprised of women aged 25 to 34, the station is a significant supporter of organizations that battle against birth defects and breast cancer.

National Networking

With companies owning several radio stations throughout the country, there are tremendous opportunities for marketing directors to work, share, and learn from other markets. Through group meetings and conference calls, marketing directors can brainstorm ideas, share promotions, and solve problems prevalent in all markets.

Marketing With Sponsors

Establishing relationships with station sponsors is key to identifying innovative marketing opportunities that can benefit both the sponsor and the station. To highlight our music position, record labels and retailers sponsor our unique new station vehicle as an interactive listening and video station. The new Kiss Entertainment Van has six listening stations to hear hot new label product and two video screens for music video or film releases. At concerts and events, people can hear and see the latest music and videos available in the sponsors stores and on our station.

Maintaining Focus

One thing is certain: The responsibilities and expectations of the marketing director are evolving as part of the effective management team. Leadership is key. Today's marketing directors, and those in the future, need passion for the product, resources to develop exciting programs, self confidence to sell the plan to management and partners, and the drive to get it done. By remaining highly focused on the station's image and constantly searching for new ways to promote that image to the target audience and sponsors, marketing directors will not only survive the changing landscape, they'll thrive and become an integral part of the station's success.

Beverly Tilden can be reached at (617) 396-1430.

This Week In ...

1984

- | Rank | Artist | Album | Label |
|------|------------------------|--------------------------|----------------|
| 1 | CYNDI LAUPER | Time After Time | (Portrait/CBS) |
| 2 | DURAN DURAN | The Reflex | (Capitol) |
| 3 | HUEY LEWIS & THE NEWS | The Heart Of Rock & Roll | (Chrysalis) |
| 4 | LAURA BRANIGAN | Self Control | (Atlantic) |
| 5 | POINTER SISTERS | Jump (For My Love) | (Planet/RCA) |
| 6 | JERMAINE JACKSON | Tell Me I'm Not Dreaming | (Arista) |
| 7 | BRUCE SPRINGSTEEN | Dancing In The Dark | (Columbia) |
| 8 | MIKE RENO & ANN WILSON | Almost Paradise | (Columbia) |
| 9 | CULTURE CLUB | It's A Miracle | (Virgin/Epic) |
| 10 | BILLY IOOL | Eyes Without A Face | (Chrysalis) |



Kiss Card



WKTU/NY flashes its new look.

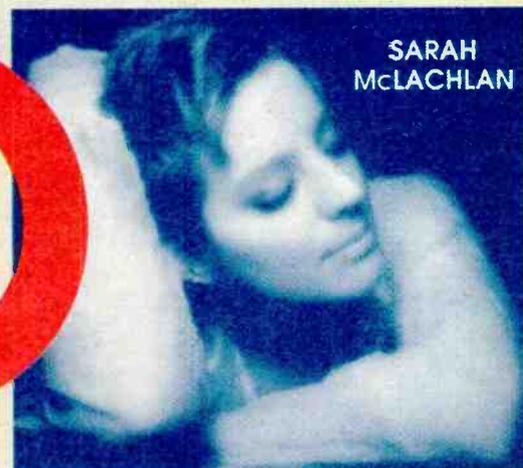
Arista

 at the top.

TOP

LISA STANSFIELD

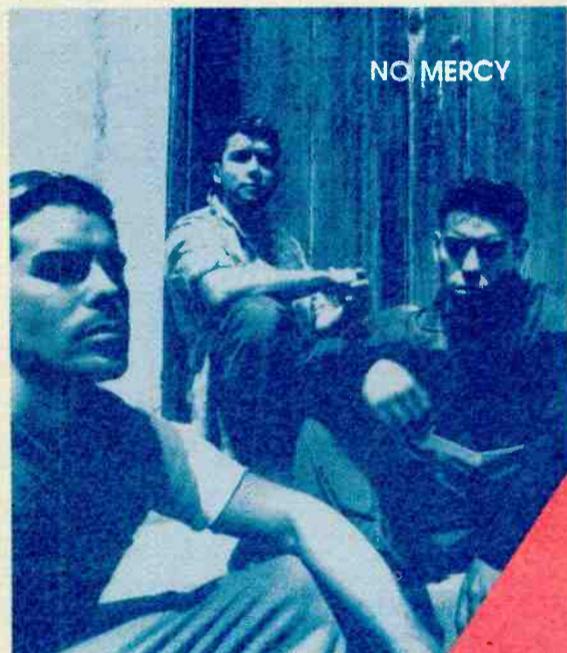
One of the 90's most innovative singers is back with her self-titled new album, featuring the lead single and eye-popping video "Never, Never Gonna Give You Up." Official airplay date: 6/30



SARAH McLACHLAN

With the "Possession" phenomenon still going, Sarah hits radio with the long-awaited single "Building A Mystery," from her new album SURFACING.

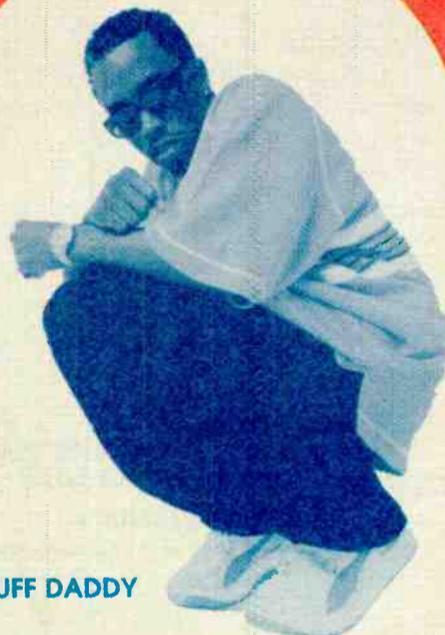
WATCH FOR HER ON THE LILITH FAIR FESTIVAL TOUR THIS SUMMER.



NO MERCY

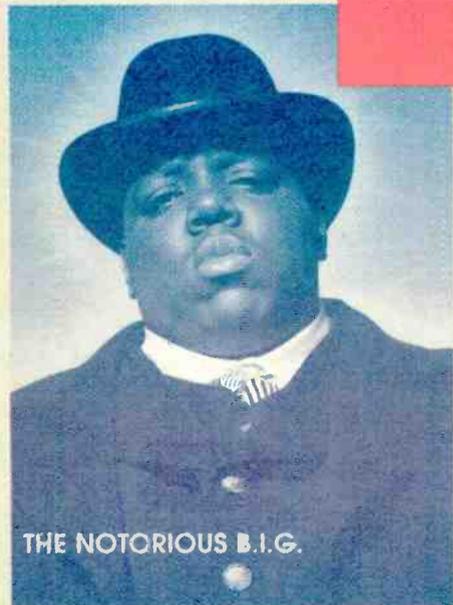
No Mercy continues to build with their new single "When I Die," following in the footsteps of their Top 5 Gold smash "Where Do You Go."

40



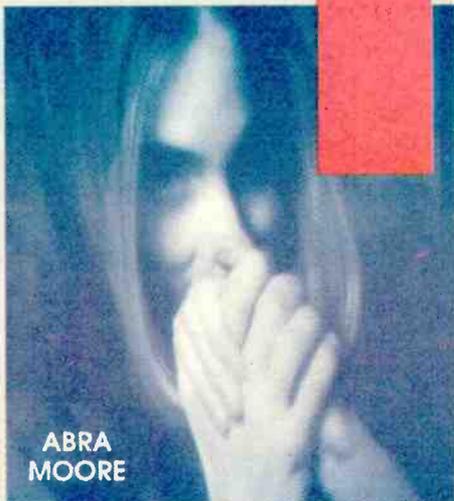
PUFF DADDY

It's the most anticipated album of the year, featuring the #1 history-making single "I'll Be Missing You" and the #1 smash "Can't Nobody Hold Me Down." From Bad Boy Entertainment.



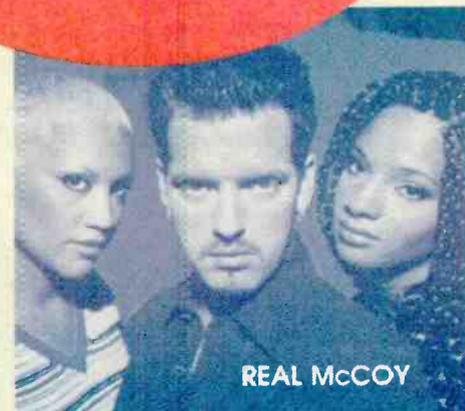
THE NOTORIOUS B.I.G.

After the success of his #1 monster hit "Hypnotize," comes the new smash "Mo Money Mo Problems" (featuring Puff Daddy & Mase). From Bad Boy Entertainment.



ABRA MOORE

With her #1 AAA hit "Four Leaf Clover" crossing from Modern Rock, Abra Moore finally brings her unique sound to Top 40. It's all just the first taste from her Arista/Austin debut album, STRANGEST PLACES.



REAL MCCOY

With their often imitated, never duplicated style, they continue with the new hit "I Wanna Come (With You)," from their new album ONE MORE TIME.



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visit bad boy at <http://www.badboy-ent.com>

KFMB 38x

KRUF 11x

WNNX 22x

WABB 13x

WSHE 22x

WXIS 18x

WWCK 13x

WHOT 11x

WQSL 12x

WJJS 10x

WVKS 42x

WSPK 25x

fool's garden

MRV 10x



"...Huge reaction after only one spin on our *Cage Match*, we're adding this into full-time rotation."

Sean & Leslie / MD - 99X/Atlanta

"...An inferno of phone action...Already #8 in requests after one week of airplay ...This is a *hit!*"

Wayne Coy / PD - WABB/Mobile

"...Sounds *Great* on the air! Generating strong phones!"

Tracy Johnson / PD - KFMB/San Diego

"...Top 5 Phones with Women 18-34 ...Just play it!"

Bill Michaels / MD - WVKS/Toledo

"...A great great summer song! After only 30 spins the record is already approaching Top 5 requests!"

Shark / APD/MD - WSHE/Orlando

"...We've only been on this for one week and already we're seeing huge phones with adult females."

Michael Hayes / PD - WKSI/Greensboro



WWKZ 11x

WZST 13x

WROK 14x

WNKI 12x

KHOM 10x

Zapoleon's Australian Inspiration

Veteran CHR programmer, consultant reflects on radio down under

“They hire superior people who are now or have the potential to be the best in their field. Then, they provide an environment that will foster talent maximization.”

Guy Zapoleon's name is synonymous with winning. Having trained under some of the very best in the business, Zapoleon has made it his job as a former programmer and now President of Zapoleon Media Strategies to train and work alongside many of tomorrow's up-and-coming programmers.

While Zapoleon has proven to be a very good and very focused trainer, he's also a very experienced listener. When approached about this special, Zapoleon and I discussed what he had learned while consulting some of the biggest and best broadcasters in Australia. Zapoleon agreed to give R&R a quick history of radio in the land down under and highlight some of the key Australian radio principles. There are some unique things going on in Australia that everyone in the States can learn from. And as you'll read, they're not afraid to learn from us.

Pass The Vegemite

Zapoleon reflects: Over the past four years, I've made several trips to Australia to work with [radio group] Village Roadshow Group Programmer Brad March, as well as Greg Smith and Dave Charles of ESP Consulting. These incredible programming minds form the basis of a radio culture I consider to be among the best in the world. On this trip Greg, Dave, and I formalized an association between Zapoleon Media Strategies and ESP Consulting to share resources and create a new type of brain trust. The Z-Files is a joint venture resulting from this collaboration with contributors from ESP as well as ZMS associates Mark St. John, Steve Davis, Steve Wyrostock, and John Clay. Our objective is to address the issues facing the rapidly changing environment of radio today from a totally new and unique world perspective.

The Australians are truly inspirational in their pursuit of radio knowledge and their zeal to master every aspect of the medium. Charles stated at the recent Village Roadshow meetings, "Australians should be very proud. Per capita there is better talent and better radio in Australia than anywhere else in the world." They believe this because their company is driven primarily by programming. Australian radio legends Paul Thompson and Greg Smith, who helped make the Austereo Radio Group the most successful company in Australia, created the founding principles that still drive the successes of Austereo stations today.

The complexity and challenge of running winning radio stations in any country, especially the United States, makes it worthwhile to examine the philosophy that drives the Australians.

Core Values

Austereo's success is not predicated on a formula, a format, or a system. They hire superior people who are now or have the potential to be the best in their field. Then, they provide an environment that will foster talent maximization. This involves providing the tools they need to succeed and creating a climate of learning and growth. There is an ethos based on the Japanese-inspired culture of continuous improvement, guided by the maxim, "This is perfect, now let's make it better." No matter how far in front of the competitors you

The resulting company is the new Village Roadshow, which is currently in the process of acquiring the remaining 49% of Austereo and operates six stations in Kuala Lumpur, Malaysia as well. Additionally, Austereo and Village each own 30% of MTV/Australia.



GUY ZAPOLEON

March, a great programmer in his own right, is now the Group Programmer over both the Austereo and Triple M stations. Brad continues to maintain and build upon this incredible radio culture through tireless work and constant road trips all over Australia, Europe, and America. One key method Brad uses to advance his programmers' overall knowledge is a yearly PD conference. They import the best minds in the world to teach and work with them.

Village Roadshow's employees are tremendous students of American radio, but always attempt to take each idea one step further and one step better. Each person in the company has an insatiable thirst for knowledge as it relates to radio and beyond. They subscribe to all the American trade magazines and are constantly networking to find new ideas. They have never forgotten that great radio stations are based on a great plan derived by talking to the listeners and fulfilling their primary needs.

Learning Abroad

Every year Greg, Dave, Brad, Village National Marketing Director Sean Pickwell, and some of Village's major programmers make two to three pilgrimages to the U.S. to visit different cities. These semi-annual trips are centered around major conferences where the Australians attend as many seminars and talk to as many of America's brightest radio minds as possible, including programmers and managers. They want to understand each station's strategy and to learn from American radio company cultures.

Continued on Page 82

get, it is never enough — they always seek to do better. The group is bound together by trust. The integrity which underpins this is a critical element in the relationship with listeners, clients, the community, and shareholders. Without trusting relationships, all other values are worthless. They constantly view the business to ensure they satisfy all external interactions beyond expectations.

The Australian Markets

For years in Sydney, Melbourne, Brisbane, and Adelaide, Austereo was primarily a Hot AC/Adult CHR format. The Austereo-owned stations waged war with Village's Triple M Rock radio stations. Finally in 1995, Austereo merged with Village — its main competitor — and in turn acquired its movie houses and concert halls throughout the continent.

Zapoleon's Resume'

- KRLA/L.A. MD
- KRTH/L.A. MD
- KRQQ/Tucson PD
- WBZZ/Pittsburgh PD
- KZZP/Phoenix PD/Nat'l PD
- KHMN/Houston PD/Nat'l PD
- Nationwide Communications PD/Nat'l PD
- Zapoleon Media Strategies President

Zapoleon Media Strategies CHR Lineup

- WKTU/New York
- KGGI/Riverside
- KJYO/Oklahoma City
- WAPE/Jacksonville
- WNTQ/Syracuse
- WHTS/Quad Cities, IA-IL
- KRQQ/Tucson

Continued from Page 81



JEFF ALLIS & GREG SMITH

During each trip all key radio stations are taped. In Australia, I marveled as I saw a list of the PD, marketing director, production director, and GM from each Village Roadshow radio station who all had to review as many as 50 cassettes to listen, learn, and write comments on the best radio programming, personalities, promotions, and production values U.S. radio had to offer. Austereo encourages all the creative minds in each station to give feedback and be part of the learning, growing culture that is Austereo.

I particularly admire a practice that continuously creates more and more layers of listener benefits on very solid foundations. They truly believe in the positive feeling listeners develop for a radio brand and the frequency itself. Over time a radio station builds an equity into its call letters. U.S. broadcasters reacting to "the hot new idea" have a strong tendency to tear down our radio foundations and replace them rather than building on existing equity. The Australians are the architects of strong, lasting radio stations.

More Broadcasters, More Knowledge

The world of multipoly is just beginning to hit Australia. As the world shrinks the advantages of unique radio knowledge will lessen as more licenses are granted and new narrower formats emerge. The shares for all properties in Australia will shrink as it has done in the U.S. For the past decade Australian cities have had an average of three to four FMs per market. Several years ago, the Australian government began to allow "conversions" of AMs to FM frequencies as well as allowing new frequencies on the band.

Ten years ago, outside of a few American programmers, few really knew how to

create a really excellent radio product on all levels. Since 1987, the advantages a select group of programmers had over the competition have virtually gone due to the increasing use of consultants and research companies. This has dramatically improved the average knowledge of most PDs and GMs, creating much more competitive marketplaces. This is

now happening in Australia; more and more companies are employing consultants and



researchers from abroad. It may be as tough a time for Australians as it is for our broadcasters to have an understanding of what shares are realistic to expect in the new environment.

What We Can Learn

The Australians are incredible at taking American ideas and moving them to new heights. Their understanding of the roles of gut versus research helps create and maintain great radio stations that are always focused in all aspects but never become predictable. They are perpetually entertaining



DAVE CHARLES

BRAD MARCH

and on top of what is happening in each city, Australia, and the world. American broadcasters can benefit greatly by studying and applying their principles and methodology: back to the basics and building on solid foundations for the future."

Austereo's Core Values And Winning Principles

Consultant Guy Zapoleon and his counterparts at Zapoleon Media Strategies have been spending some time working in Australia with some of what Zapoleon identifies as "incredible programming minds."

As a consultant, Zapoleon has tapped into the Austereo Radio Group, the most successful broadcast company in Australia. In 1995, Austereo merged with its main competitor, Village Roadshow; it kept the latter company's name. Village Roadshow is still in the process of acquiring the remaining 49% of Austereo, which provided us with a road map to its success by stressing its core values and winning principles, of which we can all learn from.

Core Values

Austereo's success is not predicated on a formula, a format or a system. We have superior people and an ethos.

- We only employ people who are now or who have the potential to be the best in their field in the radio industry.
- The best people must have an environment that allows them to maximize their talent. This involves giving them the tools they need to succeed and creating a climate of learning and growth.
- Commit to the Japanese-inspired culture of continuous improvement. "This is perfect, now let's make it better." No matter how far in front of our competitors we draw it is never enough. We can do better.
- We are bound together by trust. The integrity which underpins this is a critical element in our relationship with listeners and clients and our external interactions. Without trusting relationships with each other, all other values are worthless.
- Service is any situation where our people interact with listeners, clients, the business community, and our shareholders. We constantly view our business through their eyes and satisfy them beyond their expectations.

The values above mark the company philosophy. Austereo has many principles that they use as the founding principles of creating and operating great radio stations.

Austereo Principles

- 1) Create and maintain a listener-driven program product. A listener's needs are the purpose of programming. Research all aspects of programming to give the listener what he wants.
 - 2) Get the ratings first and the revenue will follow.
 - 3) Create bottom up management (not ivory tower dictatorship) to empower each station to run itself.
 - 4) Leadership in ratings and profit is an unexpected consequence of our commitment to the creation of great broadcasting and the provision of superior client service.
 - 5) It is not always possible to immediately hire every outstanding competitor.
- 6) Our radio stations make a demonstrable positive difference to the culture of our community and the quality of the lives of our listeners. Our programming is an emotional force, our stations a compelling medium which shape the lives of our audience. We have an opportunity to change our world.
 - 7) The theory of radio station operation (vision, philosophy, systems, etc.) is only part of what makes it work for us. Exceptional implementation is what brings it home. Without exceptional implementation we haven't achieved anything.
 - 8) Our research resources are the most comprehensive in Australia. We use them to understand our community and to refine our product, never to limit our imagination or creativity.
 - 9) Great radio is interactive with its listeners/community. Almost anyone can provide a music service, and in the future there will be hundreds if not thousands. Interactivity is one dimension of uniqueness.
 - 10) The principles of Marketing Warfare are essential to winning ratings and revenue. Knowing what type of warfare to fight is the first and most important decision in a conflict.
 - Defense (Refer rules)
 - Offense (Refer rules)
 - Flank (Refer rules)
 - Guerrilla (Refer rules)
 - 11) We seek to dominate in any competitive forum to which we commit. If that isn't possible, consider withdrawal and the redeployment of resources to an area in which we can dominate.
 - 12) We study, become expert in, and reflect the contemporary culture of our audience.
 - 13) We don't hesitate to be "different" or spectacular in pursuing the great idea. We don't need to be safe.
 - 14) Challenge every belief and structure principle constantly.
 - 15) Our product is never finished. Success is never completed. Never stop remaking.

R&R YEARBOOK



Who: Bruce Stevens
What: Music Director
Where: WZNY/Augusta, SC
When: 1986

MEXICO 70

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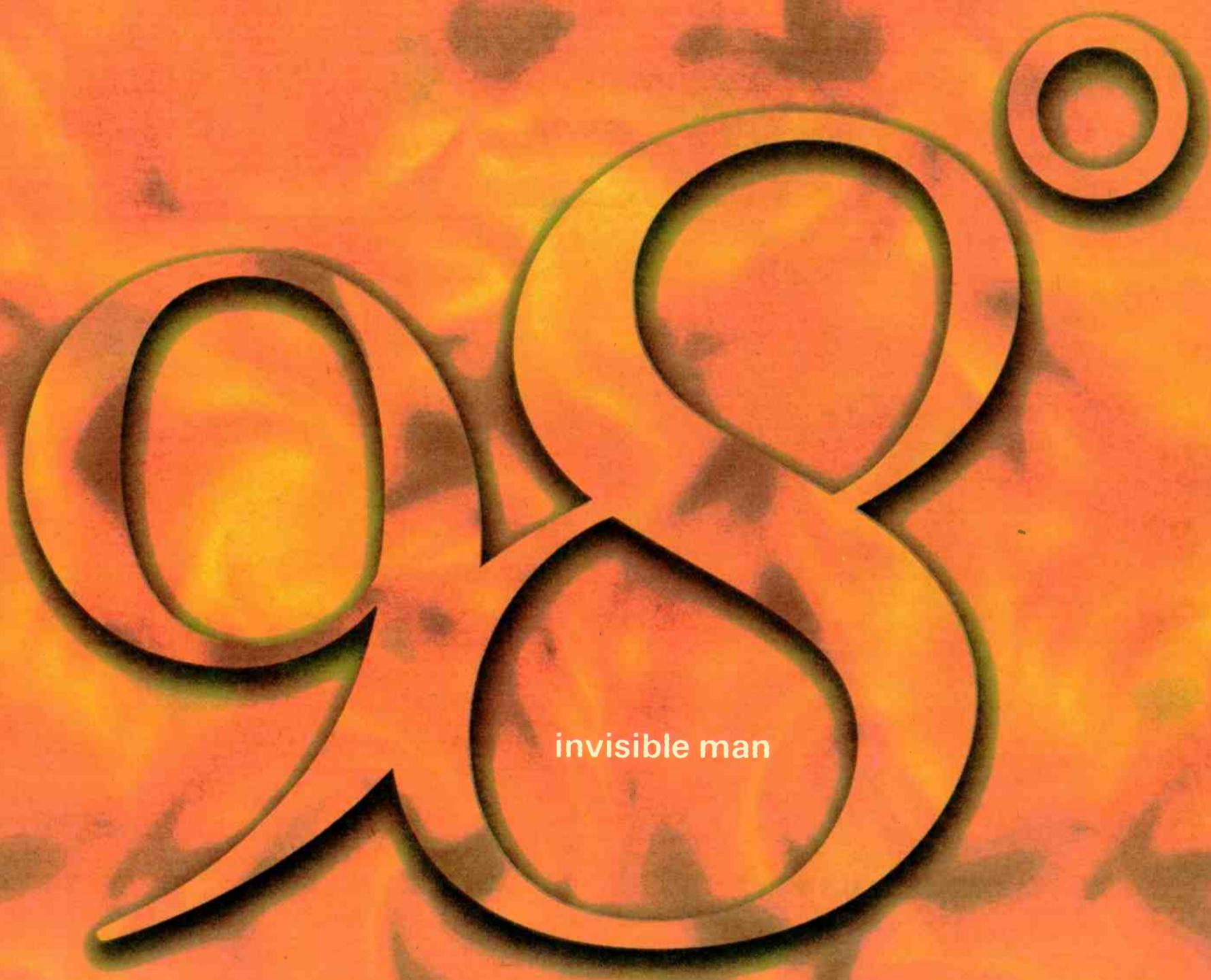
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KZZO	WMXL	WQSM	WKEE
KRUZ	WDAQ	KEYW	WQMZ



invisible man

Jerry Clifton: Up Close & Personal

Legendary consultant, programmer offers unique insight

The name Jerry Clifton has made many PDs shudder. Throughout his programming and consulting career, he has also sent many a PD packing. While Clifton is best known for his CHR/Rhythmic expertise, his abilities and triumphs reach far beyond that format.

These are two things that Clifton has truly earned: respect and success. After a few decades of paying his dues, Clifton managed to become a wildly successful consultant — and now, a station owner as well.

Clifton's powerhouse consultant roster currently includes CHRs WPGC/Washington, WPOW/Miami, KUBE/Seattle, KTFM/San Antonio, WBHJ/Birmingham, and KSFM/Sacramento. Add to those Clifton's expertise at Urban winners WVEE/Atlanta, WXYV/Baltimore, and WUSL/Philadelphia, and one can begin to surmise some of the power he wields. Clifton and his partners also own four stations: KPTY/Phoenix, KRTR/Honolulu, KGMZ/Honolulu, and soon-to-be-on the air KBLZ/Honolulu. In addition, the partners have an option to buy two more stations in Phoenix and Honolulu.

Regarding his first shot at ownership, Clifton says his goal is not to buy, fix, and sell stations — instead, he aspires to buy, fix, and operate them. However, truth be told, the real reason Clifton sought ownership came more from a desire to do radio the way he wanted to do it, rather than from any financial goal.

"The real motivating factor was that it would take a level or two of the frustration out of getting a radio station that sounds and operates the way that I want it to," Clifton says. "When I was a music director I thought, 'Hey, I can play the records that I know are hits, and then the station will be good.' Then I found out the program director made all those calls — so I became a program director. Then I found out the group PD made a lot of those calls — so I did that. Then I found out the consultant did it — so I did that. Now, I've decided that if you're in the ownership position, maybe you might have a chance!"

R&R: You have earned a reputation as "the dance guy" — was it always that way?

JC: No. Actually, it was at KSEA/San Diego that I found an angle to program FM stations. KSEA was a station that, instead of playing all the records the record companies wanted us to play, played the actual hits — which, ironically, at that time turned out to be mostly album cuts. So we were playing "Stairway To Heaven" and (crosstown) KCBQ was playing the Osmonds. Because of this we did very well during a time when no one had FM radio. So my first reputation was more or less the guy who kept going into markets creating the first FM explosion. Every time I went into a market, the FM penetration went from almost zero to anywhere from 20%-80%, because there was finally something on FM that people could listen to.

R&R: Was it your PD job at WMJX/Miami that solidified your dance image?

JC: Yes, it was where I developed the Hispanic, Latin-leaning, more-or-less what you would call the Dance format. I leaned in that direction a little bit at WXLO(99X)/New York, but it wasn't really a Dance station — it was a Top 40 that played a lot of dance music. I really played with the idea that a station can niche successfully when I was at WDRQ/Detroit, because it was a station with a bad signal. The only area of town that we covered was the black area of town. So, for a lack of a better term, I made it a totally black Top 40 station. And even without a signal, we won.

R&R: Did you ever figure you'd end up inventing something like the Dance format?

JC: I was just looking for an angle to compete. I took an angle and it worked. Then everybody wanted to clone it, like they always do in radio. It's good from the consulting standpoint, because a lot of new clients want to jump on the bandwagon. On the other hand, it kind of stymies creativity — when you end up doing a slightly adjusted version of the same thing 29 times.

"Contemporary radio is a real tightrope. It originally started out to be a high cume, semi-low time spent listening format; today you have to attempt to turn it into a high cume, high time spent listening format."

"Inventing" dance-type music, for me, was filling an obvious hole. When I started consulting, one of my first big stations was KMJQ (Magic 102)/Houston. It was a Jazz station, and at the time, Urban Contemporary didn't exist. So when a black-leaning CHR came on and killed them, I went in there and invented Urban Contemporary in an attempt to help them become successful. They got as high as a 13.1, in fact, and were really the premier Urban station.

R&R: Can you give me your general thoughts on the CHR/Rhythmic format today?

JC: I'm concerned for CHR in general because of the number of stations being down — for some reason, there aren't enough programmers who really get it to help make the format succeed. The format is not the problem — for example, KTFM/San Antonio is No. 1 25-54, and it is a true Rhythmic/CHR station in a very competitive market.

Contemporary radio is a real tightrope. It originally started out to be a high cume, semi-low time spent listening format; today you have to attempt to turn it into a high cume, high time spent listening format. If there are a dozen guys in the industry or the format that get it, that would be a lot.

R&R: What do you see as typically lacking when you walk into a client station for the first time?

JC: Since the industry is more or less operated by salesmen, there's been a lack of ability for programmers to get the kind of knowledge and support they need to learn. It's like driving an Indianapolis race car: if you end up turning the wheel a touch too much, you end up hitting the wall. Most of them are up against the wall the majority of the time.

R&R: What role do you try to play?

JC: I've always considered my relationship with the PD as [being] basically his mentor — that's what I'm being paid to be. I can either be a syndicator of live programming and give them a playlist, or I can teach them how to do it. I've always chosen to teach them how to do it.

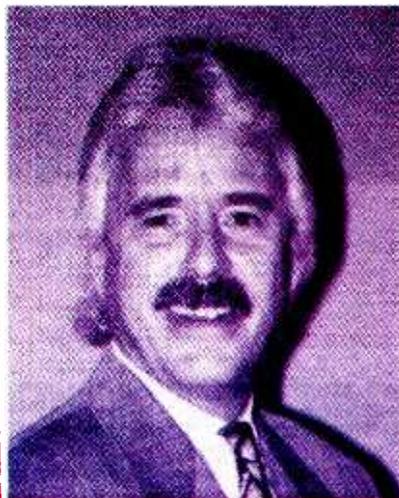
R&R: What's the most important thing to consider when programming a station?

JC: The listener. Program to the listener instead of the industry.

R&R: Do you still feel programming to the industry is a big problem?

JC: More so than ever before. Right now, we're very much a follow-the-leader, follow-your-tail kind of industry. There's a fear of stepping out and

Continued on Page 86



JERRY CLIFTON

This Week In ...

1985

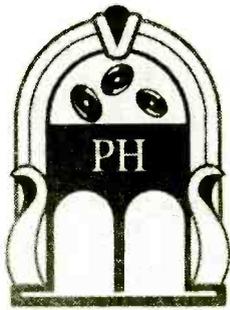
- | Rank | Artist | Album | Label |
|------|--------------|----------------------------|--------------------|
| 1 | PHIL COLLINS | Susudio | (Atlantic) |
| 2 | PRINCE | Raspberry Beret | (Warner Bros.) |
| 3 | DURAN DURAN | A View To A Kill | (Capitol) |
| 4 | BRYAN ADAMS | Heaven | (A&M) |
| 5 | SURVIVOR | The Search Is Over | (Scotti Bros./CBS) |
| 6 | MADONNA | Angel | (Sire/WB) |
| 7 | EURYTHMICS | Would I Lie To You? | (RCA) |
| 8 | MADONNA | Into The Groove | (Sire/WB) |
| 9 | PAUL YOUNG | Everytime You Go Away | (Columbia) |
| 10 | HOWARD JONES | Things Can Only Get Better | (Elektra) |

Jerry Clifton Career Cliff Notes

- KSEA/San Diego PD
- WDRQ/Detroit PD
- WXLO/New York PD
- Bartel Nat'l PD
- WEFM/Chicago PD

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Continued from Page 85

doing something radical. With stations being so highly leveraged, the pressure from the top seeps down and more or less takes over the attitude of most radio stations. That in turn cuts down the opportunity for somebody to step out and take chances. There aren't many people who have the balls to do that. They would rather make sure that they're employed.

R&R: *What are the Jerry Clifton "A-B-Cs" of radio?*

JC: Obviously the music has to be right. That requires that the research be right. That requires the people driving that part of the formula be really strong and understand what they are doing. That begins a domino theory that goes on and on and on.

R&R: *So if one domino falls, do they all fall?*

JC: That is exactly the way it works. This is not the kind of format where you can be "sort-of-OK." You are either operating at a very high level, or you are doing horrible. That's what has happened to stations that have fallen through the cracks. They never did it right, so they were just always doing it horrible — and they could not understand why they were not making a living at it.

R&R: *What are your thoughts on research?*

JC: I feel the industry, through its concentration on business and research, has forgotten what we're really trying to do — create a form of entertainment that people will find positive and use as often as possible. It's funny, when you go out and buy a new CD, if you're just a regular consumer, you maybe listen to it a few times and then throw it in a stack with a lot of other CDs. People don't listen to their CDs over and over again — they listen to other things because there's something missing. The point is, there's more to it than just the music, even though research would say otherwise. The problem with research is, it can ask the right questions, but the people who answer don't have any clue of what answers they're giving, because they don't think about it.

R&R: *Can you give me an example?*

JC: It's kind of like light bulbs. Do you know what light bulbs are in your light fixtures — and do you care, as long as you switch the light switch and the light comes on? That's the way people think about radio. They don't really care what radio station they are listening to. Their expectation is to flip on the switch on and get what they expect. So we can't ask, "Do you like these

“ Obviously, the music has to be right. That requires that the research be right. That requires the people driving that part of the formula be really strong and understand what they are doing. ”

filaments better than those" when we're researching light bulbs, because it doesn't matter. People who do research get frustrated with the same answer over and over again: "I punch around the radio until I hear a song that I like." Isn't that bizarre?

R&R: *Can you explain that careful balance between taking risks and using research?*

JC: Before you jump out of an airplane with a parachute on, you make sure the parachute has been packed correctly and you have done everything in your power to get everything in correct working order, so that the odds of the parachute *not* opening are very slim. That's how you become a leader and stay on the cutting edge with radio stations. You need to understand where the center is at all times so that you'll know how far away from the center you have gotten. Then when you have a lot of information, you can take well-calculated risks. That's the difference. Research is a tool, not a perfect science; you can't do enough of it to make it a perfect science. It's just an indicator.

R&R: *How do you balance research with some of the reactionary-type records you put on your stations at times?*

JC: First of all, it's like going into a restaurant and seeing the daily specials — if it's the same old menu every day, their P1 customers will get bored. They put the specials out to keep things interesting. It's the same thing with new music — there has to be that "special of

the day" in order to keep the listeners from getting bored with a station. The balance is important: knowing what your regular hits are as well as those up-and-coming hits. The problem is, so many stations don't have a clue.

R&R: *What is a "hit"?*

JC: Something that people are passionate about at a given moment. A hit doesn't just lay there and be OK. It is something that people are motivated about listening to.

R&R: *Can you paint for me in words the "Jerry Clifton music philosophy"?*

JC: Play the hits. Period.

R&R: *At any given time, how many hits would you say are out there?*

JC: Stretching it, I would say 10.

R&R: *Is finding and playing hits a simple concept?*

JC: No, every format has its hits. What you are searching for are the songs that are anthems for particular formats.

R&R: *What are some of the ways that you go about — and recommend others go about — finding the hot records?*

JC: The clubs and the record stores. Get in touch with the people who are active and become a part of the group. There is no shortcut to doing this. It has to be a lifestyle; you have to love it.

Continued on Page 89

R&R YEARBOOK



Who: Jerry Blair

What: Regional Promotion Manager

Where: Chrysalis

When: 1986

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CHR GENERATION NEXT

Continued from Page 86

R&R: *If you had to choose one thing that has made you a successful programmer over time, what would it be?*

JC: Applying actual understanding of what listeners would like to hear. I really feel that each station that I work with is an absolutely one-of-a-kind, custom-made radio station for that particular situation.

R&R: *What is the difference between stations targeting African-American vs. Hispanic audiences?*

JC: The stations that target African-American audiences are a lot more aggressive with their music. Depending what demographics they're going after, they are a lot more liberal with lyrics and jock content. In some respects, they are blazing a new trail. There are things we allow to be on the radio now — language and so on — that five years ago we wouldn't have even thought of. Those stations are generally in that zone.

Stations that target Latinos and Hispanics tend not to play any hardcore rap, but instead play hip hop. Overall, they tend to be slower in their music adds and play more melodic and standard love songs.

R&R: *Do you have any thoughts on the so-called "repetition factor" of the format?*

JC: It's a part of it, and it's not a bad part of it. You need to ask your audience this question: "Would you like to hear a song that used to be or is one of your favorites now, two or three times a week when you're listening to the radio? Or, would you like to hear something you've never heard before that sucks?" When they say, "Oh, I don't want to hear anything that sucks," OK, then we'll play R. Kelly again.

R&R: *So it comes back to "play the hits and play them frequently"?*

JC: Originally, the idea was the same as all-News stations in major markets. If you give them 20 minutes, they'll give you the world. That was the concept behind the original Top 40 — play all the hits, basically every hour or so, so you don't have to sit around and wait for them. You can give us a low amount of time you listen to the station

and have a good chance of hearing your favorite song.

R&R: *Is there a life lesson you've learned that you can pass along?*

JC: In my opinion you really have to identify who you are, what you stand for, and then be that. Don't give in to the chance to kiss somebody's ass so you can move ahead in your field for a moment. If you lose yourself, what else do you have to offer? That's probably the hardest thing for people to do, because with these big companies now dominating the ownership of radio stations, if you dance with somebody well enough, they will probably have you hang around. I really don't want to hang around, and I don't want to get any free money. I want to program, and I want to go in and make a station be a special station.

R&R: *What qualities do you look for when hiring PDs for a station?*

JC: Someone who is brutally honest. Somebody who is passionate about doing it. Not just jumping up and down the way you're supposed to in a job interview, but somebody who *has* it. That's one of the things that helped my success — I just had to have it, and I still do. The hard part of going from being a PD to a consultant is finding the place where you can feel like you're making that creative contribution.

R&R: *What's the good, bad, and the ugly for CHR in the new millennium?*

JC: I don't know if it has a name ... it is like "fashionable radio." It's a fashion statement, like the clothes you wear and all of the things that are the "hip" things to do. There are all kinds of acceptable "hip" things, and one of them is the radio station you listen to. Contemporary Hit Radio really is a fashion statement.

This BDS thing has really become the worst possible scenario for radio. It has created even more people to follow each other around. It's not good to be able to find out what stations in your format are doing without even having to listen to them. One of the things I learned in early ratings battles was once I figured out what my competitor was doing, I didn't listen to them anymore be-

“ *In my opinion you really have to identify who you are, what you stand for and then be that. Don't give in to the chance to kiss somebody's ass so you can move ahead in your field for a moment. If you lose yourself, what else do you have to offer?* **”**

cause I felt like I would second-guess my own opinions based on what they were doing. I feel I'm good enough to just have my own opinions — any program director should be good enough to have their own opinions. If you've progressed to a point where you've determined what angle you're going to take, then you ought to not be paying attention to anyone else opinion.

R&R: *Where do you see the format moving? Is it healthy?*

JC: I think it's beginning to have a bit of a resurgence, and in the next year or so will have a gigantic resurgence — because it's time. Typically when someone puts on a good station, usually in a major market that gets a lot of attention, and then there's a hundred of them. CHR hasn't had its day in that arena for a while.

R&R: *What advice would you leave up-and-coming programmers with?*

JC: Learn everything you can about everything, and don't be afraid to take a stand on things that aren't immediately popular. It was my belief when I started in radio that if I could do every job in the radio station, then I could end up somewhere really good. People that truly belong in management roles understand what's going on with the people under them so they can help them.

R&R YEARBOOK

Who: Paul Drew & Bette Midler
What: VP Of Programming
Where: RKO Radio
When: Circa 1977

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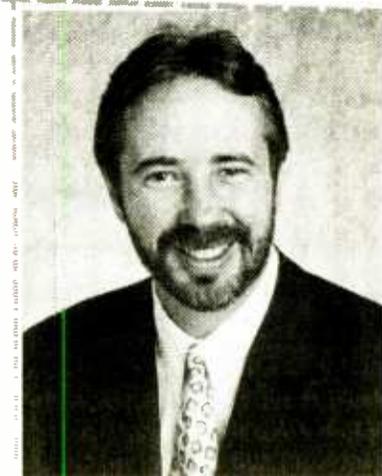
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Bill Richards: 'Learn From The Past As You Look To The Future'

Consultant paves a winning path for CHR



BILL RICHARDS

It's hard to believe Bill Richards has been consulting for over five years. After programming such CHR greats as WNCI/Columbus, KKQB/Houston, and KIIS-FM/Los Angeles (see "Career Highlights"), in this short period of time Richards has become a major player in the consulting arena.

Richards and associate Mark Bolke currently work with KIIS-FM, KDWB/Minneapolis, WNKS (Kiss)/Charlotte, WXXL/Orlando, WGTZ/Dayton, KKMJ/Colorado Springs, WMTX (Mix-96)/Tampa, and PRIMEDIA/San Juan. I asked Richards to dig through his experiences to map out some of the key points of winning with a CHR and what lies ahead in the future.

Using his expertise, Richards has assembled the following guide of what he sees as the winning elements of CHR, including — but not limited to — music, marketing, and morning shows. Call it, if you will, the "best of Bill Richards's highlights of the necessary consistencies as CHR makes its way toward the new millennium":

The Crucial Elements

Let's start with music. This is the most challenging aspect of CHR, since there are so many different ways to accomplish the same goal. Using Mediabase, we tracked some of the most successful CHR stations and their current/recurrent-to-gold percentages, the era of their gold, along with their 12+ Arbitron rank rating at the time of the study.

Calls/Market	C-R %	Gold %	Gold Era	12+ Rank
WSTR/Atlanta	42%	58%	'90	#5
WERQ/Baltimore	88%	12%	'95	#2
WJMN/Boston	66%	34%	'94	#4
WXKS-FM/Boston	75%	25%	'94	#3
WBBM-FM/Chicago	87%	13%	'95	#4
WKRQ/Cincinnati	78%	22%	'94	#4
WNCI/Columbus	82%	18%	'94	#2
KHKS/Dallas	73%	27%	'94	#1
KALC/Denver	41%	59%	'90	#4
KRBE/Houston	64%	36%	'93	#3
WHHH/Indianapolis	89%	11%	'95	#4
KMXV/Kansas City	70%	30%	'93	#4
KIIS/Los Angeles	88%	12%	'95	#9
KPWR/Los Angeles	68%	32%	'92	#3
WHY/Miami	79%	21%	'94	#6
KDWB/Minneapolis	80%	20%	'94	#4
WKTU/New York	57%	43%	'91	#3
WHTZ/New York	77%	23%	'94	#13
WXXL/Orlando	79%	21%	'95	#2
WBZZ/Pittsburgh	81%	19%	'94	#2
KKRZ/Portland, OR	75%	25%	'94	#1
KKLQ/San Diego	68%	32%	'93	#11
KMEL/San Francisco	78%	22%	'95	#4
KYLD/San Francisco	77%	23%	'93	#2
WFLZ/Tampa	77%	23%	'94	#1
WPGC-FM/Washington	70%	30%	'93	#1
WWZZ/Washington	69%	31%	'95	#8

The average current/recurrent percentage for these stations is 73%. If you exclude the more adult lot — WSTR, KALC, and WKTU — the percentage rises to 76.5%. The bottom line is most of the CHRs in this study are running well over 75% current/recurrent.

Hot Rotations

Outside of how current/recurrent/gold your library may be, another key to winning in CHR is how often you are playing the hits. The following is a Mediabase look at how many weekly plays each of the top 5 songs received on the stations in the study:

Calls/Market	1	2	3	4	5
WSTR/Atlanta	63	60	60	60	60
WJMN/Boston	67	67	67	66	66
WXKS-FM/Boston	63	60	60	59	58
WBBM-FM/Chicago	66	65	56	52	52
WKRQ/Cincinnati	63	61	59	53	52
WNCI/Columbus	59	58	57	56	55
KHKS/Dallas	75	71	69	68	49
KRBE/Houston	61	60	55	53	51
KMXV/Kansas City	56	56	54	52	50
KIIS/Los Angeles	82	82	81	80	72
KPWR/Los Angeles	73	71	69	69	66
WHY/Miami	63	62	59	56	42
KDWB/Minneapolis	67	66	65	64	63
WHTZ/New York	63	63	63	59	58
WKTU/New York	44	42	42	35	32
WXXL/Orlando	57	56	55	55	50
WBZZ/Pittsburgh	63	59	56	53	53
KKRZ/Portland	70	69	57	56	52
KKLQ/San Diego	65	65	65	65	64
KMEL/San Francisco	54	43	42	40	39
KYLD/San Francisco	59	59	57	57	46
WFLZ/Tampa	74	74	70	52	50
WPGC-FM/Washington	63	60	57	48	48
WWZZ/Washington	61	59	58	58	58

During this time period only WKTU had its most-played titles average under 50 plays for the week. On the other hand, KIIS averaged over 80 plays for four titles. The majority of the other stations averaged approximately 63-64 plays per week or about nine plays a day. Translation? Don't be afraid to bang the hits!

Continued on Page 93

This Week In ...
1986

Rank

- HOWARD JONES**
No One Is To Blame
(Elektra)
- PATTI LABELLE & MICHAEL MCDONALD**
On My Own
(MCA)
- BILLY OCEAN**
There'll Be Sad Songs
(To Make You Cry)
(Jive/Arista)
- SIMPLY RED**
Holding Back The Years
(Elektra)
- JETS**
Crush On You
(MCA)
- GENESIS**
Invisible Touch
(Atlantic)
- EL DEBARGE**
Who's Johnny
(Gordy/Motown)
- PETER GABRIEL**
Sledgehammer
(Geffen)
- KENNY LOGGINS**
Danger Zone
(Columbia)
- JANET JACKSON**
Nasty
(A&M)

Career Highlights

Bill Richards's resumé is chock-full of programming experience:

- KKRC/Sioux Falls, SD PD
- KQWB/Fargo, ND PD
- KREO/Santa Rosa, CA PD

- KDWB/Minneapolis PD
- KLUC/Las Vegas PD
- WNCI/Columbus, OH PD
- Nationwide National PD (while at WNCI for nearly four years)

- KKQB/Houston PD
- Coleman Research VP
- KXXX (X100)/San Francisco PD
- KKQB PD (return visit)
- KIIS-FM/Los Angeles PD /Consultant



VINCE CLARKE and ANDY BELL

PRO CD 8836

ERASURE

DON'T SAY YOUR LOVE IS KILLING ME

EARLY BELIEVERS:

B96

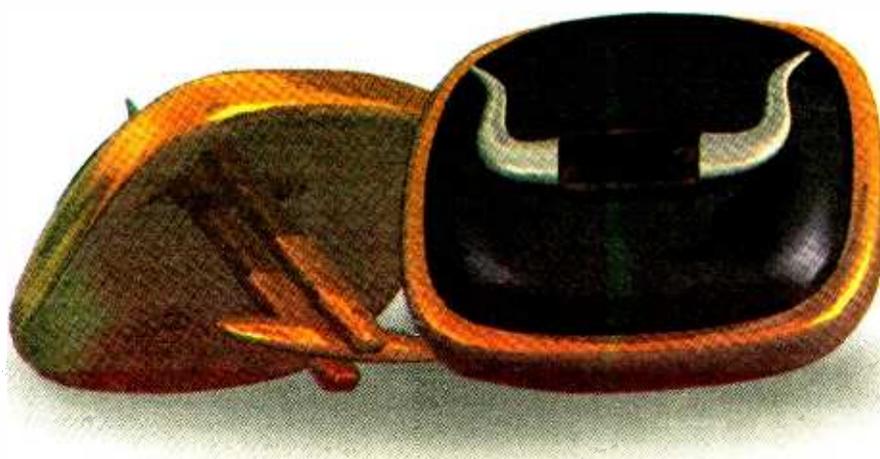
KHKS

KRBE

the new single from the album **cowboy**

“ The perfect upbeat pop record that fits the current musical vibe. Powerful lyrics with a huge hook! ”

-Jay Michaels/KRBE



© 1997 Maverick Recording Company, under license from Mute Corporation.
www.wbr.com/radio
Management: Bill Diggins, Diggitt Entertainment

Continued from Page 91

PD's Morning Map

Another critically important element of a successful CHR is the morning show. Following are some of the elements I found handy for PDs when working with a morning show.

1) **Develop** a relationship with the talent. Create the bond with talent so they know you're not just giving lip service. You've got to move beyond saying "don't do more than two minutes" on your breaks. Provide your morning show with specific opinions and examples on how to do something better.

2) **Aircheck** them on a daily basis — or a minimum of once a week. Give them constant, positive reinforcement. Just like a spouse or child, a morning show can never hear enough good things.

3) **Make the morning show part of the game plan.** Get their feedback. Make them feel a part of the process. Provide them with tapes of other successful morning shows from around the country. Play them examples of other hot morning show talent and fresh ideas. They want to feel confident that you're up on what's happening with morning shows around the country. Giving them the latest, hottest features/bits, etc. only further entrenches their trust in you.

4) **Listen** to the show. The talent must know you care about the show, are into it, and listen to it all the time.

5) **Some other things to add to your morning show checklist:**

- Set clear goals
- Set priorities
- Give actionable feedback
- Assess risks
- Communicate clearly
- Reward success

6) **Actions to avoid:**

- Mixed-up priorities — don't send conflicting signals
- Vague positive feedback
- Too much negative feedback
- Misuse or lack of important resources
- Too many meetings, memos, and procedures
- Making promises you can't keep
- Telling/directing with no explanations
- Overmanaging
- Undermanaging
- Spending little time with them
- Assigning responsibilities without monitoring progress
- Letting them challenge the rules without penalty
- Getting upset with them in front of others

This Week In ... 1987

- Rank
- 1 **WHITNEY HOUSTON**
I Wanna Dance With Somebody...
(Arista)
 - 2 **LISA LISA**
Head To Toe
(Columbia)
 - 3 **HEART**
A One
(Capitol)
 - 4 **GENESIS**
In Too Deep
(Atlantic)
 - 5 **BOB SEGER**
Shakedown
(MCA)
 - 6 **KENNY G**
Songbird
(Arista)
 - 7 **ATLANTIC STARR**
Always
(Warner Bros.)
 - 8 **SYSTEM**
Don't Disturb This Groove
(Atlantic)
 - 9 **SMOKEY ROBINSON**
Just To See Her
(Motown)
 - 10 **EXPOSE**
Point Of No Return
(Arista)

Effective Marketing

While it may not be the easiest thing to explain to owners and management, I believe you have to effectively spend money to make money. A successful CHR radio station remains consistent with all of the important elements and never stops promoting. The key is to research, execute the findings, and promote the station in a fashion consistent with the market and the audience you are attempting to reach. Whether it's TV, telemarketing, billboards, direct mail, or outside marketing, here are some of the things I keep in mind while searching for the medium with the most impact:

- Your competitive environment
- How effectively you communicate your message to the masses
- The "want" of your product
- The amount of money — and effectiveness — of the buy

Contesting also remains a function of great CHR radio. The ability to marry great contests and promotions, backed with solid production, can enhance your product. Keep in mind the old axiom "keep it simple." Great CHRs create contests that allow listeners to play along. They also use their creative juices in coming up with great prizes. Every contest must have a simple strategic message that reinforces something about the radio station.

Looking In The Crystal Ball

Consolidation is good. It has given the format the ability to be what it is. It can now flourish within this new consolidated world. Companies that own a number of stations in a market can now effectively map out and strategize their positions. This allows them to give CHR room — both formatically and financially — to get back to its roots and perform, which in the long run is exactly what the format needs to flourish.

Having lived and programmed CHR for many years, I've witnessed its successes and its failures. As a fan of the format, I have faith that it can continue to rebound. However, it will take smarter, more strategically minded programmers to see it through.

“ Make the morning show part of the game plan.

Get their feedback. Play them examples of other hot morning show talent and fresh ideas.

Giving them the latest, hottest features/bits, etc.

only further entrenches their trust in you. ”

Programmers are smarter than ever. But then, so is your competition. This is still a fun and exciting format and, because of that, will continue to attract top-notch programmers. We should be excited and optimistic because the music continues to be more mainstream and mass-appeal than it has been in years. This has helped us dramatically improve the balance of music, and that trend looks to continue. In simplistic terms, much of this pop musical movement will continue to help the format once again become the station mom and the kids can listen to together. Consolidation will allow us to be all we can be — finally!

Stop Giving It Away

To win, we must continue to do a better job of not handing over listeners to Hot AC or Pop/Alternative. These formats have succeeded by using our positive traits. Old axiom: "You own nothing until you give it away." New axiom: "Stop giving it away." I am hopeful that we've learned our lessons and — with the new generation of owners out there — that we will finally be allowed to avoid the dreaded "25-54 disease" and return its focus to a pure sound.

To stop giving it all away, CHRs that play oldies must have proper formatic filtering to achieve their goals. Playing the right oldies, balanced with a tight current/recurrent playlist, will continue to serve us well.

We will also win by continuing to focus and deliver on listener expectations. Everyone will have to realize Contemporary Hit Radio is different in every market. We need to quit trying to force the format into a definitive description. Like it or not, in some markets, Rhythmic is the contemporary station in that market. Let's accept it for what it is.

Tight Is Right

Finally, for success in the future, we need a return to tight radio. With so many demands for people's time, playing too many songs becomes increasingly dangerous (as we so often have learned). While CHR remains an exciting format to program, we can never forget the basics. Our images have been frayed over the past few years, while other formats like Country, Hot AC, and most recently Pop/Alternative stepped in and wisely ripped off our basic winning formula and used it rather effectively against us.

The bottom line remains: Don't be afraid to be what you are and never forget what got you here. Learn from the past as you look to the future.



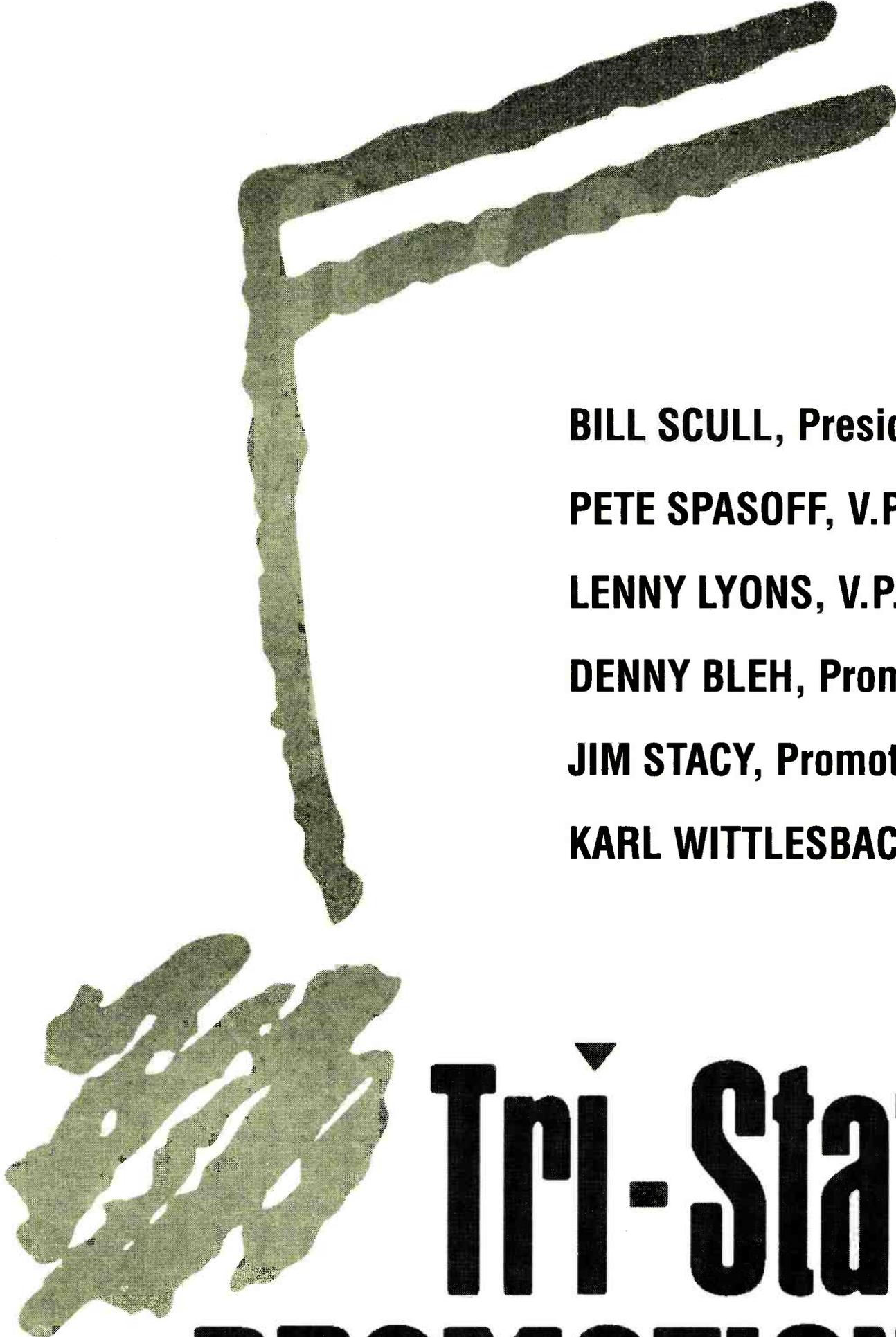


Who: Mark Driscoll

What: Teen DJ Whiz

Where: Muskogee Central High School

When: 1966



BILL SCULL, President

PETE SPASOFF, V.P. Promotion

LENNY LYONS, V.P. Promotion

DENNY BLEH, Promotion Mgr.

JIM STACY, Promotion Mgr.

KARL WITTLESBACH, Office Mgr.

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Desperately Seeking Morning Show

Hints on improving your wake-up program from one top consultant

For many years now I have worked, alongside, and from a distance, with consultant/programmer Randy Lane. We worked together when he was a consultant with Vallie-Richards, then as a student at his Morning Masters teaching program.

Following his consulting gig, Lane stepped into the PD chair at then Viacom-owned KYSR/L.A. and launched a brand new format we now call Pop/Alternative, only to later depart the station. Today, it remains one of America's hottest and most copied new formats.

Since moving on, Lane has taken his programming and talent skills and joined forces with consultant Jeff Pollack and Pollack Media Group to form The Randy Lane Company, a full service consultancy.

Ever since I've been in this format, over and over my mentors have always taught me the three M's of winning with CHR. I can never repeat them enough: Great music, marketing, and morning shows typically lead to ratings, revenue, and success. For this special, I asked Lane to take out his old game plans and provide us with a comprehensive report on what it takes to be the very best in morning drive. Lane responds, "The emotional connection between your morning show and listeners evolves in much the same way as relationships between friends and lovers.

"The intention of this article is to give you an overview and provide insights into the major qualities that go into creating a morning show that will break through the noise and get noticed."

Role Definition & Character Development

Strong characters are key to the success of every great radio show, TV show, and film. "Seinfeld," "Friends," and "Home Improvement," for example, all have clearly defined characters. The role and expectations of each player on the morning show must be very clear for the show to function at a maximum level of performance.

The role defines character from a broader perspective. Design roles with some contrast between players to create electricity, friendly friction, sexual tension, etc. On "Friends," for example, the roles are balanced with three males and three females. Ross is the sensitive male, Phoebe is the ditz blonde, etc.

Character is defined by your attitudes, values, opinions, lifestyle, etc. It's a good idea to draw a character profile on each member of your morning show to help each of you and the listeners understand the identity of each player. The goal is to be able to sum up each character in a sentence or by a couple of key characteristics that make each player instantly recognizable and memorable. For example, with Bill Clinton, it's womanizing and fast food.

Chemistry is an important component of character and role definition. All characters on your show must really click as with any great relationship. Some of it is inherent, and much of it is developed by morning show players spending lots of time together planning the show as well as socializing outside the station.

Know the difference between developing character and being self-absorbed and "inside" (excluding listeners) on the air. Putting your life on the air is one of the keys to creating a distinct character, but it must always be done in a way that relates to listeners. The more distinct your character, the more memorable you become with listeners.

Listener Involvement

People love to eavesdrop on conversations and live their lives vicariously through others. Interacting with lots of listeners on the air helps give your show momentum, and it can add greatly to the overall entertainment value.

Here are some key ways to help you increase and improve listener participation in your show:

1. Establish a phone-friendly environment. The more listeners you put on the air the easier it will become to get them involved in the show.
2. Focus on being a great facilitator. The art of drawing people out is the key to effective listener interaction. Being a good listener is the secret to conversation dynamics and spontaneity.
3. Part of the producer's role (or the person who answers the phone) is to

"All characters on your show must really click as with any great relationship. Some of it is inherent, and much of it is developed by morning show players spending lots of time together planning the show as well as socializing outside the station."

warm up listeners who call the show before they go on.

4. Develop a keen sense for recognizing which callers are potentially interesting and/or entertaining. Make quick judgments and move on with a conversation or move on to another segment.
5. Stage some calls to prime the pump. This technique can sound less contrived than always soliciting listeners for every topic.
6. Calling out is also an effective way to get other voices on the air and create talk.

Know What To Talk About

Knowing what to talk about begins with knowing your target audience very well. It means reading magazines, watching TV shows, and seeing movies that interest your target but may not interest you. It means living the lifestyle of your target or at least knowing it well enough to fake it. Talk to people constantly about topical items and their interests when you're in restaurants,

stores, at work, at promotions, etc.

Being topical is knowing what your target listeners are talking and thinking about. That includes national and entertainment topics that people in your market care about.

USA Today does an excellent job of understanding this on a national level. They prioritize stories strictly by interest rather than segmenting them by hard news, national, international, entertainment, etc. The top story could be about the NBA playoffs or an international summit.

Entertainment information and celebrity gossip is huge. Make it a big part of your show. Celebrity interviews are also a tremendous tool for generating entertainment that gets people talking about your show.

Be A Great Storyteller

Telling stories is a powerful communication tool. If you have kids, it's amazing to watch how a group of them can suddenly get quiet when someone reads or tells them a story. It works with adults, too. I'm not suggesting you read fables

or tell long-winded stories all morning. A story can be 20 seconds about taking a shower this morning and you couldn't remember whether you washed your hair or not.

Listeners remember stories you've told more than most comedy bits. Everything that happens to us in life is a story in one form or another. Most of us tell stories to our mates about the events of our day when we get home at night. Do the same thing with your listeners on your morning show.

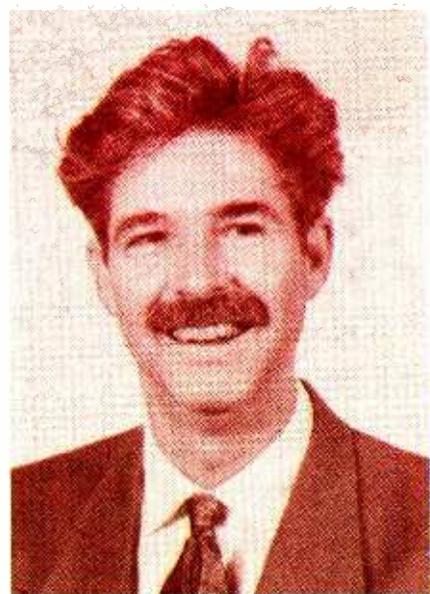
Don't be a presenter of information and data. Make it mean something to people by sharing your human experience and your feelings in story form. There is too much information available to people. You must wade through it and focus on the info that's interesting to your target and give it some imagination and emotion to make it really work for the show.

Storytelling is an art. It began thousands of years ago with cave men telling stories around fires at night. It continues today electronically on radio morning shows. Perfect the art of telling stories and you'll be cutting through like never before.

The Peer Approach

At WKQX (Q101)/Chicago back in early '80s, all the women would stop listening at 3 o'clock in the afternoon and tune into Steve Dahl on WLS-FM. I started listening to the "Steve & Garry [Meier]" show to find out what the buzz was all about. I realized that the attraction was that these two guys were just being themselves in a very real and honest way. They were not DJs and they were just talking to me (to one listener and not announcing to a group) one-to-one.

Take a "peer" approach on the air. Communicate to listeners as one of them and tell it like it is. Besides being entertaining and interesting, being real



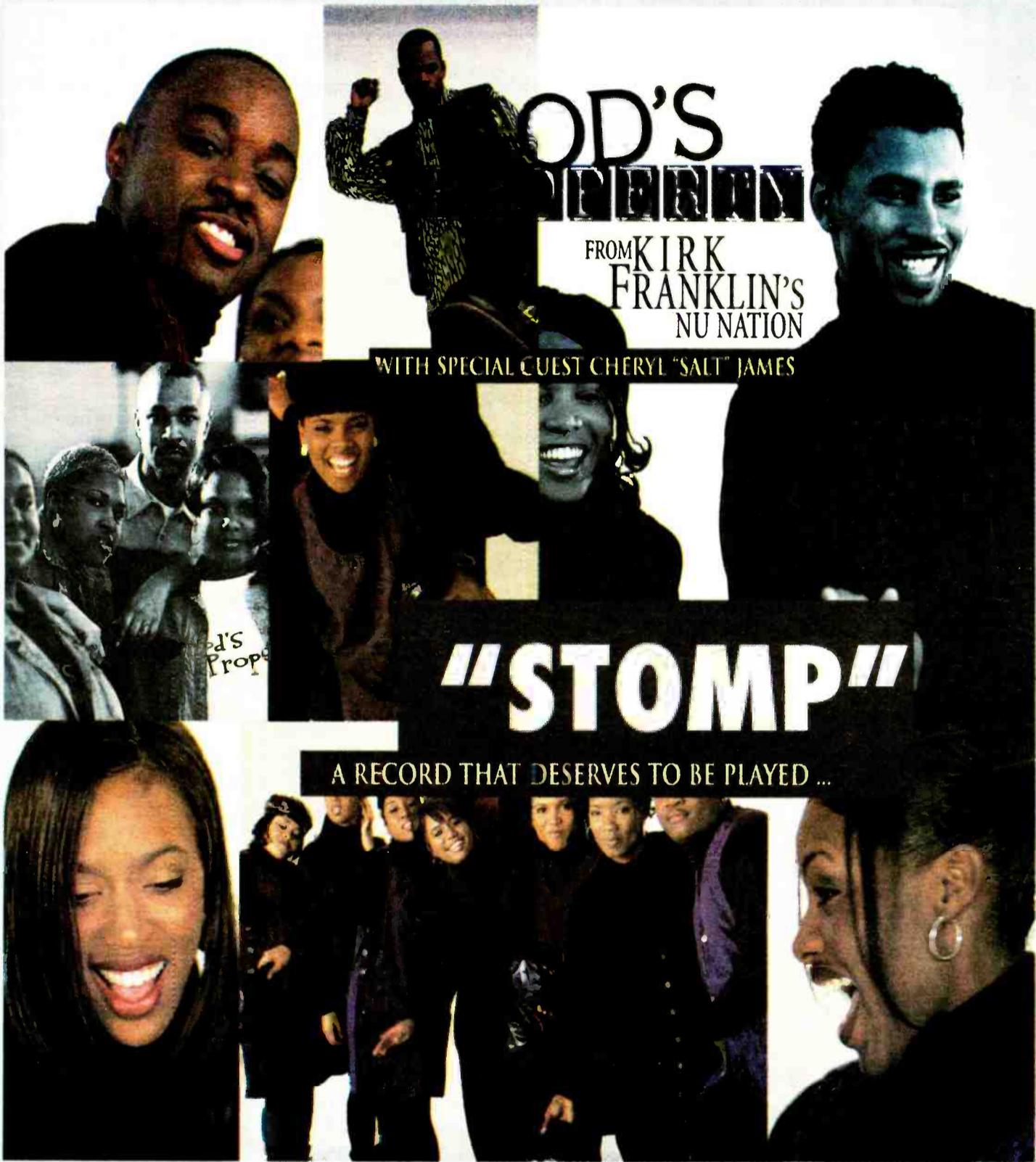
RANDY LANE

This Week In ...

1988

Rank

- 1 **DEBBIE GIBSON**
Foolish Beat
(Atlantic)
- 2 **MICHAEL JACKSON**
Dirty Diana
(Epic)
- 3 **RICK ASTLEY**
Together Forever
(RCA)
- 4 **CHEAP TRICK**
The Flame
(Epic)
- 5 **JETS**
Make It Real
(MCA)
- 6 **BRUCE HORNSBY & THE RANGE**
The Valley Road
(RCA)
- 7 **PEBBLES**
Mercedes Boy (MCA)
- 8 **INXS**
New Sensation (Atlantic)
- 9 **DEF LEPPARD**
Pour Some Sugar On Me
(Mercury/PolyGram)
- 10 **PRINCE**
Alphabet Street
(Paisley Park/WB)



New adds at:
 Z90/San Diego
 FM102/Sacramento
 KKFR/ Phoenix
 KWNZ/Reno
 KPSI/Palm Springs
 WNVZ/Norfolk
 WJJS/Roanoke
 WQSL/Greenville
 KQIZ/Amarillo
 WCIR/Beckley

R&R CHR/Rhythmic **27**
 R&R Urban **1**
 R&R Urban AC **10**
 Top 40 Rhythm Crossover Monitor Debut **32***
 R&B Mainstream Monitor **3***

MAJOR AIRPLAY AT:
 WPGC 46x, #1
 92Q 53x, #2
 KUBE 61x, #4
 KDGS 45x, #5
 WHHH 22x
 WWKX 28x
 KDON 23x
 KQMQ 20x



Jam of the Week! Custom

Heavy

ALSO SPINNING:
 B96 KIKI KSFM KPRR
 WKXJ WBTT WFLY WKSZ

"Do not let the spiritual lyrics cloud your opinion on this record.
 Keep an open mind and you will 'Get It'. This could be the feel good song of the
 summer, that everyone can dance to!!"

REMIX PRODUCED BY BIG YAM

Don London, WNVZ

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Continued from Page 95



KIDD KRADDICK

on the air is the most important quality that helps you create distinction and notoriety with listeners.

In the **Howard Stern** movie, he realized that to be different and really connect with listeners, he had to be real and put his life on the air. Howard has chosen to take it over the top by putting just about everything about his life on the air down to his wife's miscarriage.

Sandy Rivers of **KAMX/Austin's J.B. & Sandy Show** comments, "In order for a morning show to break through today you need to do two pretty simple things: Live an interesting life, and share your experiences on the radio. Do this and you will never run out of material."

Most people choose friends because they are real, honest, and fun to be around. They choose radio personalities for the same reasons. Here are some techniques to help you become more real and one-to-one:

- Put your life on the air.
- Make listener interaction and interviews a bigger part of your show.
- Work without headphones; use one side only or run them at a very low volume to avoid listening to your voice. You'll be a much better communicator by only concentrating on a conversation or whatever is going on rather than the sound of your voice.
- Project your voice outward like you would on a stage for more energy and avoid forcing or squeezing your voice.
- Feel the moment and display more genuine emotion.
- Save tape when you are conversational and listen to it often. You'll experience more growth by hearing yourself doing something well rather than dwelling on bad breaks or shows.
- Use role models such as (**KHKS/Dallas** morning driver) **Kidd Kraddick** and **WHTZ(Z100)/NY's Elvis Duran**. Avoid trying to directly emulate a role model and incorporate their techniques and approaches into your own style.
- Bring in a picture of someone you know to help you talk to one person rather than announcing to a group.

Local, Local, Local

Most morning shows are oblivious to what's going on in the market. Be an unconventional morning show by knowing the market like a talk show host. Note the important hot button issues and concerns of the market.

Look for interesting and colorful real local characters on the phones and in everyday life. Real characters are almost always more entertaining than character voices.

Get to know who the power people are in the market. Get them on the show and stay up to date on what is going on in the area. Check out people in the entertainment, business, sports, academic, and political communities who happen to be interesting or colorful personalities.

Here are some ways to make the show more local and more interesting:

- Meticulously strip the paper daily for locally interesting/entertaining topics.
- Use song intros to drop in local leisure time activities (i.e., concerts, first-run movies and videos, sporting events, exhibitions, shows, festivals, live music, arts and crafts fairs). Check the daily paper, the local entertainment weekly, and the city magazine for most of this information.
- Take a cassette tape recorder to all promotions and events. Get listeners on tape in fun situations.
- Develop a presence in the community.
- Talk up the area.
- Do a "Weekend Picks" feature on Fridays.
- Consider doing a local trivia interactive (i.e., St. Louis Trivia).

Creating Structure

Listeners typically listen in 15-to 30-minute segments several different times in the morning. They may listen a few minutes getting dressed, having breakfast, in the car, etc. Structure your show in half-hour blocks, which is more in line with the way listeners use radio in the morning. Every half-hour is a new show. Get across the essence of the show (a phoner, a feature, a benchmark) in each half-hour.

Benchmarks (listener "memory hooks") can be very effective tools to help listeners remember your show. Since **Arbitron** is still a top-of-mind game, benchmarks can be very important entertainment tools.

WBMX/Boston's John Lander says, "People cling to certain things they need in the morning as part of their routine, their structure. Within our structure are benchmarks such as the Nutcracker and the Dirt of the Day Report, which happen at 7:45 and 8:15. They provide a security blanket. The morning show players and characters such as Mr. Leonard are the mortar between the bricks."



STEVE DAHL



SANDY RIVERS



ELVIS DURAN



JOHN LANDER

Continued on Page 98

Where To Go For Show Content

The Internet

Search engines take you anywhere you want to go. Here's a look at some of the more popular search engines and specific sites for morning prep:

- Lycos (the oldest)... www.lycos.com
- HotBot (the smallest but easy to use)... www.hotbot.com
- AltaVista (the most powerful)... www.altavista.com
- Yahoo (great at finding lots of "E" sites)... www.yahoo.com
- Pointcast ("E" info & news)... www.pointcast.com

Popular Morning Prep Web Pages:

- **Bit Board** (approx. 300 participants) contains a message board where you can read and post messages. www.bitboard.com (817-274-2076).
- **Radio Online** (approx. 50 participants) — a comprehensive online service (806-352-7500).
- **RadioStar** is a computer bulletinboard service for morning shows (408-626-1571).

Additional interesting web sites include:

- www.radionet1.com
- www.weird@flashnews.com
- www.interpret.com
- www.80s.com
- www.creativity.com
- www.sidewalk.com

Comedy Services:

- **Fax Attack** (818) 991-4410
- **Premier Comedy & Cutler Comedy** (818) 377-5300
- **American Comedy Network** (203) 384-9443
- **MJI** (212) 245-5010
- **SJS Entertainment** (212) 679-3310
- **Power Sheet** (212) 679-3200
- **Satellite Comedy Network** (212) 581-3962
- **United Stations Radio Network** (212) 869-1111
- **All Star Radio** (818) 766-6447
- **Westwood One Entertainment** (310) 204-5000
- **Chicago Radio Syndicate Inc.** (800) 621-6949
- **Burbank's Creations** (513) 528-3375
- **TM Century** (214) 406-6800

For a complete listing of comedy show prep, check out **R&R's** annual "Program Supplier Guide." To obtain an additional copy, call (310) 788-1625.

Periodicals (outside of R&R):

- *Morning Mouth Magazine*
- *Entertainment Weekly*
- *The Hollywood Reporter*
- *Spin*
- *USA Today*
- *People*
- *Working Woman*

Bookstores have tons of material from odd books like *Are You Normal*, *Imponderables*, and *Why Do Clocks Run Clockwise?*

Celebrity Interview Contacts:

- **Screen Actor's Guild** (213) 549-6737 (agents for celebrities)
- **AFTRA, Los Angeles** (213) 461-8111

1994

Industry proclaims
"Top 40 is dead"
 in the *New York Times*

1997

*Our clients know
 CHR/Top 40 works:*

- WKTU/New York
- WAPE/Jacksonville
- WNTQ/Syracuse
- WHTS/Quad Cities,
- KRQQ/Tucson
- KJYO/Oklahoma City
- WKQI/Detroit
- KGGI/Riverside

CHR:
 We never stopped
 believing.



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Contemporary Specialists

Continued from Page 97

You still can create benchmarks without them being time specific. For example, people who are commuting and only listen to the show from 7:30 to 8:00 get the impression that the show is only about Battle of the Sexes because that's all they ever hear. Time specific benchmarks must be really big and important to listeners.

Floating features keep the show less predictable.

Other important structural points to consider:

- Preview two or three events coming up in the next half-hour out of each newscast.
- Make billboards time specific and enticing. Generally billboard up to 30 minutes, unless something really special or big is happening later in the show. Specific time frames ("coming up in 10 minutes,") create more forward momentum and are more meaningful to people with rigid schedules in the morning. A billboard must motivate longer listening or arouse enough curiosity to cause another tune-in.
- Continually re-introduce themes, guests, etc. Never assume people have been listening. Think like a listener.
- Go long-in and short-out of most stopsets. Out of music is a heightened listening time (plus people are less open to hearing a lot of talk after a commercial set).
- Avoid stopping the music to air callers, etc. It's cleaner and more focused to cluster them around stopsets. This also kills momentum and makes the show sound choppy and sluggish.
- As in airplane flights, the take off and landing are the two most critical points of bits/conversations. Clearly and enthusiastically set up a feature, bit, or conversation to get listeners' attention and pique their interest. Get out at an impact point. So many shows drone on and weaken the climax.

Production

The way a show is produced can give it that extra edge and liveliness that will help the show cut through the clutter. Observe the way the Leno and Letterman shows move aggressively forward with lots of stagers, beds, sound efforts, songs, etc. Production is the edge that moves the show one more step into the foreground.

Among basic production guidelines:

- Use humorous songs, beds, and themes to re-establish and brand your show out of conversations, features, and information segments.
- Use sound bites in the news and in features. Entertainment sound bites from awards shows, hot TV shows like "Melrose Place" and "Friends" can definitely enhance the show's production value.

- All production elements have an attitude, mood, and emotion about them that must match your show and station.

Morning Prep

Radio now has lots of online services, daily faxes, daily satellite feeds, and such to assist morning shows in their planning process. Kraddick is a major Internet user but cautions morning shows on two points: One, "The 'Net is very 25-34 male-driven, which may not be your target audience." Two, "By using humor from the Internet (lists, etc.) you're doing yourself more harm than good. It's like repeating Jay Leno's monologue because a lot of people have already seen it on the 'Net."

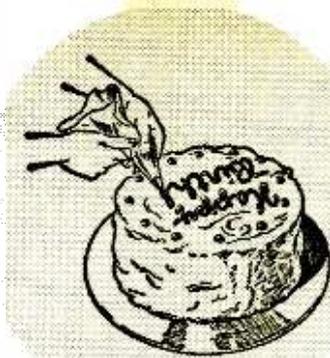
However, Kidd does believe surfing the 'Net can be very beneficial to your show. "The value of it is you can find out about things you'd never find elsewhere. You gotta dig for it. When I interview a celebrity my goal is having them say, 'Oh my God, where did you get that.' You can find a specialist on any subject. For example, on Madonna you can find stuff about her family, things she did growing up, etc. You can find out who's Oprah's best friend or that she just gave Stedman [Graham] a dog named Boo. When's her birthday? What's her real name? etc."

This Week In ...
1989

- Rank
- 1 **RICHARD MARX**
Satisfied (EMI)
 - 2 **NEW KIDS ON THE BLOCK**
I'll Be Loving You (Forever) (Columbia)
 - 3 **FINE YOUNG CANNIBALS**
Good Thing (IRS/MCA)
 - 4 **MILLI VANILLI**
Baby Don't Forget My Number (Arista)
 - 5 **NENEH CHERRY**
Buffalo Stance (Virgin)
 - 6 **SIMPLY RED**
If You Don't Know Me By Now (Elektra)
 - 7 **MADONNA**
Express Yourself (Sire/WB)
 - 8 **DONNA SUMMER**
This Time I Know It's For Real (Atlantic)
 - 9 **MARTIKA**
Toy Soldiers (Columbia)
 - 10 **CYNDI LAUPER**
I Drove All Night (Epic)

R&R YEARBOOK

Who: Don Benson
 What: PD
 Where: WQXI (94Q)/Atlanta
 When: 1977



15th Annual

Rock 'n' Charity Celebration

Benefiting the T.J. Martell Foundation and Neil Bogart Memorial Fund for Cancer, Leukemia & AIDS Research

Thursday, Friday & Saturday

June 26, 27 & 28, 1997

Los Angeles



JUN 26 1997

Celebrity Golf Classic

Calabasas Country Club
4515 Park Entrada, Calabasas, CA
Tee Times at 7:30 am & 1:00 pm

This fabulous tournament is always a sell-out. Top industry insiders and celebrities from music, film, TV and sports make up the 250 players each year. Major gift bags and tee prizes, a beautiful course and a guaranteed good time have made this a spectacular event for over a dozen years.



JUN 27 1997

After Dark at Hollywood Park

Hollywood Park Race Track and Casino
1050 South Prairie Avenue, Inglewood, CA

An encore event... the second annual party at Hollywood Park will include nine thrilling thoroughbred races, live music, the "Pick A Winner Prizes Extravaganza" plus food and drink. The incredible silent auction will wow everyone with packages for all budgets.

The T.J. Martell Foundation "From the Heart" Award will be presented to National Radio Chair Curtiss Johnson, Station Manager at KRXQ in Sacramento. Don't miss this special presentation.



JUN 28 1997

Birthday Bowling Bash

The Sports Center (next to Jerry's Deli)
12655 Ventura Boulevard, Studio City, CA

BACK BY POPULAR DEMAND!

To celebrate the 15th Anniversary of the Rock 'n' Charity events. This fabulous favorite started it all! The vintage bowling alley at the Sports Center in Studio City (right next to Jerry's Deli) will be our home for bowling. In-n-Out burgers and big birthday surprises!



Sponsorships for Golf, Hollywood Park and Bowling are available. Please call the Martell/Bogart office for more information, invitations, or tickets at 310.247.2980.

Creating A Winning Music Test Formula

Broadcast Architecture's Frank Cody and Steve Rivers map out a strategy to 'stay aligned with tastes of station's target audience'

There is no question that great teams are all about teamwork, and one of radio's finest research teams was assembled while programming legend Steve Rivers was PD at then-Pyramid's WXKS(Kiss 108)/Boston.

It was at Kiss that Rivers was first introduced to research firm **Broadcast Architecture (BA)**'s CEO **Frank Cody**. The pair enjoyed a dynamic working relationship, and soon after Rivers became a partner at BA. Almost immediately Rivers became a huge fan of the company's exclusive "MixMaster" — a patented device that allows collection of information digitally with an interactive system which Rivers says "provides the flexibility for sorting and analysis." It certainly must beat the paper-and-pencil method!

Since callout and auditorium music tests are so crucial to radio, I called upon the expertise of Rivers and Cody to offer some tips on how to conduct a successful music auditorium test. Together they have worked on hundreds of music tests, for all formats and in all size markets — including winning stations in New York, Los Angeles, San Francisco, Philadelphia, and Boston.

R&R: Why are music tests necessary?

SR: Large-scale auditorium music testing is necessary for a radio station to maintain a music database that is properly aligned with the tastes of the station's target audience. Since at least 80% of what we do as CHR stations is play music, it only makes sense that we strive to make certain that our music mix is causing the most TSL with minimum tune-out.

FC: Music testing is a fundamental tool for any station in a competitive market. Consistent music testing provides critical telemetry. You wouldn't fly a jet without instruments. Why would you operate a multi-million dollar radio station without consistent music testing?

R&R: How many tests do you recommend per year?

SR: The more contemporary the station, the more often testing is mandated. For a large-market CHR, I would recommend four tests per year — three, minimum. Music cycles have accelerated to the point of causing more "throwaway" music than we've seen in the last 10 years. What was a hit six months ago probably is no longer worthy of airplay today. It's important that you know the strength of every song played on your station. Twenty years ago, callout and auditorium music testing were considered a luxury. Today, with most stations conducting research, it is an essential part of station weaponry.

R&R: Can a station do too many auditorium tests?

SR: I don't think a station can do too many tests. If a station is conducting a fair amount of research and the station's ratings haven't improved, I would suspect the screening process first.

FC: Unless the competitive landscape is dramatically altered, four per year should be sufficient.

"Music testing is a fundamental tool for any station in a competitive market. Consistent music testing provides critical telemetry. You wouldn't fly a jet without instruments."

—Frank Cody

R&R: Is a test necessary immediately after a new competitor signs on, even if your last test was not that long ago?

SR: No. I would rather let the new station "show their hand" and, after a few months, conduct a fresh test incorporating the songs they have in hot rotation.

FC: That way, you can not only test their music vs. your music, but you can also gauge a competitor's momentum. However, with MixMaster, you could immediately test the appeal of your competitor's mix with your P1s and P2s.

R&R: Should a station conduct a test after a bad book?

SR: I don't feel it necessary to immediately conduct a music test based upon a bad book without first exploring other avenues first. There are so many variables at work when it comes to an Arbitron book, some of which are out of your control. I would question the current rotations, the music flow, the marketing, etc. before overhauling the gold library.

FC: We're opposed to the knee-jerk response of testing simply because a station has a bad book. Ideally, the station is on a consistent, regular plan that keeps the station healthy rather than trying to gear up at the last minute to compensate for a bad book or spike the upcoming Arbitron. Great stations attract a loyal following over time, not overnight.

R&R: How much does testing cost?

FC: Small-market tests in one location cost between \$31,000-\$33,000; large-market tests range between \$34,000-\$36,000. There are many variables: sample size, the number of test locations, etc.

R&R: How far back chronologically should a current-based CHR test go?

SR: It depends on market conditions, but at least three to four years.

R&R: Should a station test power recurrences or currents?

SR: Everything you're playing should be tested. I recommend that you consider grouping the currents together and the recurrences together when testing, so respondents are comparing "apples to apples."

R&R: What is the maximum number of titles you recommend in a test?

SR: It varies with what you're trying to accomplish. If a "mini-perceptual" — which usually consists of having the respondent answer written or verbal questions — is part of your plan, the number of songs will be less. At the very minimum, test every song on your air plus the songs your competitor has in hot rotation.



FRANK CODY

This Week In ... 1990

- | Rank | Artist | Album | Label |
|------|------------------------------|------------------------|---------------|
| 1 | ROXETTE | It Must Have Been Love | (EMI) |
| 2 | NEW KIDS ON THE BLOCK | Step By Step | (Columbia) |
| 3 | M.C. HAMMER | U Can't Touch This | (Capitol) |
| 4 | WILSON PHILLIPS | Hold On | (SBK) |
| 5 | BELL BIV DEVOE | Poison | (MCA) |
| 6 | PHIL COLLINS | Do You Remember | (Atlantic) |
| 7 | GLENN MEDEIROS / BOBBY BROWN | She Ain't Worth It | (Amherst/MCA) |
| 8 | TAYLOR DAYNE | I'll Be Your Shelter | (Arista) |
| 9 | RICHARD MARX | Children Of The Night | (Capitol) |
| 10 | AFTER 7 | Ready Or Not | (Virgin) |

Steve Rivers's PD Stops

- WAPE/Jacksonville
- KOPA/Phoenix
- WRBQ/Tampa
- KMEL/San Francisco
- KIIS/Los Angeles

Broadcast Architecture's Starting Lineup

The following are stations that Frank Cody and Steve Rivers have worked or are working with:

- WKTU/New York
- KKBT/Los Angeles
- KMEL/San Francisco
- KYLD/San Francisco
- WUSL/Philadelphia

FC: The maximum number for a CHR test is 700.

R&R: What's the maximum number of songs that should be in a CHR library?

SR: It depends on the market, but usually the magic number is way less than 250.

R&R: Who should choose the songs for a test?

SR: The PD should work with the music department and, if it applies, seek input from the consultant.

R&R: What criteria should be used in choosing the songs?

FC: The criteria is simple: "Is the song something that you are currently playing or are considering including on your playlist?"

R&R: What about songs that may not be on your station, but are on a competitor you share a lot of cume with?

FC: Any song that management identifies as potentially attracting cume from your competition and that you are seriously considering as an addition to the playlist should be tested.

R&R: Is it important that the people choosing the songs to be tested keep their personal feelings out of the process?

SR: That's why we conduct music tests — to let the audience have a voice in determining the music we play. Otherwise, what's the point? Of course, the PD must be the artist in control of the total sound of the station. I would hope that this is where "science meets art" in the continuing effort to get maximum ratings.

R&R: How do you put together a great hook tape?

FC: Each hook on a hook tape should capture the essence of the song. You know — the part you hum in your head. It needs to be long enough to be identifiable — usually between five and seven seconds.

SR: Finding the hook that the audience most identifies with is critical. The person in your station with the most passion for the music should be involved if you produce your tape locally. Otherwise, ask your peers to recommend a hook company that they've used on a consistent basis.

R&R: Is any day better than another for doing music testing?

SR: Stay away from holidays — especially religious ones — and avoid testing on Fridays. Also, watch out for huge television events. They can kill your "show" rate at the test.

R&R: What amount of money best motivates people to participate in tests?

FC: The incentive varies dramatically from market to market and station to station, depending upon the station's cume and popularity. However, fees usually range between \$35-\$60.

R&R: What about the screening process?

SR: That is the most important part of your testing. If the screener is not constructed correctly, with the overall goal of your station's programming in mind, then the results may be skewed from what you would expect. Usually the results match what you've screened for, so spend a lot of time understanding the people you want to represent your audience.

FC: Here's one tip: build in enough filters to ensure a first-rate recruit.

R&R: Who would be best qualified to do the screening?

FC: Qualified recruiters, especially those who have an established relationship with the demo and the market.

R&R: How does one make sure that no competitors get into the test?

FC: Our check-in process for respondents is confidential, but we have three separate screening "events" to guarantee the quality of the sample.

R&R: What should be the ratio of partisans to non-partisans?

SR: At least 50% should be what the station would call P1s.

R&R: Is it OK to test your station's TV spots, slogans, and other elements?

SR: It is with MixMaster testing. That's the beauty of digital testing — we're able to test almost anything that comes to mind. But remember: it does take up time, so consider your priorities.

FC: If time permits, we recommend that the station test TV spots, slogans, positioning statements, production, jock voices ... every element time will allow.

R&R: What's the absolute longest that a test should run?

SR: About two to three hours.

R&R: With how many breaks?

FC: We break once and provide refreshments and beverages.

R&R: What are some of the different ways of conducting a test? Why do you believe the BA method is so effective?

SR: Digital testing reduces the stress of taking "SAT-style" music tests. Over the years, I've found that respondents can easily get lost while taking the test. Another point I would make for MixMaster is the speed with which we can get the results on the air. Usually, our rotations are adjusted within 24 hours after the completion of the test.

FC: There's no comparison between collecting information digitally with an interactive system vs. paper and pencil. No other system provides the flexibility for sorting and analysis. MixMaster was developed by research professionals collaborating with radio programmers and consultants, so the

“That's why we conduct music tests — to let the audience have a voice in determining the music we play.”

—Steve Rivers

software and hardware minimize the barriers between the listener's emotions and responses.

R&R: What are the primary benefits to BA's music testing system?

FC: Other music tests require several days to several weeks to crunch the numbers and deliver the data. MixMaster results are delivered the next day. In fact, we can deliver printed reports and video analysis within a couple of hours of the final auditorium session.

SR: One of the most important aspects of using MixMaster is as a teaching tool for the MD and PD. When you can actually watch your music flow being rated on the computer monitor, you learn tremendous amounts about not only your audience, but also about your competitor's listeners.

R&R: Should a station identify itself after a test to generate feedback or questions?

FC: It can be appropriate for a station to identify itself at the conclusion of the test — if the client is comfortable and has no reservations. But there are circumstances where new concepts, format searches, and sensitive information require confidentiality.

R&R: Who should participate in the sort process?

SR: The person most responsible for programming the station.

R&R: What's the best way to sort?

FC: Without getting into the privileged information, we can tell you that it's much more important to sort by appeal than by era or style.

R&R: Does a great score mean a record should definitely be on the air?

SR: Not always. But, if you've screened properly, you should at least consider what your listeners are telling you. Is there a pattern to the results? The old rule of thumb applies: if you don't want to play it, don't test it. Otherwise you might end up with "Stairway To Heaven" in power gold.

FC: Thank goodness radio is still a balance of art and science.

SR: I suggest you really study what's driving the numbers. Why did that song receive that score? That will usually tell you where it belongs on your air.

R&R: What about records that test right on the borderline?

SR: I recommend that those borderline songs are left on hold. You know the old axiom — when in doubt, leave it out.

FC: Borderline records must be evaluated on several levels. We have a program called Quick Sort that allows the PD and consultant to analyze each song through several filters. It's easy to identify the best-testing music. It's also simple to remove the worst-testing songs. The middle ground is the min-field that requires the most attention.

R&R: What's the best way to deal with novelty records that test well?

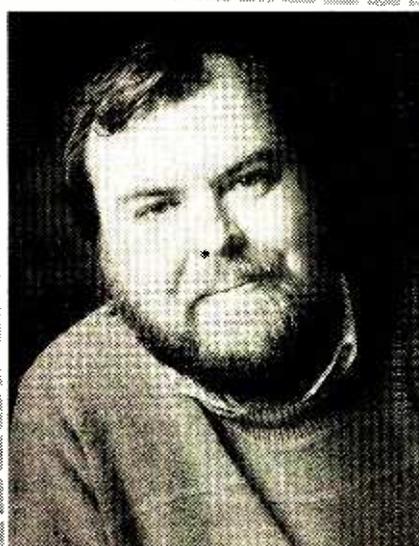
SR: I would use current callout as a better method of tracking those songs. But usually ... high rotation, burn it out, then deep-six it.

R&R: How does MixMaster measure burn?

FC: Burn is demonstrated in one of our software programs called the Distribution Analysis Report. Keep in mind that the goal of an auditorium test is to identify appeal and rejection. Burn is only one of the many reasons that a listener may dislike a particular song.

R&R: Should certain records be platooned?

SR: We use platooning of certain oldies at different stations. It depends upon the competitive situation.



STEVE RIVERS

This Week In ...	
1991	
Rank	
1	PAULA ABUJ Rush Rush (Capitol/Virgin)
2	COLOR ME BADD I Wanna Sex You Up (Giant/Reprise)
3	EMF Unbelievable (EMI)
4	EXTREME More Than Words (A&M)
5	LUTHER VANDROSS Power Of Love/Love Power (Epic)
6	R.E.M. Losing My Religion (Warner Bros.)
7	JESUS JONES Right Here, Right Now (SBK)
8	MICHAEL W. SMITH Place In This World (Reunion/Geffen)
9	UB40 Here I Am (Come And Take Me) (Virgin)
10	LONDONBEAT A Better Love (Radioactive)

TOP 20 OF

CHR

GENERATION NEXT

From Pop to Dance, Rock to Alternative and back again, the wheels of CHR never stop turning. To best illustrate the continuing evolution of CHR and just how fast and frequent our music changes, we've compiled the biggest hits of the past 10 years.



1987

1 WHITNEY HOUSTON

- 1 **WHITNEY HOUSTON**
I Wanna Dance (With Somebody...) (Arista)
- 2 **BON JOVI**
Livin' On A Prayer (Mercury/PolyGram)
- 3 **HEART**
Alone (Capitol)
- 4 **U2**
With Or Without You (Island)
- 5 **STARSHIP**
Nothing's Gonna Stop Us... (GrunT/RCA)
- 6 **BOB SEGER**
Shakedown (MCA)
- 7 **WHITESNAKE**
Here I Go Again (Geffen)
- 8 **HUEY LEWIS & THE NEWS**
Jacob's Ladder (Chrysalis)
- 9 **CUTTING CREW**
(I Just) Died In Your Arms (Virgin)
- 10 **MADONNA**
Open Your Heart (Sire/WB)
- 11 **U2**
I Still Haven't Found... (Island)
- 12 **LOS LOBOS**
La Bamba (Slash/WB)
- 13 **ATLANTIC STARR**
Always (Warner Bros.)
- 14 **ARETHA FRANKLIN & GEORGE MICHAEL**
I Knew You Were... (Arista)
- 15 **CROWDED HOUSE**
Don't Dream It's... (Capitol)
- 16 **TIFFANY**
I Think We're Alone Now (MCA)
- 17 **EUROPE**
Carrie (Epic)
- 18 **BILLY IDOL**
Mony Mony (Chrysalis)
- 19 **T'PAU**
Heart And Soul (Virgin)
- 20 **WHITNEY HOUSTON**
Didn't We Almost... (Arista)



1988

1 BILLY OCEAN

- 1 **BILLY OCEAN**
Get Outta My Dreams, Get Into My Car (Jive/Arista)
- 2 **STEVE WINWOOD**
Roll With It (Virgin)
- 3 **GEORGE MICHAEL**
One More Try (Columbia)
- 4 **MICHAEL JACKSON**
Man In The Mirror (Epic)
- 5 **CHEAP TRICK**
The Flame (Epic)
- 6 **GEORGE MICHAEL**
Father Figure (Columbia)
- 7 **GLORIA ESTEFAN & MIAMI SOUND MACHINE**
Anything For You (Epic) [tie]
- 7 **TIFFANY**
Could've Been (MCA) [tie]
- 9 **RICK ASTLEY**
Never Gonna Give You Up (RCA) [tie]
- 9 **DEBBIE GIBSON**
Foolish Beat (Atlantic) [tie]
- 11 **EXPOSE**
Seasons Change (Arista)
- 12 **BREATHE**
Hands To Heaven (A&M)
- 13 **TERENCE TRENT D'ARBY**
Wishing Well (Columbia)
- 14 **GUNS N' ROSES**
Sweet Child O' Mine (Geffen)
- 15 **GEORGE MICHAEL**
Monkey (Columbia)
- 16 **WHITNEY HOUSTON**
Where Do Broken Hearts Go (Arista)
- 17 **ESCAPE CLUB**
Wild, Wild West (Atlantic)
- 18 **DEF LEPPARD**
Love Bites (Mercury)
- 19 **DEF LEPPARD**
Pour Some Sugar On Me (Mercury)
- 20 **INXS**
Need You Tonight (Atlantic)



1989

1 JANET JACKSON

- 1 **JANET JACKSON**
Miss You Much (A&M)
- 2 **PAULA ABDUL**
Cold Hearted (Virgin)
- 3 **PAULA ABDUL**
Forever Your Girl (Virgin)
- 4 **NEW KIDS ON THE BLOCK**
I'll Be Loving You Forever (Columbia)
- 5 **SIMPLY RED**
If You Don't Know Me By Now (Elektra)
- 6 **DEBBIE GIBSON**
Lost In Your Eyes (Atlantic)
- 7 **GLORIA ESTEFAN**
Don't Wanna Lose... (Epic)
- 8 **PAULA ABDUL**
Straight Up (Virgin)
- 9 **ROXETTE**
Listen To Your Heart (EMI)
- 10 **MADONNA**
Like A Prayer (Sire/WB)
- 11 **MILLI VANILLI**
Girl I'm Gonna Miss You (Arista)
- 12 **RICHARD MARX**
Right Here Waiting (EMI)
- 13 **MARTIKA**
Toy Soldiers (Columbia)
- 14 **BON JOVI**
I'll Be There For You (Mercury)
- 5 **FINE YOUNG CANNIBALS**
She Drives Me Crazy (IRS/MCA)
- 16 **ROXETTE**
The Look (EMI)
- 17 **WARRANT**
Heaven (Columbia)
- 18 **MICHAEL DAMIAN**
Rock On (Cypress/A&M)
- 19 **BANGLES**
Eternal Flame (Columbia)
- 20 **BOBBY BROWN**
On Our Own (MCA)



1990

1 MARIAH CAREY

- 1 **MARIAH CAREY**
Vision Of Love (Columbia)
- 2 **JANET JACKSON**
Escapade (A&M)
- 3 **WILSON PHILLIPS**
Hold On (SBK)
- 4 **M.C. HAMMER**
U Can't Touch This (Capitol)
- 5 **ROXETTE**
It Must Have Been... (EMI)
- 6 **MADONNA**
Vogue (Sire/WB)
- 7 **GLENN MEDEIROS f/BOBBY BROWN**
She Ain't Worth It (Amherst/MCA)
- 8 **WILSON PHILLIPS**
Release Me (SBK)
- 9 **SINEAD O'CONNOR**
Nothing Compares 2 U (Chrysalis)
- 10 **TAYLOR DAYNE**
Love Will Lead You Back (Arista)
- 11 **PAULA ABDUL**
Opposites Attract (Virgin)
- 12 **SWEET SENSATION**
If Wishes Came True (Atco)
- 13 **JAMES INGRAM**
I Don't Have The Heart (Warner Bros.)
- 14 **JANE CHILD**
Don't Wanna Fall In Love (Warner Bros.)
- 15 **PHIL COLLINS**
Something Happened... (Atlantic)
- 16 **MAXI PRIEST**
Close To You (Charisma)
- 17 **BELL BIV DEVOE**
Poison (MCA)
- 18 **JANET JACKSON**
Alright (A&M)
- 19 **MARIAH CAREY**
Love Takes Time (Columbia)
- 20 **CALLOWAY**
I Wanna Be Rich (Solar/Epic)



1991

1 BRYAN ADAMS

- 1 **BRYAN ADAMS**
(Everything I Do) I Do It... (A&M/Morgan Creek)
- 2 **PAULA ABDUL**
Rush Rush (Captive/Virgin)
- 3 **AMY GRANT**
Baby, Baby (A&M)
- 4 **MARIAH CAREY**
Someday (Columbia)
- 5 **KARYN WHITE**
Romantic (Warner Bros.)
- 6 **COLOR ME BADD**
I Adore Mi Amor (Giant/Reprise)
- 7 **MARIAH CAREY**
I Don't Wanna Cry (Columbia)
- 8 **EXTREME**
More Than Words (A&M)
- 9 **CATHY DENNIS**
Touch Me (All Night Long) (Polydor/PLG)
- 10 **AMY GRANT**
Every Heartbeat (A&M)
- 11 **COLOR ME BADD**
I Wanna Sex You Up (Giant/Reprise)
- 12 **MARIAH CAREY**
Emotions (Columbia)
- 13 **TARA KEMP**
Hold You Tight (Giant/WB)
- 14 **EMF**
Unbelievable (EMI)
- 15 **LONDONBEAT**
I've Been Thinking About... (Radioactive)
- 16 **GLORIA ESTEFAN**
Coming Out Of The Dark (Epic)
- 17 **WILSON PHILLIPS**
You're In Love (SBK)
- 18 **WHITNEY HOUSTON**
All The Man That I Need (Arista)
- 19 **PAULA ABDUL**
The Promise Of A New Day (Captive/Virgin)
- 20 **SURFACE**
The First Time (Columbia)

1987-1996

Here's a look at CHR's Top 20 From 1987-1996 compiled from R&R's year-end charts. From **Madonna** to **Bobby Brown**, **Duran Duran** to **George Michael**, R&R's got the hits!

CHR

GENERATION NEXT



1992

1 BOYZ II MEN

- 1 **BOYZ II MEN**
End Of The Road (Motown)
- 2 **VANESSA WILLIAMS**
Save The Best For Last (Wing/Mercury)
- 3 **PATTY SMYTH w/DON HENLEY**
Sometimes Love... (MCA)
- 4 **MARIAH CAREY**
I'll Be There (Columbia)
- 5 **TLC**
Baby, Baby, Baby (LaFace/Arista)
- 6 **EN VOGUE**
My Lovin' (You're Never...) (EastWest/AG)
- 7 **RED HOT CHILI PEPPERS**
Under The Bridge (Warner Bros.)
- 8 **JON SECADA**
Just Another Day (SBK/ERG)
- 9 **CELINE DION**
If You Asked Me To (Epic)
- 10 **MICHAEL JACKSON**
Remember The Time (Epic)
- 11 **SHANICE**
I Love Your Smile (Motown)
- 12 **ELTON JOHN**
The One (MCA)
- 13 **MARIAH CAREY**
Make It Happen (Columbia)
- 14 **PM DAWN**
I'd Die Without You (Gee Street/LaFace/Arista)
- 15 **TOM COCHRANE**
Life Is A Highway (Capitol)
- 16 **ERIC CLAPTON**
Tears In Heaven (Reprise)
- 17 **BOBBY BROWN**
Humpin' Around (MCA)
- 18 **ATLANTIC STARR**
Masterpiece (Reprise)
- 19 **PRINCE & N.P.G.**
Diamonds And Pearls (Paisley Park/WB)
- 20 **MADONNA**
This Used To Be My Playground (Sire/WB)



1993

1 MARIAH CAREY

- 1 **MARIAH CAREY**
Dreamlover (Columbia)
- 2 **JANET JACKSON**
That's The Way Love Goes (Virgin)
- 3 **UB40**
Can't Help Falling In Love (Virgin)
- 4 **SWV**
Weak (RCA)
- 5 **PM DAWN**
Looking Through Patient... (Gee Street/Island/PLG)
- 6 **VANESSA WILLIAMS & BRIAN MCKNIGHT**
Love Is (Giant/Reprise)
- 7 **WHITNEY HOUSTON**
I Have Nothing (Arista)
- 8 **SPIN DOCTORS**
Two Princes (Epic)
- 9 **TONY TONITONE**
If I Had No Loot (Wing/Mercury)
- 10 **JANET JACKSON**
If (Virgin)
- 11 **SHAI**
Baby I'm Yours (Gasoline Alley/MCA)
- 12 **SILK**
Freak Me (Elektra)
- 13 **TONI BRAXTON**
Another Sad Love Song (LaFace/Arista)
- 14 **DURAN DURAN**
Come Undone (Capitol)
- 15 **DURAN DURAN**
Ordinary World (Capitol)
- 16 **WHITNEY HOUSTON**
I Will Always Love You (Arista)
- 17 **JADE**
Don't Walk Away (Giant/Reprise)
- 18 **SWV**
Right Here/Human Nature (RCA)
- 19 **ROD STEWART**
Have I Told You Lately (Warner Bros.)
- 20 **BILLY JOEL**
The River Of Dreams (Columbia)



1994

1 BOYZ II MEN

- 1 **BOYZ II MEN**
I'll Make Love To You (Motown)
- 2 **ACE OF BASE**
The Sign (Arista)
- 3 **ALL-4-ONE**
I Swear (Blitzz/AG)
- 4 **ACE OF BASE**
Don't Turn Around (Arista)
- 5 **PRINCE**
The Most Beautiful Girl In... (N.P.G./Bellmark)
- 6 **LISA LOEB**
Stay (I Missed You) (RCA)
- 7 **COUNTING CROWS**
Mr. Jones (DGC/Geffen)
- 8 **TONI BRAXTON**
You Mean The World To Me (LaFace/Arista)
- 9 **BIG MOUNTAIN**
Baby, I Love Your Way (RCA)
- 10 **BAByFACE**
When Can I See You (Epic)
- 11 **MADONNA**
I'll Remember (Maverick/Sire/WB)
- 12 **COLLECTIVE SOUL**
Shine (Atlantic)
- 13 **JANET JACKSON**
Any Time, Any Place (Virgin)
- 14 **JOHN MELLENCAMP**
Wild Night (Mercury)
- 15 **CELINE DION**
The Power Of Love (550 Music/Epic)
- 16 **JON SECADA**
If You Go (SBK/EMI)
- 17 **MARIAH CAREY**
Without You (Columbia)
- 18 **AALIYAH**
Back & Forth (BlackGround/Jive)
- 19 **SALT-N-PEPA w/EN VOGUE**
Whatta Man (Next Plateau/London/PLG)
- 20 **TEVIN CAMPBELL**
I'm Ready (Qwest/WB)



1995

1 DIONNE FARRIS

- 1 **DIONNE FARRIS**
Know (Columbia)
- 2 **BLUES TRAVELER**
Run-Around (A&M)
- 3 **SEAL**
Kiss From A Rose (ZTT/Sire/WB)
- 4 **BLESSID UNION OF SOULS**
I Believe (EMI)
- 5 **BOYZ II MEN**
Water Runs Dry (Motown)
- 6 **HOOTIE & THE BLOWFISH**
Let Her Cry (Atlantic)
- 7 **GREEN DAY**
When I Come Around (Reprise)
- 8 **REMBRANDTS**
I'll Be There For You (EastWest/EEG)
- 9 **TLC**
Waterfalls (LaFace/Arista)
- 10 **MADONNA**
Take A Bow (Maverick/Sire/WB)
- 11 **ALL-4-ONE**
I Can Love You Like That (Blitzz/Atlantic)
- 12 **HOOTIE & THE BLOWFISH**
Hold My Hand (Atlantic)
- 13 **SHERYL CROW**
Strong Enough (A&M)
- 14 **HOOTIE & THE BLOWFISH**
Only Wanna Be With You (Atlantic)
- 15 **JAMIE WALTERS**
Hold On (Atlantic)
- 16 **REAL McCOY**
Another Night (Arista)
- 17 **NICKI FRENCH**
Total Eclipse Of The Heart (Critique)
- 18 **LIVE**
Lightning Crashes (Radioactive)
- 19 **BRYAN ADAMS**
Have You Ever Really... (A&M)
- 20 **COLLECTIVE SOUL**
December (Atlantic)



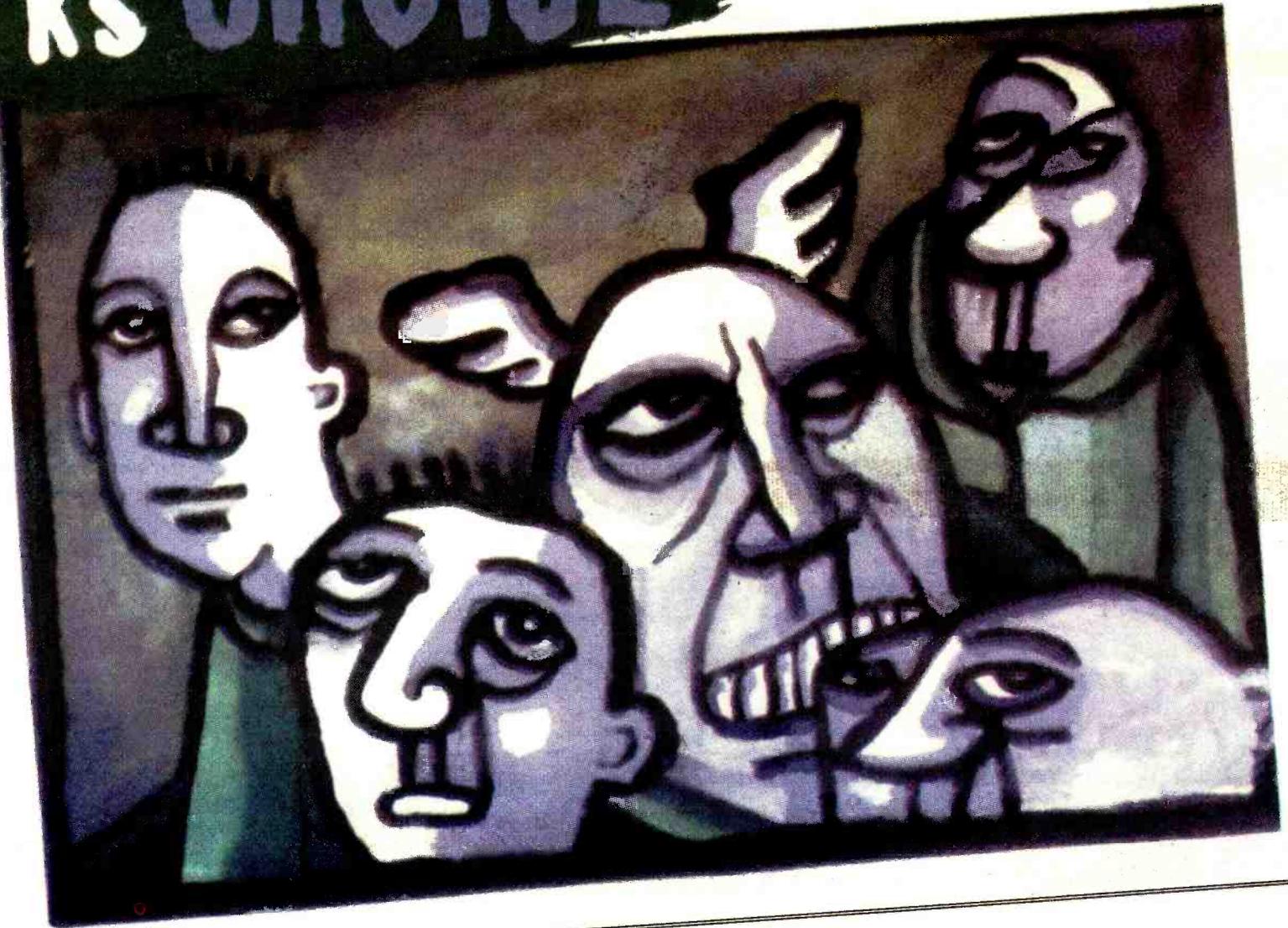
1996

1 EVERYTHING BUT THE...

- 1 **EVERYTHING BUT THE...**
Missing (Atlantic)
- 2 **TONY RICH PROJECT**
Nobody Knows (LaFace/Arista)
- 3 **DONNA LEWIS**
I Love You Always Forever (Atlantic)
- 4 **ALANIS MORISSETTE**
Ironic (Maverick/Reprise)
- 5 **TRACY CHAPMAN**
Give Me One Reason (Elektra/EEG)
- 6 **CELINE DION**
Because You Loved Me (550 Music)
- 7 **ALANIS MORISSETTE**
You Learn (Maverick/Reprise)
- 8 **MARIAH CAREY**
Always Be My Baby (Columbia)
- 9 **GOO GOO DOLLS**
Name (Metal Blade/WB)
- 10 **FUGEES**
Killing Me Softly (Ruffhouse/Columbia)
- 11 **JEWEL**
Who Will Save Your Soul (Atlantic)
- 12 **LA BOUCHE**
Be My Lover (RCA)
- 13 **JANN ARDEN**
Insensitive (A&M)
- 14 **ERIC CLAPTON**
Change The World (Reprise)
- 15 **COLLECTIVE SOUL**
The World I Know (Atlantic)
- 16 **NATALIE MERCHANT**
Wonder (Elektra/EEG)
- 17 **GIN BLOSSOMS**
Follow You Down (A&M)
- 18 **LA BOUCHE**
Sweet Dreams (RCA)
- 19 **MARIAH CAREY**
One Sweet Day (Columbia)
- 20 **DISHWALLA**
Counting Blue Cars (A&M)

not an
addict

K'S CHOICE



K'S CHOICE "NOT AN ADDICT" IS A HUGE REACTION RECORD!

Over **50** Top 10 phone stories including:

WXRK/New York—#1 Phones
Y-107/Los Angeles—#1 Phones
99X/Atlanta—Top 10 Phones
Q-101/Chicago—#1 Phones
KTBZ/Houston—#1 Phones
KDGE/Dallas—#1 Phones
WENZ/Cleveland—#1 Phones
KWOD/Sacramento—#1 Phones
WEND/Charlotte—Top 5 Phones

Strong **FEMALE** callout at:

99X/Atlanta—#1 callout females 18-23
Q-101/Chicago—#1 callout females 18-24
KWOD/Sacramento—#1 callout all demos
WENZ/Cleveland—#2 callout all demos
KEDJ/Phoenix—Top 5 callout total females
WEND/Charlotte—Top 10 callout females 18-34
WPLA/Jacksonville—Top 10 callout all demos

Breaking at Top-40 & Modern AC **NOW!!**

EARLY BELIEVERS (28 stations in first 2 weeks)

KJYO/Oklahoma City
KQKQ/Omaha
KKDM/Des Moines
WHOT/Youngstown
WNOK/Columbia—Top 5 Phones
WZNY/Augusta
KSMB/Lafayette

IN ROTATION:

KALC/Denver
Q-102/Cincinnati



On tour
with The Verve
Pipe and Tonic
starting June 30th

Top 5
Requests
at Alternative
Radio

Top 5
Modern Rock
Record



Will Sharpe for Carr/Sharpe Management
Produced by Gean Blaute



The New World Of Independents

An inside look at CHR's powerbrokers

As the face of CHR keeps changing, the role of independent consultants also evolves. Current-based and active, CHR still has the most impact on retail cash registers. As I type this, the Spice Girls, Paul McCartney, Hanson, Bob Carlisle, Notorious B.I.G., Mary J. Blige, Wallflowers, Jewel, Celine Dion, and No Doubt — artists who have achieved major CHR success — dominate the charts of top-selling albums.

Exposure on typically high-cumming CHR is what labels seek, and in order to gain that, many call on their lobbyists — independent consultants. Credibility, relationships, access, and information are some of the key benefits indies bring to the table. In the end, an indie's job is to help a label's promotion staff get the right records matched with the right radio stations. For the participating stations, the labels and indies provide promotional assistance and much more. When everything clicks between an indie, a label, and a radio station, a powerful force is created.

Jeff McClusky

Jeff McClusky & Associates

It's the depth of promotion experience and the relationships that make us a valuable resource for the record companies. The essence of a successful Independent is credible relationships with programmers. It is our job to walk the fine line with the PDs and give them the attention and service they need. We are on the same team with the same agenda and that is to help them win. That's what makes an independent attractive to broadcasters. But first and foremost, an independent is working for the record companies, so promoting the music is the most important function. You can't lose sight of who's paying the bills.

In terms of consolidation, fewer people have larger responsibilities. In this changing climate we communicate to the decision-makers with accurate and credible information. We know what information to provide them that only comes from long-term relationships which we have built over the past 17 years. Key decision-makers don't have the time to take 40-50 calls from record companies. They may not talk to people from every label. They may only talk to a handful of people they believe provide good information; people they trust.

I don't think anyone would call us arrogant in our business approach. We work in a very professional way. We're grateful for the business we have, and I believe we act accordingly.

For the independent business to remain vital, you'll always have to have access to the decision-makers who are exposing music to the public. It's all about the music and the relationships.



JEFF MCCLUSKY

their respective markets. Collectively, we can call on over 50 years of experience in the business to meet any challenges the marketplace provides. In the course of doing business, we come across the future stars of the radio business. Whenever possible, we put these people together with our clients.

This is a fast-moving and continuously evolving business. We constantly have to reinvent ourselves to provide services to help our stations stay at their maximum competitive level. Whatever the future brings, hard work and customer service will always be a priority at Tri-State.

Jerry Brenner

Jerry Brenner & Assoc.

In order to survive in the '90s, you need a company that deals with more than going to a radio station and getting a record played. Our job is to know sales and research and provide information on callout research and much, much more. One individual cannot be responsible for getting that add. It's really a team effort. The label hires the independent because a lot of the label people are busy running in different directions. We work extremely closely with all the local, regional, and national people. If they can't be there, we'll go there for them.

Also, our primary asset is the credibility we have established with the people we work with. They trust the information we give them, so when I am working a project or I'm passionate about a project, it helps the team. At the end of the day it still all comes down to credibility. You can't go to stations and ask them to play records that aren't in their format or don't make sense. As a company we understand what the station is trying to accomplish to stay on top of the situation, especially with all the mergers. We also understand what kind of an audience the station is looking for and present them with music that is good for the station.

Just a few years back there used to be a domino effect — if one guy added a record, then the next guy would, and in two weeks the record exploded. Today that's all changed — everybody is focused on their market. Every market is individual, and that's why you have to understand the marketplace and the goals of the radio station.

I try to keep to the old concepts: It's relationships. I pride myself on working with a lot of programmers who have never worked with independents before, and I consider them amongst my best friends.



JERRY BRENNER

Bill Scull & Lenny Lyons

Tri-State Promotions



BILL SCULL LENNY LYONS

The independent promoter serves two masters: the record company who hires him and the radio stations he is affiliated with. Our hope is that both parties can come out of this association with positive feelings about it. Obviously, we are hired by record companies to try and get their music on the radio, and the stations are in the business of playing hit music. Our aim is to make this happen occasionally.

The combination of our experience, relationships, and our local viewpoint — working in tandem with the label staffs and their resources — is the best of all possible scenarios to try to get music on the radio.

Our goal is to help stations find the most exciting and topical promotions and the best music, and help them maximize the marketing of their stations in

Larry Frazin

Platinum Music

I define independent promotion as the station's right arm. It's an amazing ability for a radio station to get things done at incredible speed and facilitate whatever promotions they have. The independent has become a part of the station's team.

But it's still a delicate situation. Record labels are hiring you to influence what they believe are the hits and it's the radio station's job to figure out what the hits are. That's where we come in and help them with their homework. Since we have strong relationships and access our job is to take each station and put a little extra effort into the records that make sense for the format in that city.

As part of our ongoing relationship with the station, we are involved with every battle — whether it's bringing in acts or assisting with promotional efforts, we are there for the station. In return the radio station is going to trust our



LARRY FRAZIN

Continued on Page 106

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judgment.

The independent consulting business has come a long way. Just the fact that you now have chains working with independents says a lot. It's become a bottom line in the budget of almost every radio station. The stations have added their seal of approval on the independent business by stepping out and saying, "These guys work really hard for us."

In the future I see more chains opening up the idea of using an independent for all their stations, realizing they can legitimately increase their revenue; they don't have to feel pressured any more.

Sam Kaiser

MVP Marketing & Promotions



SAM KAISER

Our general business strategy and direction provides effective national promotion/marketing activities for labels, artists, music publishers, and managers in the Pop and Alternative arenas.

We maintain solid relationships at radio and "quarterback" national projects, working closely with the other independent promotion companies. Every day of my 20+ years in the business has presented the challenge of serving the interests of both the label/artist and radio programmer. Maintaining credibility and a desire to help both parties win is essential. That is a fine line to walk between developing a new artist and dealing with programmers competing for ratings shares. Fortunately, I have the benefit of considerable experience in both "hot seats" — that of programmer and head of promotion. So I continually work to apply a sensitivity and balance in order to successfully deal with the needs and assets of both parties.

Independent promotion has evolved from a mysterious and shadowy process to an open, professional group of companies that work hand in hand with radio, labels, and artists. There is no secret to independent promotion other than hard work, accountability and, above all, credible relationships. It is an essential ingredient to every successful record. I take great offense at those in the consumer press who continue to characterize independent promotion in a less-than-positive light.

Most of the great indie promoters today have significant label and radio backgrounds ... great training for a marketplace that demands much more than just "getting the add." The evolution of the music marketplace and independent promotion must continue toward the complete picture of artist development, broadcast programming, and utilization of new technologies, resulting in sales, ratings, and success for everyone.

Joe Grossman

National Music Marketing

I feel like Jerry Maguire. I don't believe in quantity — I believe in quality and close personal service. Not being the biggest means stronger relationships, and I make that my pitch.

There are a lot of people who do independent promotion in a very professional manner. We believe in dealing with people on a very personal basis. The radio station deserves the best possible attention you can give them. Likewise, so do the record labels. The key to success in our business is developing personal relationships on both the label and radio side and delivering for both.

Most independents and radio stations understand they need to work together, and the road is not paved with gold. We provide extra support, especially in smaller and medium markets where, because of the revenue picture, they might not have the kind of promotional resources of major-market stations or even crosstown competitors. As long as we can assist the labels in breaking new artists and helping them sell records, it will remain a win-win for all parties involved.

We don't just promote records. We have a diversified background that includes artist relationships and management. We also represent a lot of different formats, including a station in Europe. So maybe there will be a need for us in another area other than the U.S.

Steve Evanoff

Music America Promotions

We represent radio stations, and our goal is to help them achieve success. In many cases, we almost act in a consulting manner. We assist the labels in trying to help the radio stations put on the best records. We also help them with promotions because if they're not successful, we're not successful. That has to be our No. 1 priority.

No one has a crystal ball — no one knows if a record is a hit the day it comes out. So we try to help the record companies get into that position where they can tell if the record's a hit. Radio stations are also looking for hit music, and good stations want to be early. When we find a hit, we provide a networking



JOE GROSSMAN



STEVE EVANOFF

service to all of our stations. You need to start with exposure, and that means one-on-one information flow.

When a station puts a record on the radio, they are making a commitment ... they take it very seriously. At one time it was just the add, and that's where it ended. But now you have to get more involved in the stations' marketing strategies, and you have to understand the stations' and record companies' needs. That's the balance, and we try and achieve that.

It comes down to being able to pick up the phone and talk to somebody about music, instead of doing it by voice-mails and computers and everything else. That's one of our strengths. We have built up a lot of integrity with our radio clients and respect with the record companies.

Mike Krum

Rotations



MIKE KRUM

I would call myself a marketing and promotion expert. Basically, I take care of promotions for radio stations and very carefully balance that with fulfilling the labels' needs.

Every good programmer knows how many records, in the end, are hits. I provide my radio counterparts with any and all information they need to make the right music decisions. There isn't a current-based station in America that can claim every song it plays is a hit. We all know there are hits that go through the roof and songs that end up in medium, light, or getting no play. I just try to get the station to play the best of them. If I see they're missing

a legitimate hit, those are the ones I'll stay on top of.

For my stations, I do my best to enhance their budgets. I'm like their personal valet. Whatever they need in the area of promotional support, I'm there with answers. If someone else drops the ball, I'm there to pick it up. They don't have to play games to get their promotions done right.

I'm most proud of the relationships I've developed with the stations and labels. I believe in honesty and being straight about everything. I don't run from the Sr. VP. I return everybody's calls, and I won't lie to them. They know I'll tell it exactly how it is.

I see the relationships between the labels, radio, and independents expanding. To succeed, we must continue to build strong communication skills and relationships. I truly care about the people I work with. Yeah, it is a business, but it's easier to work with somebody when they're your friend. That's the way I do everything — with honor and respect.

Joel Denver

All Access Music Group

We're in the game of getting information, imparting information, presenting records, and trying to explain to programmers why each record we talk about could be a positive programming element. It's not necessarily saying, "You have to play this." We want to show them *why* they should play it.

We have a lot of access to a lot of programmers. They know I've programmed, they know I've been an MD, they know me from being at R&R for 14 years. Now we're into our third year, and they understand that we're credible. We don't bullshit people. We come across a tremendous amount of information — not only about the music we promote but music in general, business in general, and we help people hook up with jobs. We connect people every day.

Honesty and being straight with our record company clients is of paramount importance. We don't pump sunshine; we let them know exactly where things are at. At the same time, I'm not going to try and get a station to put a record on that's going to hurt them. To what benefit does that serve? Both sides of the industry have come to trust us and understand that we're in for both sides to win.

As for the future of independent promotion, I think it's healthy. There are things programmers feel comfortable talking about to us that they don't necessarily feel as comfortable talking to some label people about. And they're very honest with their feelings about music. We, in turn, help record companies have a clear road map of what's happening out there. Independent promotion



JOEL DENVER

This Week In ...
1992

Rank	Artist	Album	Label
1	MARIAH CAREY	I'll Be There	(Columbia)
2	CELINE DION	If You Asked To Me	(Epic)
3	RED HOT CHILI PEPPERS	Under The Bridge	(Warner Bros.)
4	GENESIS	Hold On My Heart	(Atlantic)
5	VANDROSS & JACKSON	The Best Things In Life Are Free	(Perspective/A&M)
6	SOPHIE B. HAWKINS	Damn I Wish I Was Your Lover	(Columbia)
7	COLOR ME BADD	Slow Motion	(Giant/Reprise)
8	JON SECADA	Just Another Day	(SBK/ERG)
9	COVER GIRLS	Wishing On A Star	(Fever/Epic)
10	LIONEL RICHIE	Do It To Me	(Motown)

Continued on Page 107

Continued from Page 106

has come a long, long way. It's an honorable business, it's an above-board business, and we all work damn hard.

Tom Kay

Main Street Marketing & Promotion



TOM KAY

Our specialization is inside the Midwest. We are multiformatic, which makes us unique — especially as independents get defined today. Most seem to specialize in one format, maybe two.

Record labels use us because of the long-term relationships we've had with radio in the Midwest. This has always been an industry cultivated on relationships. The savvy VPs/Promotion are looking for people who can get phone calls returned, who can get phone calls picked up, and trust the information that is coming. Our track record is pretty solid, and people continue to take our calls.

I guess we accidentally niched, following some of the footsteps Doug Lee had put forward. There was a camaraderie amongst the Midwest programming group. The similarities between some of these markets — demographically, psychographically, etc. — a lot of that still remains today.

I tend to depart with some contemporary thought regarding radio consolidation. I do hear the cry of "We're getting back to the groups" and the group add. But I think that isn't going to happen. The competitive structures are different enough inside each market that it would be hard to construct a group playlist or make a group add that would really make sense.

There will be fewer people making the decisions. The PD will be the MD in the larger markets — we've already seen some shifting to that. So if you haven't connected with the right people, you could have some trouble down the road. But the smart promotion people — not just independents, also label people — are going to nurture those relationships. Those people who continue the communication process will succeed in the pretty turbulent next three to five years.

Billy Smith

Prime Hits Marketing & Promotion

I try to find and educate both the record companies and the radio stations as to what each other's needs are. Communication and relationships are the name of the game.

My job is to ensure that every day I am doing something vitally important to both the labels and radio stations. The lifeblood of CHR are the current hits, and I need to make sure my stations are aware of the hits and have all the information they need to make a decision. My role, many times, is also one of mediator if a problem ever develops between the label and the station. Another key area is ensuring cutting-edge promotions.

We are able to provide each individual with a personal touch. I am personally involved with each and every record company and each and every radio station. I am dedicated to giving the type of attention a station needs in a time-sensitive manner. Radio is a today, now business. They want answers, and they want them quick. They don't want things put on the back burner. I have always maintained an exclusive, manageable client list, so I can be sure things are done the way they should be done.

I think the independents are going to play a more important role. They'll be able to provide that crucial information, that better promotion, or that unique idea. With tightening budgets, indies have become a powerful secret weapon for radio stations. For the labels, we're there when they need information or to get a PD or MD on the phone.



BILLY SMITH

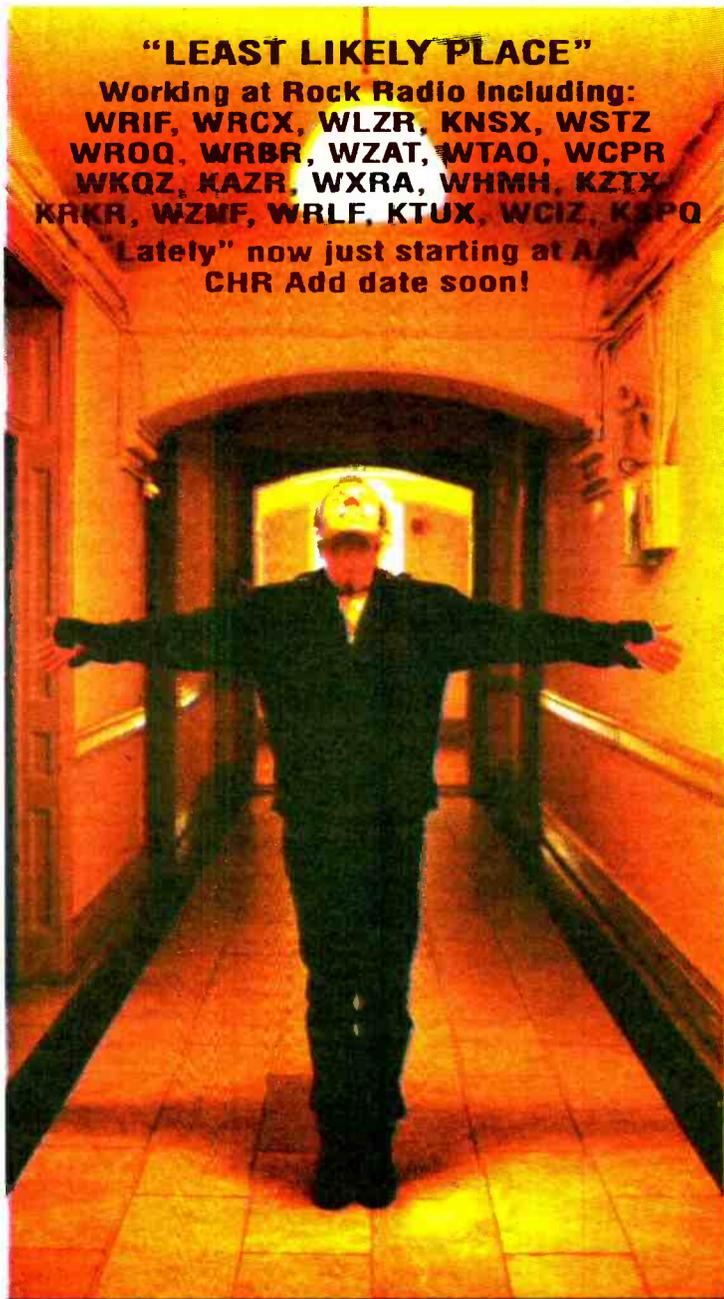
Thanks

A special of this magnitude could have never been done without the dedication and assistance of the incredible Team R&R. I'd like to thank Erica Farber for her vision and guidance. My deepest gratitude goes out to CHR Asst. Editor Jay Levy for his loyalty, unbelievable patience, and for giving up many of his weekends. Also, I'd like to thank the following people who do their very best to make me look good every week and for going way above and beyond the call of duty for this special: Anthony Acampora, Michael Atkinson, Jeff Axelrod, Paul Colbert, Dawn Garrett, Julie Gidlow, Missy Haffley, Carl Harmon, Jennifer "Master Transcriber" Harris, Wendy Hermandson, Hurricane, Adam Jacobson, Lanetta Kimmons, Tim Kummerow, Kevin McCabe, Henry Mowry, Gary van der Steur, Margo Ravel, Kristy Reeves, and Ron Rodrigues.

To the advertisers, people who agreed to be interviewed for this special, all of the R&R CHR Reporters, and everyone else who had a hand in this, I sincerely thank you.

Finally, I dedicate this special to my wife, who for months put up with my 15-hour work days — I can't wait to get them back down to 12!

"LEAST LIKELY PLACE"
 Working at Rock Radio Including:
 WRIF, WRCX, WLZR, KNSX, WSTZ
 WROQ, WRBR, WZAT, WTAO, WCPR
 WKQZ, KAZR, WXRA, WHMH, KZTX
 KRRR, WZMF, WRLF, KTUX, WCIZ, KSPQ
 "Lately" now just starting at AAA
 CHR Add date soon!



BLAKE MORGAN

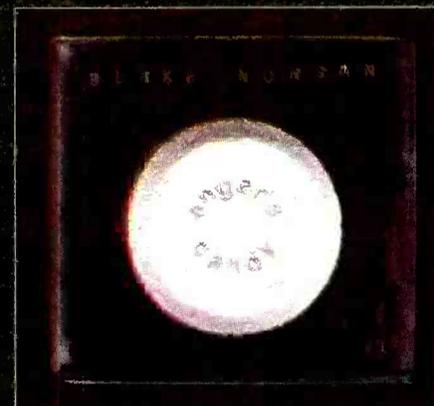
Every cut here offers moments of inspired songwriting and passionate performances from a top-notch band lead by Morgan... Highlights include "Lately," "To Say It's Your Love," "Firefly" and ballad "Why Don't You See" featuring Lenny Kravitz. Suitable for Pop, AC, AAA & College airplay. "angers candy" is executive produced by label head and legendary producer Phil Ramone.

- Billboard 6/14

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES JUNE 20, 1997

CALLOUT AMERICASM song selection is based on the top titles from the R&R CHR/Pop chart for the airplay week of May 26-June 1.

CHR/POP

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL% FAMILIARITY	TOTAL% BURN
	TW	LW	2W	3W		
SHAWN COLVIN Sunny Came Home (Columbia)	3.95	3.74	3.86	3.72	86.6%	15.8%
VERVE PIPE The Freshmen (RCA)	3.92	3.90	3.95	3.83	55.7%	8.9%
WALLFLOWERS One Headlight (Interscope)	3.83	3.78	3.82	3.73	84.4%	22.5%
BLACKSTREET Don't Leave Me (Interscope)	3.82	3.60	3.65	3.61	62.6%	17.1%
BOB CARLISLE Butterfly Kisses (DMG/Jive)	3.82	3.58	3.71	3.64	66.1%	20.5%
HANSON Mmm Bop (Mercury)	3.81	3.71	3.79	3.76	88.1%	25.7%
OMC How Bizarre (Mercury)	3.75	3.63	3.53	3.47	60.4%	14.6%
AZ YET Hard To Say I'm Sorry (LaFace/Arista)	3.74	3.85	3.71	3.68	73.5%	15.6%
DAVE MATTHEWS BAND Crash Into Me (RCA)	3.73	3.73	3.72	3.64	48.8%	9.4%
MEREDITH BROOKS Bitch (Capitol)	3.68	3.75	3.73	3.72	82.4%	19.6%
THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	3.68	3.52	3.69	3.63	65.3%	10.6%
MONICA For You I Will (Warner Sunset/Atlantic)	3.65	3.65	3.58	3.63	84.2%	27.5%
PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	3.65	3.65	3.72	3.45	77.0%	23.3%
BLESSID UNION OF SOULS I Wanna Be There (EMI)	3.55	3.42	3.48	3.25	44.8%	9.2%
SAVAGE GARDEN I Want You (Columbia)	3.55	3.43	3.56	3.53	86.9%	25.5%
WHITE TOWN Your Woman (Chrysalis/EMI)	3.55	3.72	3.67	3.62	78.5%	22.5%
TONI BRAXTON I Don't Want To (LaFace/Arista)	3.53	3.54	3.54	3.53	61.6%	19.3%
BACKSTREET BOYS Quit Playing Games (With My Heart) (Jive)	3.52	—	—	—	38.1%	7.4%
SISTER HAZEL All For You (Universal)	3.48	3.16	3.15	3.00	39.6%	10.1%
MARK MORRISON Return Of The Mack (Atlantic)	3.47	3.43	3.40	3.41	65.8%	20.0%
SPICE GIRLS Say You'll Be There (Virgin)	3.46	3.54	3.54	3.53	87.1%	32.9%
ROBYN Do You Know (What It Takes) (RCA)	3.44	3.32	3.31	3.25	55.9%	14.1%
SHERYL CROW Everyday Is A Winding Road (A&M)	3.43	3.33	3.38	3.43	87.6%	37.6%
EN VOGUE Whatever (EastWest/EEG)	3.34	3.28	—	—	42.6%	11.1%
COUNTING CROWS Daylight Fading (DGC/Geffen)	3.28	—	—	—	32.2%	7.2%

Total sample size is 400 respondents with a +/-5 margin of error. **Total average favorability** estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). **Total familiarity** represents the percentage of respondents who recognized the song. **Total burn** represents the number of respondents who said they are tired of hearing the song. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: **EAST:** Boston, Buffalo, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. **SOUTH:** Atlanta, Charlotte, Dallas, Houston, Miami, New Orleans, Norfolk, Orlando, Tampa. **MIDWEST:** Cincinnati, Cleveland, Columbus, Indianapolis, Kansas City, Minneapolis. **WEST:** Los Angeles, Portland, Salt Lake City, San Diego. Songs are removed from Callout America after 20 weeks of testing. © 1997, R&R Inc.

CALLOUT AMERICASM Hot Scores

By ANTHONY ACAMPORA

Since the debut of **Callout America** — R&R's exclusive survey of 400 women aged 12-34 — we've stressed the importance of looking at trends over a four-week period and giving songs an opportunity to become at least 50%-60% familiar before determining final judgment. Ask the industry's top callout authorities — most will agree.

Case in point: After remaining in the top five for several weeks, "Sunny Came Home" by **Shawn Colvin** (Columbia) climbs to the top spot. "Sunny" is fourth among teens, first 18-24, and second 25-34. "Sunny" was released in the fourth quarter of 1996, started in Adult Alternative, moved to Pop/Alternative, and is now solidified at CHR/Pop.

"How Bizarre" by **OMC** (Mercury) started early, testing well among 18-24s and in the West region (where it received significant airplay). With increased airplay in other regions and exposure to a larger audience, the song reaches its highest score to date — 3.75 (seventh overall) — and 60% familiarity. "Bizarre" is now ninth among 25-34s, second in the Midwest, and third in the West.

"Don't Leave Me" by **Blackstreet** (Interscope) earns its best score to date (3.82), ranking fifth 12-17, sixth 18-24, and first in the South.

"A Change Would Do You Good" by **Sheryl Crow** (A&M) posts a strong finish in the 25-34 demo — similar to Crow's previous hits.

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CHR/POP TOP 50

JUNE 20, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	HANSON Mmm Bop (Mercury)	6790	6853	6623	6379	128/0
2	2	2	2	SPICE GIRLS Say You'll Be There (Virgin)	5513	5691	5642	5523	122/0
3	3	3	3	WALLFLOWERS One Headlight (Interscope)	4795	5161	5314	5365	110/1
9	7	6	4	MARK MORRISON Return Of The Mack (Atlantic)	4763	4596	4427	4150	112/0
10	8	7	5	SHAWN COLVIN Sunny Came Home (Columbia)	4643	4326	4197	3907	117/0
7	5	5	6	WHITE TOWN Your Woman (Chrysalis/EMI)	4506	4716	4563	4350	120/0
4	4	4	7	SAVAGE GARDEN I Want You (Columbia)	4486	4939	5094	5278	116/0
16	13	10	8	MEREDITH BROOKS Bitch (Capitol)	4430	3849	3371	2789	115/3
11	11	8	9	ROBYN Do You Know (What It Takes) (RCA)	4291	4129	3853	3514	124/1
12	12	11	10	AZ YET Hard To Say I'm Sorry (LaFace/Arista)	3869	3794	3531	3295	104/0
14	14	14	11	OMC How Bizarre (Mercury)	3792	3430	3224	2907	117/3
22	17	16	12	VERVE PIPE The Freshmen (RCA)	3751	3311	2775	2299	113/2
5	6	9	13	MONICA For You I Will (Warner Sunset/Atlantic)	3669	3965	4476	4678	101/1
8	10	12	14	JEWEL You Were Meant For Me (Atlantic)	3364	3762	4154	4255	100/0
23	20	18	15	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	3188	2858	2511	2059	115/0
20	18	17	16	SISTER HAZEL All For You (Universal)	3184	2961	2719	2319	107/3
6	9	13	17	PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	3125	3753	4167	4427	100/0
15	15	15	18	BOB CARLISLE Butterfly Kisses (DMG/Jive)	3102	3349	3208	2798	104/0
32	25	21	19	BACKSTREET BOYS Quit Playing Games (With...) (Jive)	3042	2654	2087	1412	118/9
18	19	19	20	BLACKSTREET Don't Leave Me (Interscope)	2818	2769	2669	2517	100/1
25	23	23	21	SHERYL CROW A Change Would Do You Good (A&M)	2763	2616	2252	1855	109/2
19	21	22	22	BLESSID UNION OF SOULS I Wanna Be There (EMI)	2667	2630	2485	2428	93/0
13	16	20	23	DUNCAN SHEIK Barely Breathing (Atlantic)	2648	2722	3025	3078	85/1
30	26	24	24	EN VOGUE Whatever (EastWest/EEG)	2597	2457	2029	1481	115/1
38	33	25	25	GINA G Gimme Some Love (Eternal/WB)	1799	1550	1259	1015	103/8
34	31	26	26	COUNTING CROWS Daylight Fading (DGC/Geffen)	1768	1531	1360	1178	87/1
37	32	27	27	JON BON JOVI Midnight In Chelsea (Mercury)	1618	1429	1275	1036	85/1
35	34	29	28	3RD PARTY Can U Feel It (DVB/A&M)	1359	1319	1255	1142	74/0
48	39	33	29	BABYFACE How Come, How Long (Epic)	1323	1076	866	582	80/9
—	—	35	30	SAVAGE GARDEN To The Moon And Back (Columbia)	1299	966	449	24	85/9
DEBUT			31	R. KELLY Gotham City (Jive)	1180	359	61	30	86/31
26	27	28	32	BABYFACE Every Time I Close My Eyes (Epic)	1164	1343	1598	1841	38/0
24	28	31	33	SHERYL CROW Everyday Is A Winding Road (A&M)	1091	1179	1586	1886	51/1
—	48	36	34	DAVE MATTHEWS BAND Crash Into Me (RCA)	1066	857	583	489	60/13
31	35	32	35	SPICE GIRLS Wannabe (Virgin)	888	1108	1210	1447	46/0
—	—	43	36	JAMIROQUAI Virtual Insanity (Work)	845	661	467	350	60/9
DEBUT			37	WILL SMITH Men In Black (Columbia)	839	451	96	—	65/13
46	41	38	38	FREAK NASTY Da Dip (Power)	819	831	767	696	36/1
28	29	30	39	TONI BRAXTON I Don't Want To (LaFace/Arista)	787	1207	1506	1620	37/0
DEBUT			40	10,000 MANIACS More Than This (Geffen)	747	177	82	35	75/18
—	50	41	41	INDIGO GIRLS Shame On You (Epic)	747	686	557	521	49/1
42	40	39	42	AEROSMITH Hole In My Soul (Columbia)	746	813	854	829	51/1
—	—	44	43	COLLECTIVE SOUL Listen (Atlantic)	742	642	458	278	56/4
DEBUT			44	DJ COMPANY Rhythm Of Love (Crave)	692	536	412	280	55/10
45	43	42	45	JOCELYN ENRIQUEZ Do You... (Classified/Timber!/Tommy Boy)	653	673	733	715	26/0
DEBUT			46	PUFF DADDY & FAITH EVANS F/112 I'll Be... (Bad Boy/Arista)	637	298	116	59	54/24
—	—	46	47	NO MERCY When I Die (Arista)	636	587	515	485	57/5
DEBUT			48	TONIC If You Could Only See (Polydor/A&M)	581	503	462	441	45/6
—	—	50	49	NEW EDITION One More Day (MCA)	575	542	423	310	51/5
41	46	45	50	LUSCIOUS JACKSON Naked Eye (Grand Royal/Capitol)	551	611	658	831	21/0

This chart reflects airplay from June 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker.

130 CHR/Pop reporters. 127 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

BREAKERS®

No Songs Qualified For Breaker Status This Week

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
R. KELLY Gotham City (Jive)	31
PUFF DADDY & FAITH EVANS F/112 I'll Be... (Bad Boy/Arista)	24
MATCHBOX 20 Push (Lava/Atlantic)	20
10,000 MANIACS More Than This (Geffen)	18
ABRA MOORE Four Leaf Clover (Arista Austin/Arista)	16
MR. PRESIDENT Coco Jamboo (Warner Bros.)	15
DAVE MATTHEWS BAND Crash Into Me (RCA)	13
WILL SMITH Men In Black (Columbia)	13
DJ COMPANY Rhythm Of Love (Crave)	10

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY Gotham City (Jive)	+821
MEREDITH BROOKS Bitch (Capitol)	+581
10,000 MANIACS More Than This (Geffen)	+570
VERVE PIPE The Freshmen (RCA)	+440
BACKSTREET BOYS Quit Playing Games (With...) (Jive)	+388
WILL SMITH Men In Black (Columbia)	+388
OMC How Bizarre (Mercury)	+362
PUFF DADDY & FAITH EVANS F/112 I'll Be... (Bad Boy/Arista)	+339
SAVAGE GARDEN To The Moon And Back (Columbia)	+333
THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	+330

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CARDIGANS Lovefool (Mercury)	49/1
NO DOUBT Don't Speak (Trauma/Interscope)	51/1
GINA G Ooh Aah...Just A Little Bit (Eternal/WB)	56/4
EN VOGUE Don't Let Go (Love) (EastWest/EEG)	55/10
DONNA LEWIS I Love You Always Forever (Atlantic)	26/0
NO MERCY Where Do You Go (Arista)	57/5
TONI BRAXTON Un-break My Heart (LaFace/Arista)	57/5
R. KELLY I Believe I Can Fly (Jive)	45/6
ALANIS MORISSETTE Head Over Feet (Maverick/Reprise)	51/5
MERRIL BAINBRIDGE Mouth (Universal)	21/0

Breakers: Songs registering 2000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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NEW & ACTIVE

TOAD THE WET SPROCKET Come Down (Columbia)
Total Plays: 533, Total Stations: 38, Adds: 0

LE CLICK Call Me (Logic)
Total Plays: 519, Total Stations: 23, Adds: 1

JOCK JAM Jock Jam (Tommy Boy)
Total Plays: 423, Total Stations: 17, Adds: 3

MATCHBOX 20 Push (Lava/Atlantic)
Total Plays: 378, Total Stations: 44, Adds: 20

PAUL MCCARTNEY The World Tonight (Capitol)
Total Plays: 363, Total Stations: 34, Adds: 6

DEL AMITRI Not Where It's At (A&M)
Total Plays: 359, Total Stations: 35, Adds: 4

REAL MCCOY I Wanna Come (With You) (Arista)
Total Plays: 340, Total Stations: 29, Adds: 0

MIGHTY MIGHTY BOSSTONES The Impression... (Mercury)
Total Plays: 332, Total Stations: 29, Adds: 3

LEANN RIMES How Do I Live (MCG/Curb)
Total Plays: 320, Total Stations: 33, Adds: 6

JONNY LANG Lie To Me (A&M)
Total Plays: 318, Total Stations: 26, Adds: 0

112 Cupid (Bad Boy/Arista)
Total Plays: 301, Total Stations: 16, Adds: 1

NU FLAVOR Sweet Sexy Thing (Reprise)
Total Plays: 299, Total Stations: 19, Adds: 1

KYLE VINCENT Wake Me Up (Carport/Hollywood)
Total Plays: 266, Total Stations: 24, Adds: 4

ROME I Belong To You (Every Time I See Your Face) (RCA)
Total Plays: 256, Total Stations: 13, Adds: 7

ALISHA'S ATTIC I Am, I Feel (Mercury)
Total Plays: 254, Total Stations: 27, Adds: 7

SPICE GIRLS 2 Become 1 (Virgin)
Total Plays: 190, Total Stations: 8, Adds: 2

FOOL'S GARDEN Lemon Tree (Universal)
Total Plays: 182, Total Stations: 18, Adds: 4

SWV Can We (Jive)
Total Plays: 167, Total Stations: 4, Adds: 1

ZIGGY MARLEY People Get Ready (Elektra/EEG)
Total Plays: 159, Total Stations: 24, Adds: 9

JOCELYN ENRIQUEZ A Little Bit... (Classified/Timber!/Tommy Boy)
Total Plays: 159, Total Stations: 6, Adds: 0

Songs ranked by total plays



Z100 SCUDS NEW YORK — Holding its "Z-Day On The Intrepid" concert aboard the actual aircraft carrier, WHTZ/New York launched a whole new spectrum of performance possibilities. The bill included Jon Bon Jovi, Paula Cole, OMC, Duncan Sheik, and these guys — Erasure's Vince Clark (l) and Andy Bell (r), seen here with Z100 PD Tom Poleman and his wife, Ginny.



BOX THEM IN — Members of The Box hung out with the unstoppable Spice Girls recently at a company function in Miami. Intermingled among the spiced ones are: (l-r) The Box's Liz Brovanski, Maria Ruiz, Tamara Walters, Eric Martinez, Rochelle Berger, Justin Prager, and Jay Gibbs.

NEW RELEASES

ADDS JUNE 24

- 98 DEGREES** "Invisible Man" (Motown)
- ALL-4-ONE** "Turn To You" (Blitz/Atlantic)
- CINNAMON** "Me As Helen Of Troy" (Soap/Island)
- JOOSE** "Your Love Is So Nice" (Flavor Unit/EastWest/EEG)
- K.D. LANG** "The Joker" (Warner Bros.)
- LIGHTNING SEEDS** "You Showed Me" (Hollywood/Epic)
- LOS UMBRELLAS** "No Tengo Dinero" (EMI)
- NOTORIOUS B.I.G.** "Mo Money, Mo Problems" (Bad Boy/Arista)
- QUAD CITY DJ'S** "Summer Jam" (Big Beat/Atlantic)
- YOCO ROSS** "All That" (Columbia)



AZ IF! — The Az Yet crew was a part of the WFLZ/Tampa "No Dough" concert, a free show and club opening for 3000 'FLZ listeners. The bill also featured dance divas Amber and Robin S. Pictured backstage are Az Yet with Promo Director Devonnie Dingley (c) and 'FLZ PD Jeff Kapugi (front right).



SWEATIN' IT OUT FOR U2 — WKRQ (Q102)/Cincinnati morning dudes Brian (l) & Johnjay (r) asked listeners, "What would you do for front-row U2 tickets?" Responses ranged from a shaved "Q" on the back of one listener's head to a woman wearing Q102 stickers in strange places, but the first-place winner, Juli Scarpa, put her feet where her mouth was — climbing a stairmaster for six straight hours!

Stations and their adds listed alphabetically by market

<p>WFLY/Albany, NY PD: Michael Morgan MD: Ron Williams JAMIROQUAI "Insanity" MR. PRESIDENT "Jamboo" CHANGING FACES "G.H.E.T.T." DAVE MATTHEWS BAND "Crash"</p>	<p>WXXS/Boston, MA PD: John Ivey MD: David Corey ABRA MOORE "Clover" SARAH McLACHLAN "Mystery"</p>	<p>KOUK/Eugene, OR PD/MD: Barry MacGuire BEENE MANFRANKLYN "Dancetall" R. KELLY "Gotham" NO MERCY "When"</p>	<p>WNNK/Harrisburg, PA PD: John D'Dea MD: Scott Shaw TONIC "Could" NEW EDITION "One" MATCHBOX 20 "Push"</p>	<p>KESR/Little Rock, AR PD: Tom Gallagher DAVE MATTHEWS BAND "Crash" LEANN RIMES "How" ZIGGY MARLEY "People"</p>	<p>WRVW/Nashville, TN PD: Charlie Quinn APD: Tom Peace MD: Scooter DAVE MATTHEWS BAND "Crash" R. KELLY "Gotham" PAUL MCCARTNEY "World" WILL SMITH "Men"</p>	<p>WIOQ/Philadelphia, PA PD/MD: Glen Kalina 5 LIL SUZY "Can" NO MERCY "When"</p>	<p>KKLQ/San Diego, CA PD: Mark Todd MD: Cindy Spicer No Adds</p>	<p>WPST/Trenton, NJ PD: Dave McKay APD/MD: Mike Kaplan 12 LIVE "Turn"</p>
<p>WAEB/Allentown, PA PD: Brian Check MD: Chuck McGee OMC "Bizarre" GINA G "Gimme"</p>	<p>WKSE/Buffalo, NY PD: Sue D'Neil APD/MD: Dave Universal WILL SMITH "Men" 10,000 MANIACS "More" BARENAKED LADIES "Brian"</p>	<p>KMCK/Fayetteville, AR PD: Bo Shannon MD: Mike Chase No Adds</p>	<p>WKSS/Hartford, CT PD: Jay Beau Jones MD: Mike McGowan 10 CULTURE BEAT "Take" MR. PRESIDENT "Jamboo"</p>	<p>WBLI/Long Island, NY PD: Ken Medek MD: Al Levine 18 BABYFACE "Come"</p>	<p>WKCI/New Haven, CT PD: Tony Bristol APD: Ed Sabatino MD: Jeff McCartney 13 BACKSTREET BOYS "Playing" SISTER HAZEL "Air" 10,000 MANIACS "More"</p>	<p>WBZZ/Pittsburgh, PA PD: David Edgar MD: John Cline JON BON JOVI "Midnight" INXS "Lose"</p>	<p>KRUF/Shreveport, LA PD/MD: Gary Robinson 7 PUFF DADDY... "Missing" 7 ZIGGY MARLEY "People" 6 MATCHBOX 20 "Push" 6 10,000 MANIACS "More" 3 CHANGING FACES "G.H.E.T.T."</p>	<p>KRQQ/Tucson, AZ PD: Tim Richards APD: Adam Smasher MD: Dan (Dino) Nespoli 19 PUFF DADDY... "Missing" R. KELLY "Gotham" DIANA KING "Say" DJ COMPANY "Rhythm" MEREDITH BROOKS "Bitch"</p>
<p>KQIZ/Amarillo, TX PD: Eric Stevens MR. PRESIDENT "Jamboo" GOD'S PROPERTY "Stomp" PAT BENATAR "Wine" FOOL'S GARDEN "Lemon" ABRA MOORE "Clover" 10,000 MANIACS "More" SAMMY HAGAR "Little" SPIES "Goldenman" BOYZONE "Mystical"</p>	<p>WRQK/Canton, OH Interim PD/MD: Todd Downard SQUIRREL NUT ZIPPERS "Hell" INXS "Lose" KYLE VINCENT "Wake" SAMMY HAGAR "Little"</p>	<p>WWCK/Flint, MI PD/MD: Scott Seipei DAVE MATTHEWS BAND "Crash" MR. PRESIDENT "Jamboo" NO MERCY "When" DIANA KING "Say" ROME "Belong" ZIGGY MARLEY "People"</p>	<p>KRBE/Houston, TX PD: John Peake APD: Scott Sparks MD: Jay Michaels 14 SARAH McLACHLAN "Mystery" 10 PUFF DADDY... "Missing" GINA G "Gimme"</p>	<p>KIIS/Los Angeles, CA PD: Dan Kleley MD: Tracy Austin 21 JOCK JAM "Jock" 8 LE CLICK "Call" 5 98 DEGREES "Invisible" BABYFACE "Come"</p>	<p>WQGN/New London, CT PD: Jody Morris APD: Brent McKay MD: Chico Marrero 9 PUFF DADDY... "Missing" BACKSTREET BOYS "Playing" SAVAGE GARDEN "Moon" 10,000 MANIACS "More" CULTURE BEAT "Take"</p>	<p>KKRZ/Portland, OR PD: Ken Benson APD/MD: Tommy Assin 18 BACKSTREET BOYS "Playing" 12 PUFF DADDY... "Missing" JAMIROQUAI "Insanity"</p>	<p>WNOU/South Bend, IN PD/MD: Bill Mitchell R. KELLY "Gotham" MATCHBOX 20 "Push" SAMMY HAGAR "Little"</p>	<p>KHTT/Tulsa, OK DM: Sean Phillips PD/MD: Cary Rush BACKSTREET BOYS "Playing" TEMPERANCE "Forever"</p>
<p>KGOT/Anchorage, AK DM: Mark Murphy PD: Paul Walker APD: Bill Stewart 9 COLLECTIVE SOUL "Listen" R. KELLY "Gotham"</p>	<p>WSSX/Charleston, SC PD: Calvin Hicks MD: Christine Cross 25 BACKSTREET BOYS "Playing" ABRA MOORE "Clover" MIGHTY MIGHTY BT "Impression" GINA G "Gimme"</p>	<p>WJMX/Florence, SC DM: Keith Mitchell MD: Jack Kahan BABYFACE "Come" ZIGGY MARLEY "People" MATCHBOX 20 "Push" SAMMY HAGAR "Little" R. KELLY "Gotham"</p>	<p>WZYP/Huntsville, AL PD: Marc Summers MD: Chris Calkaway 12 R. KELLY "Gotham" SAVAGE GARDEN "Moon"</p>	<p>WDJX/Louisville, KY PD: C.C. Matthews APD/MD: Karen Rite No Adds</p>	<p>WKZII/Lubbock, TX PD: Jay Shannon MD: Chris Kelly 20 SWY "Can" 20 FOX BROWN "IT" 18 SPICE GIRLS "Become" 18 R. KELLY "Gotham" 17 PUFF DADDY... "Missing" CHANGING FACES "G.H.E.T.T." AEROSMITH "Hole"</p>	<p>WERZ/Portsmouth, NH DM/MD: Jack D'Brien CO-MD: Jay Michaels CO-MD: Chris Tyler ABRA MOORE "Clover" DEL AMITRI "Where" MATCHBOX 20 "Push" ALISHAS ATTIC "Feel"</p>	<p>KHTQ/Spokane, WA PD: Scott Shannon MD: Brian Scott PAUL MCCARTNEY "World" DEL AMITRI "Where" RYAN DOWNE "Where" BACKSTREET BOYS "Playing"</p>	<p>KISX/Tyler, TX PD: Michael Storm MD: Mick Fulgham MATCHBOX 20 "Push" 10,000 MANIACS "More" GINA G "Gimme"</p>
<p>WSTR/Atlanta, GA PD: Dan Bowen MD: J.R. Armons 20 ROBYN "Know"</p>	<p>WVSR/Charleston, WV PD: Bill Shahan 10 DAVE MATTHEWS BAND "Crash"</p>	<p>WXKB/Ft. Myers, FL PD: Chris Cue MD: Randy Shewyn 26 DUNCAN SHEIK "Barely" GINA G "Gimme" ROME "Belong" PUFF DADDY... "Missing" WILL SMITH "Men"</p>	<p>WZPL/Indianapolis, IN PD: Tom Gjerdrum MD: Dave Decker R. KELLY "Gotham" TONIC "Could"</p>	<p>WYDY/Jackson, MS GM/MD: Dick D'Neil MD: Kevin Vaughn WILL SMITH "Men"</p>	<p>WZEE/Madison, WI PD: John Harrison Music Coord.: Tom Dean 16 R. KELLY "Gotham" 7 COLLECTIVE SOUL "Listen" 7 WILL SMITH "Men"</p>	<p>WPRO/Providence, RI PD: Chris Shebel MD: Dave Morris No Adds</p>	<p>KZZU/Spokane, WA PD: Ken Hopkins MD: John Conner 3 DJ COMPANY "Rhythm" 3 R. KELLY "Gotham"</p>	<p>WWSK/Utica, NY PD: Bill Catcher MD: Diane Chase 7 DAVE MATTHEWS BAND "Crash" 7 R. KELLY "Gotham"</p>
<p>WAYV/Atlantic City, NJ PD: Tommy Frank APD/MD: Paul Kelly 15 MEREDITH BROOKS "Bitch" GINA G "Gimme" SAVAGE GARDEN "Moon" 10,000 MANIACS "More"</p>	<p>WVNS/Charlotte, NC PD: Brian Bridgman MD: Marcie Crescente 10,000 MANIACS "More"</p>	<p>KISR/Ft. Smith, AR PD/MD: Fred Baker INXS "Lose" ROME "Belong" R. KELLY "Gotham" ABRA MOORE "Clover" PAUL MCCARTNEY "World" FOOL'S GARDEN "Lemon" MR. PRESIDENT "Jamboo"</p>	<p>WVPE/Jacksonville, FL DM/MD: Cal Thomas APD/MD: Tony Mann 28 MONICA "For" 27 WILDFLOWERS "Headlight"</p>	<p>WZEG/El Paso, TX DM: Billy Santiago APD/MD: Jeff DeWitt 6 PUFF DADDY... "Missing" 6 VERVE PIPE "Freshmen" DIANA KING "Say" RAHSAAN PATTERSON "Where"</p>	<p>WHTZ/New York, NY PD: Tom Poleman MD: Cubby Bryant 19 JAMIROQUAI "Insanity" 16 DJ COMPANY "Rhythm" 16 R. KELLY "Gotham"</p>	<p>WHTS/Quad Cities, IA-IL DM: Tony Waitkas MD: Brian Scott 1 JOCK JAM "Jock"</p>	<p>WVZZ/Washington, DC PD: Dale O'Brian APD/MD: Ron Ross No Adds</p>	<p>WVFC/Wausau, WI PD: Rod Phillips 2 GINA G "Gimme" LEANN RIMES "How"</p>
<p>WZNY/Augusta, GA PD: Bruce Stevens MD: Michael Chase 8 DJ COMPANY "Rhythm" WILL SMITH "Men" SNEAKER PIMPS "6" K'S CHOICE "Addict" MIGHTY MIGHTY BT "Impression"</p>	<p>WZJM/Cleveland, OH PD: Dave Eubanks MD: Action Jackson R. KELLY "Gotham" 112 "Cupid" DAMAGE "Love"</p>	<p>WMEE/Ft. Wayne, IN DM: Dean McNeil CO-PD: Captain Chris Dittler CO-PD: Ange Canessa INDIGO GIRLS "Shame" MATCHBOX 20 "Push"</p>	<p>WVGL/Johnstown, PA PD: Rich Adams MD: Mitch Edwards BABYFACE "Come"</p>	<p>WVZL/Dayton, OH DM: John Harrison MD: Cubby Bryant 19 JAMIROQUAI "Insanity" 16 DJ COMPANY "Rhythm" 16 R. KELLY "Gotham"</p>	<p>WVWZ/Norfolk, VA PD: Don London MD: Jay West 12 TRUTH "Makin" 7 FREAK NASTY "Dip" GOD'S PROPERTY "Stomp" SAVAGE GARDEN "Moon"</p>	<p>WVWV/Reading, PA PD: Al Burke MD: Mike Browne 12 SAMMY HAGAR "Little" FIONA APPLE "Linnal" ABRA MOORE "Clover"</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard No Adds</p>	<p>WVWB/Wilkes-Barre, PA PD: Kid Kelly APD/MD: Danny Ocean TONIC "Could" PUFF DADDY... "Missing"</p>
<p>WZNY/Augusta, GA PD: Bruce Stevens MD: Michael Chase 8 DJ COMPANY "Rhythm" WILL SMITH "Men" SNEAKER PIMPS "6" K'S CHOICE "Addict" MIGHTY MIGHTY BT "Impression"</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard No Adds</p>	<p>WVWV/Reading, PA PD: Al Burke MD: Mike Browne 12 SAMMY HAGAR "Little" FIONA APPLE "Linnal" ABRA MOORE "Clover"</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard No Adds</p>	<p>WVWB/Wilkes-Barre, PA PD: Kid Kelly APD/MD: Danny Ocean TONIC "Could" PUFF DADDY... "Missing"</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard No Adds</p>	<p>WVWV/Reading, PA PD: Al Burke MD: Mike Browne 12 SAMMY HAGAR "Little" FIONA APPLE "Linnal" ABRA MOORE "Clover"</p>	<p>WVWZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard No Adds</p>	<p>WVWB/Wilkes-Barre, PA PD: Kid Kelly APD/MD: Danny Ocean TONIC "Could" PUFF DADDY... "Missing"</p>

130 Total Reporters
130 Current Reporters
127 Current Playlists

Reported Frozen Playlist (1):
WSTO/Evansville, IN

Did Not Report, Playlist Frozen (2):
WKRQ/Cincinnati, OH
WGTZ/Dayton, OH

CHR/POP PLAYLISTS

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

MARKET #1
WHTZ/New York
(212) 239-2300
Poteman/Bryant

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
56	59	62	64	64	MEREDITH BROOKS/Bitch
53	64	64	63	63	HANSON/Mmm Bop
59	61	61	61	61	SHAWN COLVIN/Sunny Came Home
37	59	64	61	61	WHITE TOWN/Your Woman
56	63	64	61	61	DMC/How Bizarre
60	41	35	38	38	WALLFLOWERS/One Headlight
23	39	37	38	38	MARK MORRISON/Return Of The Mack
26	33	32	37	37	BLACKSTREET/Don't Leave Me
33	36	34	37	37	BACKSTREET BOYS/Quit Playing...
33	37	36	36	36	DUNCAN SHEIK/Barely Breathing
39	38	37	36	36	SAVAGE GARDEN/Want You
26	29	26	35	35	THIRD EYE BLIND/Semi-Charmed Life
11	24	21	28	28	BLACKSTREET/Don't Leave Me
13	20	26	25	25	JON BON JOVI/Midnight In Chelsea
14	23	27	25	25	BAFFYFACE/How Come, How Long
19	25	28	25	25	SHERYL CROW/A Change Would Do...
37	36	25	25	25	PAULA COLE/Where Have All...
-	20	24	24	24	VERVE PIPE/The Freshmen
-	15	23	23	23	PUFF DADDY./I'll Be Missing You
6	17	21	22	22	AZ YET/Hard To Say I'm...
62	40	36	32	32	SPICE GIRLS/Say You'll Be There
11	23	23	23	23	DONNA LEWIS/I Love You Always...
17	20	19	20	20	GINA G/Gimme Some Love
19	17	22	20	20	EN VOGUE/Whatever
-	-	19	19	19	JAMIROQUAI/Virtual Insanity
-	-	13	19	19	WILL SMITH/Men In Black
13	24	28	19	19	SISTER HAZEL/All For You
18	12	17	17	17	FREAK NASTY/Da Dip
33	27	26	17	17	JEWEL/You Were Meant...
-	-	-	16	16	DJ COMPANY/Rhythm Of Love
-	-	-	16	16	R. KELLY/Gotham City
8	18	13	16	16	BOB CARLISLE/Butterfly Kisses
-	-	21	16	16	SPICE GIRLS/2 Become 1
16	26	25	16	16	BAFFYFACE/Every Time I...
30	-	17	15	15	LUSCIOUS JACKSON/Naked Eye
-	-	16	15	15	MERRILL BAINBRIDGE/Mouth
12	16	15	14	14	LA BOUCHE/Sweet Dreams
12	14	-	15	15	BLACKOUT ALLSTARS/I Like It
27	17	14	14	14	NO DOUBT/Don't Speak
13	16	14	14	14	LA BOUCHE/Be My Lover

MARKET #2
KISFM/Los Angeles
(818) 845-1027
Kries/Austin

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
80	83	65	83	83	BAFFYFACE/Every Time I...
47	59	69	70	70	HANSON/Mmm Bop
50	50	51	80	80	HANSON/Mmm Bop
79	82	71	80	80	AZ YET/Hard To Say I'm...
82	81	67	80	80	BLACKSTREET/Don't Leave Me
71	81	79	79	79	MARK MORRISON/Return Of The Mack
47	50	34	38	38	ROBYN/Do You Know (What...)
44	42	73	35	35	WHITE TOWN/Your Woman
22	24	28	35	35	DMC/How Bizarre
40	50	44	34	34	MEREDITH BROOKS/Bitch
46	45	45	34	34	JOCELYN ENRIQUEZ/Do You Miss Me
39	37	40	34	34	CARDIGANS/Lovefool
54	45	43	33	33	SPICE GIRLS/Say You'll Be There
24	24	43	33	33	BACKSTREET BOYS/Quit Playing...
45	39	45	32	32	GINA G/Ooh Aah...Just...
9	12	10	31	31	GINA G/Gimme Some Love
44	45	43	31	31	BLACKOUT ALLSTARS/I Like It
-	-	18	30	30	EN VOGUE/Whatever
36	35	33	30	30	TONI BRAXTON/Un-break My Heart
16	18	18	29	29	3RD PARTY/Can U Feel It
-	21	27	28	28	R. KELLY/Gotham City
29	31	24	27	27	EN VOGUE/Don't Let Go (Love)
21	24	28	24	24	SAVAGE GARDEN/Want You
-	-	24	24	24	WALLFLOWERS/One Headlight
29	33	30	23	23	NO DOUBT/Don't Speak
78	80	39	21	21	JEWEL/You Were Meant...
44	44	47	21	21	LE CLUCK/Tonight Is The Night
-	-	21	21	21	JOCK JAM/Jock Jam
-	-	20	21	21	SHAWN COLVIN/Sunny Came Home
37	42	27	19	19	PAULA COLE/Where Have All...
19	21	18	18	18	JON BON JOVI/Midnight In Chelsea
9	8	7	17	17	BOB CARLISLE/Butterfly Kisses
43	45	44	16	16	SELENA/Dance Medley
-	-	14	14	14	PUFF DADDY./I'll Be Missing You
25	26	24	13	13	FREAK NASTY/Da Dip
-	-	10	11	11	WILL SMITH/Men In Black
3	4	3	11	11	NU FLAVOR/Sweet Sexy Thing
16	16	13	13	13	MARY J. BLIGE/Love Is All We Need
-	-	8	12	12	NO DOUBT/Don't Speak
13	12	11	6	6	SHAQUILLE O'NEAL/Strat Playin'

MARKET #3
Q102/Philadelphia
(610) 667-8100
Kalna

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
30	69	68	72	72	BACKSTREET BOYS/Quit Playing...
47	59	69	70	70	HANSON/Mmm Bop
53	63	68	70	70	MONICA/For You I Will
49	67	66	66	66	BAFFYFACE/Every Time I...
49	67	66	65	65	AZ YET/Hard To Say I'm...
37	61	70	60	60	SPICE GIRLS/Say You'll Be There
46	37	38	59	59	DENISE WOOD/LLove Of A Lifetime
26	36	40	50	50	ACID FACTOR/Fantasy
15	45	42	46	46	JOCELYN ENRIQUEZ/A Little Bit Dr...
42	59	70	45	45	LE CLUCK/Call Me
-	14	35	44	44	FREAK NASTY/Da Dip
24	35	41	41	41	SANDY B/Make The World Go...
25	39	41	40	40	REAL MCCOY/One More Time
26	41	40	39	39	ROBYN/Do You Know (What...)
16	34	38	38	38	CULTURE BEAT/Take Me Away
29	39	38	38	38	3RD PARTY/Can U Feel It
30	37	38	38	38	GINA G/Gimme Some Love
53	43	37	37	37	SUMMER JUNKIES/I'm Gonna Love...
15	33	37	37	37	EN VOGUE/Whatever
48	41	35	30	30	ROCKELL/I Fell In Love
29	35	34	30	30	NO MERCY/Where Do You Go
-	-	29	34	34	R. KELLY/Gotham City
27	33	28	28	28	KEITH SWEAT/Nobody
13	16	13	28	28	DJ COMPANY/Rhythm Of Love
24	35	31	26	26	SPICE GIRLS/Wannabe
20	21	21	25	25	BLACKSTREET/Don't Leave Me
-	-	20	22	22	NOTORIOUS B.I.G./Mo'Nasty, Mo'...
-	13	21	22	22	PUFF DADDY./I'll Be Missing You
16	17	21	20	20	EN VOGUE/Don't Let Go (Love)
19	22	27	18	18	JOCELYN ENRIQUEZ/Do You Miss Me
22	-	-	17	17	AMBER/This Is Your Night
-	10	12	14	14	WILL SMITH/Men In Black
-	9	8	14	14	LA BOUCHE/Sweet Dreams
29	34	26	5	5	MARK MORRISON/Return Of The Mack
32	40	44	5	5	WHITE TOWN/Your Woman
-	-	5	5	5	LIL' SUZY/Can't Get You Out...
-	-	-	5	5	NO MERCY/When I Die

MARKET #4
106.1 KISSFM
KHKS/Dallas
(214) 891-3400
Lambert/Reynolds

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
76	76	73	83	83	HANSON/Mmm Bop
56	55	71	81	81	MARK MORRISON/Return Of The Mack
68	69	61	69	69	AZ YET/Hard To Say I'm...
74	70	65	69	69	JEWEL/You Were Meant...
40	51	54	66	66	ROBYN/Do You Know (What...)
75	73	68	59	59	LE CLUCK/Tonight Is The Night
48	44	50	66	66	MONICA/For You I Will
70	70	43	48	48	BAFFYFACE/Every Time I...
12	38	49	47	47	DMC/How Bizarre
51	49	50	45	45	CARDIGANS/Lovefool
46	51	46	40	40	KEITH SWEAT/Whatever
-	-	31	38	38	SPICE GIRLS/2 Become 1
32	37	37	37	37	EN VOGUE/Whatever
28	35	31	37	37	BLACKOUT ALLSTARS/I Like It
52	46	43	36	36	EN VOGUE/Don't Let Go (Love)
31	34	34	34	34	GINA G/Ooh Aah...Just...
35	34	36	32	32	GINA G/Gimme Some Love
31	30	31	31	31	SPICE GIRLS/Wannabe
22	29	26	31	31	FREAK NASTY/Da Dip
23	28	31	27	27	BACKSTREET BOYS/Quit Playing...
27	23	26	27	27	JOCK JAM/Jock Jam
22	23	25	25	25	PLANET SOUL/Set U Free
21	28	26	24	24	TONY RICH PROJECT/Nobody Knows
43	50	51	23	23	JOCELYN ENRIQUEZ/Do You Miss Me
22	19	20	22	22	BLACKSTREET/No Diggity
20	22	19	21	21	AMBER/This Is Your Night
18	-	17	19	19	2 UNLIMITED/Get Ready For This
16	21	18	18	18	BLACKSTREET/Don't Leave Me
-	-	17	18	18	LA BOUCHE/Be My Lover
-	-	16	18	18	QUAD CITY DJ'S/Don't Ride It
20	18	18	16	16	LA BOUCHE/Sweet Dreams
30	20	21	15	15	BOB CARLISLE/Butterfly Kisses
-	-	15	15	15	WILL SMITH/Men In Black
9	7	10	15	15	BEE GEES/Alone
-	-	18	15	15	TL/Waterfalls
11	13	14	14	14	JON BON JOVI/Midnight In Chelsea
6	7	10	9	9	WHITE TOWN/Your Woman
-	-	-	7	7	CHANGING FACES/G.H.E.T.T.O.U.T

MARKET #5
WZZZ/Washington
(301) 899-1041
O'Brian/Ross

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
68	63	69	68	68	HANSON/Mmm Bop
28	55	69	68	68	WALLFLOWERS/One Headlight
42	42	60	66	66	MONICA/For You I Will
57	69	66	66	66	MARK MORRISON/Return Of The Mack
66	64	62	65	65	JEWEL/You Were Meant...
11	29	53	63	63	AZ YET/Hard To Say I'm...
44	42	41	60	60	LE CLUCK/Call Me
68	70	68	57	57	LUSCIOUS JACKSON/Naked Eye
44	45	46	52	52	SAVAGE GARDEN/Want You
67	63	52	50	50	SPICE GIRLS/Say You'll Be There
67	66	54	50	50	BAFFYFACE/Every Time I...
33	37	42	49	49	GINA G/Gimme Some Love
23	34	42	47	47	WHITE TOWN/Your Woman
42	42	42	46	46	DJ COMPANY/Rhythm Of Love
38	33	34	45	45	PAULA COLE/Where Have All...
41	36	35	47	47	LIVIN' JOY/Don't Stop Movin'
21	33	33	33	33	REAL MCCOY/Wanna Come...
-	22	32	32	32	DMC/How Bizarre
-	22	31	31	31	ME & MY Dub-I-Dub
45	44	45	26	26	EN VOGUE/Don't Let Go (Love)
32	34	33	26	26	BACKSTREET BOYS/Quit Playing...
15	16	20	26	26	EN VOGUE/Whatever
41	32	25	25	25	3RD PARTY/Can U Feel It
3	11	16	18	18	BLACKSTREET/No Diggity
29	34	21	17	17	ROBYN/Do You Know (What...)
-	10	16	16	16	WILL SMITH/Men In Black
12	12	13	16	16	BLACKSTREET/Don't Leave Me
-	-	11	15	15	SUMMER JUNKIES/I'm Gonna Love...
10	11	10	15	15	LA BOUCHE/Sweet Dreams
13	17	15	14	14	CULTURE BEAT/Take Me Away
-	10	10	14	14	NO MERCY/Where Do You Go
10	10	11	13	13	AMBER/This Is Your Night
-	-	12	12	12	REAL MCCOY/Another Night
11	12	10	12	12	SPICE GIRLS/Wannabe
56	34	11	11	11	CARDIGANS/Lovefool
-	-	-	9	9	GINA G/Ooh Aah...Just...
-	-	-	9	9	PUFF DADDY./I'll Be Missing You

MARKET #6
104 KRBE
KRBE/Houston
(713) 266-1000
Peake/Michaels

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
61	58	59	60	60	SAVAGE GARDEN/Want You
37	38	49	59	59	HANSON/Mmm Bop
56	59	57	57	57	SPICE GIRLS/Say You'll Be There
26	44	33	45	45	JOCELYN ENRIQUEZ/Do You Miss Me
58	59	54	55	55	DUNCAN SHEIK/Barely Breathing
29	24	35	41	41	GINA G/Ooh Aah...Just...
39	49	41	36	36	MEREDITH BROOKS/Bitch
49	40	36	36	36	JEWEL/You Were Meant...
26	24	34	35	35	MARK MORRISON/Return Of The Mack
28	41	37	31	31	FAITHLESS/Insomnia
28	47	27	29	29	WHITE TOWN/Your Woman
10	18	25	31	31	WILL SMITH/Men In Black
21	24	22	24	24	ROBYN/Do You Know (What...)
-	14	21	24	24	NO DOUBT/Don't Speak
15	19	18	24	24	ALANIS MORISSETTE/Ironic
-	18	24	23	23	TONY RICH PROJECT/Nobody Knows
33	37	29	23	23	JOCELYN ENRIQUEZ/A Little Bit Of...
14	15	14	23	23	AZ YET/Hard To Say I'm...
24	23	22	23	23	EVERYTHING BUT...Missing
33	37	37	23	23	SPICE GIRLS/Wannabe
36	27	25	23	23	EN VOGUE/Don't Let Go (Love)
21	22	24	22	22	LA BOUCHE/Be My Lover
24	29	23	21	21	FUN FACTORY/Close To You
30	31				

CHR/POP PLAYLISTS

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

MARKET #24
KKRZ/Portland, OR
(503) 226-0100
Benson/Austin

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
69	69	69	74		MARK MORRISON/Return Of The Mack
32	60	68	71		SHAWN COLVIN/Sunny Came Home
47	71	72	70		HANSON/Mmm Bop
57	65	67	61		MONICA/For You I Will
32	44	48	61		MEREDITH BROOKS/Bitch
52	52	52	52		WHITE TOWN/Your Woman
68	59	48	45		SPICE GIRLS/Say You'll Be There
43	44	47	45		GINA G/Ooh Aah... Just...
48	44	46	44		WALLFLOWERS/One Headlight
25	31	38	42		AZ YET/Hard To Say I'm...
36	38	35	41		ROBYN/Do You Know (What...)
59	45	43	40		SAVAGE GARDEN/Want You
33	36	45	40		OMC/How Bizarre
26	35	32	35		EN VOGUE/Whatever
18	32	29	35		THIRD EYE BLIND/Semi-Charmed Life
27	25	28	32		BLACKSTREET/Don't Leave Me
26	29	30	30		WILL SMITH/Men In Black
32	30	27	29		JEWEL/You Were Meant...
15	26	28	28		SAVAGE GARDEN/The Moon And Back
25	26	25	25		R. KELLY/Gotham City
30	32	31	31		FREAK NASTY/Do Dip
50	45	31	24		BLACKSTREET/No Diggity
48	30	26	22		KEITH SWEAT/Nobody
29	24	18	19		NO DOUBT/Don't Speak
23	21	16	18		BLESSID UNION OF..I Wanna Be There
50	41	34	18		PAULA COLE/Where Have All...
12	14	14	14		VERVE PIPE/The Freshmen
5	11	12	10		GINA G/Gimme Some Love
18	10	10	10		SHERYL CROW/A Change Would Do
11	15	9	9		BRUCE SPRINGSTEEN/Secret Garden
5	12	13	8		JON BON JOVI/Midnight In Chelsea
5	8	8	8		SISTER HAZEL/All For You
10	10	10	10		10,000 MANIACS/More Than This
5	5	5	5		REAL MCCOY/I Wanna Come...
5	5	5	5		BEE GEES/One
5	5	5	5		PAUL MCCARTNEY/The World Tonight
5	5	5	5		JAMIROQUAI/Virtual Insanity

MARKET #27
KMXV/Kansas City
(816) 753-0933
Zellner

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
56	56	56	56		HANSON/Mmm Bop
56	56	56	56		WALLFLOWERS/One Headlight
56	56	56	56		SAVAGE GARDEN/Want You
52	52	54	54		DUNCAN SHEIK/Barely Breathing
52	52	52	52		SPICE GIRLS/Say You'll Be There
38	40	42	42		WHITE TOWN/Your Woman
50	50	50	50		JEWEL/You Were Meant...
32	40	50	50		MEREDITH BROOKS/Bitch
48	48	48	48		MONICA/For You I Will
36	38	42	46		MARK MORRISON/Return Of The Mack
36	36	38	44		THIRD EYE BLIND/Semi-Charmed Life
54	54	46	42		PAULA COLE/Where Have All...
42	36	36	36		SHERYL CROW/Everyday Is...
28	28	32	34		ROBYN/Do You Know (What...)
22	26	28	34		SHAWN COLVIN/Sunny Came Home
16	24	34	34		SHERYL CROW/A Change Would Do
28	28	34	32		VERVE PIPE/The Freshmen
20	24	24	26		DAVE MATTHEWS BAND/Crash Into Me
14	14	18	24		JON BON JOVI/Midnight In Chelsea
20	24	24	26		SISTER HAZEL/All For You
14	14	18	24		JON BON JOVI/Midnight In Chelsea
26	22	22	22		BLESSID UNION OF..I Wanna Be There
18	22	22	22		COUNTING CROWS/Daylight Fading
14	20	20	20		OMC/How Bizarre
16	18	20	20		EN VOGUE/Whatever
24	24	22	22		BLACKSTREET BOYS/Quit Playing...
14	14	14	14		BOB CARLISLE/Butterfly Kisses
14	14	14	14		DEPECHE MODE/It's No Good
7	14	14	14		SAVAGE GARDEN/The Moon And Back
7	14	14	14		COLLECTIVE SOUL/Listen
10	10	10	10		10,000 MANIACS/More Than This
10	10	10	10		AZ YET/Hard To Say I'm...
7	7	7	7		MIGHTY MIGHTY B/T/The Impression
7	7	7	7		MATCHBOX 20/Push

MARKET #31
WPRO/Providence
(401) 433-4200
Shebel/Morris

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
22	49	63	63		TONI BRAXTON/Don't Want To
14	22	51	63		VERVE PIPE/The Freshmen
40	52	61	62		BOB CARLISLE/Butterfly Kisses
28	32	59	61		WHITE TOWN/Your Woman
16	45	63	59		AZ YET/Hard To Say I'm...
18	40	62	58		ERASURE/In My Arms
18	25	40	56		FAITHLESS/Insomnia
27	49	42	44		OMC/How Bizarre
46	56	44	42		HANSON/Mmm Bop
18	25	27	38		THIRD EYE BLIND/Semi-Charmed Life
19	36	38	38		BLACKSTREET BOYS/Quit Playing...
44	50	36	37		SHAWN COLVIN/Sunny Came Home
14	26	35	35		SISTER HAZEL/All For You
12	22	26	32		BLESSID UNION OF..I Wanna Be There
42	37	38	32		DUNCAN SHEIK/Barely Breathing
40	31	32	30		MONICA/For You I Will
15	21	21	29		SAVAGE GARDEN/The Moon And Back
16	21	24	26		GINA G/Gimme Some Love
16	23	25	26		3RD PARTY/Can U Feel It
12	20	28	25		NO MERCY/When I Die
25	27	32	24		MEREDITH BROOKS/Bitch
14	24	25	24		SHERYL CROW/A Change Would Do...
22	22	24	24		DJ COMPANY/Rhythm Of Love
20	22	22	22		CHICANE/Offshore
20	21	25	23		EN VOGUE/Whatever
10	20	35	20		SAVAGE GARDEN/Want You
14	14	14	14		R. KELLY/Gotham City
14	14	14	14		WILL SMITH/Men In Black
7	14	14	14		JAMIROQUAI/Virtual Insanity
11	14	13	13		CARDIGANS/Lovefool
28	34	11	13		PAULA COLE/Where Have All...
10	13	14	13		NO DOUBT/Sidewalks
10	13	14	13		WALLFLOWERS/One Headlight
10	13	14	13		AMBER/This Is Your Night
10	13	14	13		DEL AMITR/Not Where It's At
10	13	14	13		BABYFACE/How Come, How Long
10	13	14	13		ONNA LEWIS/I Love You Always...

MARKET #32
WNCI/Columbus, OH
(614) 224-9624
Dimick/Sharpe

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
9	9	57	61		SPICE GIRLS/Say You'll Be There
41	41	62	57		HANSON/Mmm Bop
26	61	56	56		BOB CARLISLE/Butterfly Kisses
23	47	45	45		GINA G/Ooh Aah... Just...
38	44	54	54		JEWEL/You Were Meant...
28	28	63	48		SAVAGE GARDEN/Want You
25	37	46	46		CARDIGANS/Lovefool
24	24	41	45		MONICA/For You I Will
24	24	42	42		OMC/How Bizarre
26	26	40	42		WALLFLOWERS/One Headlight
34	54	41	41		BRUCE SPRINGSTEEN/Secret Garden
6	6	39	41		BLESSID UNION OF..I Wanna Be There
38	38	39	39		SHAWN COLVIN/Sunny Came Home
38	38	37	37		NO DOUBT/Don't Speak
33	33	39	37		DUNCAN SHEIK/Barely Breathing
12	12	38	35		ONNA LEWIS/I Love You Always...
18	18	30	34		SAVAGE GARDEN/Every Time I...
23	23	33	33		SPICE GIRLS/Wannabe
16	16	40	31		TONI BRAXTON/Un-break My Heart
29	29	41	30		R. KELLY/ Believe I Can Fly
9	9	17	21		BLACKSTREET BOYS/Quit Playing...
8	8	18	18		MARK MORRISON/Return Of The Mack
15	15	15	15		R. KELLY/Gotham City
6	6	18	14		ROBYN/Do You Know (What...)
5	5	13	13		JON BON JOVI/Midnight In Chelsea
12	12	12	12		EN VOGUE/Whatever
7	7	9	9		BABYFACE/How Come, How Long
9	9	14	12		SISTER HAZEL/All For You
24	24	16	9		PAULA COLE/Where Have All...
6	6	6	6		GINA G/Gimme Some Love
17	17	21	8		RICHARD MARX/Until I Find You
6	6	8	8		AZ YET/Hard To Say I'm...
9	9	14	7		BARENAKED LADIES/The Old Apartment
6	6	7	7		BLACKSTREET/Don't Leave Me
5	5	8	5		TONI BRAXTON/Don't Want To
3	5	8	5		SAVAGE GARDEN/The Moon And Back
3	5	8	5		PAUL MCCARTNEY/The World Tonight

MARKET #33
WNVZ/Norfolk
(804) 497-2000
London/West

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
58	72	61	61		HANSON/Mmm Bop
60	62	57	60		SPICE GIRLS/Say You'll Be There
53	56	65	59		MARK MORRISON/Return Of The Mack
57	57	58	58		SWW/Can We
50	49	52	55		BLACKSTREET/Don't Leave Me
55	57	56	56		AZ YET/Hard To Say I'm...
50	49	52	55		ROBYN/Do You Know (What...)
26	28	52	52		GINA G/Gimme Some Love
42	51	50	50		BLACKSTREET BOYS/Quit Playing...
50	47	49	49		702/Get It Together
27	27	39	47		EN VOGUE/Whatever
22	26	44	44		ROME/ Belong To You
35	44	42	43		NEW EDITION/One More Day
45	45	42	42		GINUWINE/Tell Me Do U Wanna
25	39	44	42		BABYFACE/How Come, How Long
42	44	42	40		112/Cupid
55	49	38	38		SAVAGE GARDEN/Want You
17	26	20	33		NU FLAVOR/Sweet Sexy Thing
51	50	44	44		3RD PARTY/Can U Feel It
9	9	19	27		DAMAZE/One In A Million
24	24	19	26		DJ COMPANY/Rhythm Of Love
15	15	21	21		WILL SMITH/Men In Black
4	4	20	20		R. KELLY/Gotham City
5	5	20	20		ROBYN/Do You Know (What...)
16	22	17	16		REAL MCCOY/I Wanna Come...
16	22	17	16		LE CLICK/Call Me
16	22	17	16		BILLY LAWRENCE/Com On
14	14	14	14		AMBER/This Is Your Night
14	14	14	14		PLANET SOUL/Set U Free
14	14	14	14		LE CLICK/Tonight Is The Night
59	59	13	13		AALIYAH/One In A Million
13	13	13	13		CORONA/The Rhythm Of
13	13	13	13		JOCELYN ENRIQUEZ/Do You Miss Me
13	13	13	13		EVERYTHING BUT...Missing
13	13	13	13		TRUTH/Makin' Moves
3	5	8	5		CHANGING FACES/G.H.E.T.T.O.U.T.
3	5	8	5		FREAK NASTY/Do Dip
2	2	7	7		NO MERCY/When I Die
2	2	7	7		GOD'S PROPERTY/Stamp
2	2	7	7		SAVAGE GARDEN/The Moon And Back

MARKET #35
KZHT/Salt Lake City
(801) 263-9950
Dr. Doug

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
35	40	50	66		OMC/How Bizarre
31	35	41	65		AZ YET/Hard To Say I'm...
60	66	66	65		MARK MORRISON/Return Of The Mack
57	65	64	62		BABYFACE/Every Time I...
60	66	65	61		HANSON/Mmm Bop
43	40	43	48		BLACKSTREET/Don't Leave Me
27	38	42	45		ROBYN/Do You Know (What...)
34	61	54	44		MEREDITH BROOKS/Bitch
20	30	37	38		SHAWN COLVIN/Sunny Came Home
52	30	33	36		MONICA/For You I Will
31	34	37	35		SPICE GIRLS/Say You'll Be There
45	24	26	35		WALLFLOWERS/One Headlight
60	66	53	29		SAVAGE GARDEN/Want You
22	33	29	27		BLACKSTREET BOYS/Quit Playing
16	14	15	16		SAVAGE GARDEN/The Moon And Back
55	40	44	44		WHITE TOWN/Your Woman
29	31	28	22		EN VOGUE/Whatever
19	19	17	19		BEE GEES/One
14	15	17	19		BLESSID UNION OF..I Wanna Be There
11	18	12	13		SHERYL CROW/A Change Would Do...
21	24	14	13		BOB CARLISLE/Butterfly Kisses
19	14	15	13		NU FLAVOR/Sweet Sexy Thing
11	11	11	11		PUFF DADDY...I'll Be Missing You
9	9	9	9		R. KELLY/Gotham City
9	9	9	9		GINA G/Gimme Some Love
10	19	12	9		WILL SMITH/Men In Black
10	19	12	9		THIRD EYE BLIND/Semi-Charmed Life
10	19	12	9		3RD PARTY/Can U Feel It
8	8	8	8		JAMIROQUAI/Virtual Insanity
6	6	6	6		NEW EDITION/One More Day
5	5	5	5		TONI/If You Could Only...
8	15	6	6		BABYFACE/How Come, How Long
8	15	6	6		NO DOUBT/Sunday Morning
8	15	6	6		DJ COMPANY/Rhythm Of Love
8	15	6	6		MR. PRESIDENT/Coco Jambo

MARKET #36
WZPL/Indianapolis
(816) 400-4000
Gerdum/Decker

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
47	59	64	62		HANSON/Mmm Bop
60	62	58	62		DUNCAN SHEIK/Barely Breathing
60	68	60	63		WALLFLOWERS/One Headlight
56	58	60	59		EN VOGUE/Don't Let Go (Love)
43	43	43	43		SHAWN COLVIN/Sunny Came Home
41	45	47	47		BOB CARLISLE/Butterfly Kisses
59	59	58	44		JEWEL/You Were Meant...
42	44	44	43		PAULA COLE/Where Have All...
39	42	44	41		SISTER HAZEL/All For You
25	31	41	40		MONICA/For You I Will
40	38	40	40		BABYFACE/Every Time I...
30	40	38	38		BLESSID UNION OF..I Wanna Be There
30	30				

CHR/POP PLAYLISTS

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

Q105 MARKET #48
WDCG/Raleigh (919) 361-1051 Burns/Taylor

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
44	56	59	60		SISTER HAZEL/All For You
46	41	50	60		VERVE PIPE/The Freshmen
58	58	59			BARENAKED LADIES/The Old Apartment
58	58	59			WALLFLOWERS/One Headlight
39	40	44	53		CRAVIN' MELON/Sweet Tea
34	43	49	48		THIRD EYE BLIND/Semi-Charmed Life
28	32	43	44		BARENAKED LADIES/Brian Wilson
27	24	23	37		TOAD THE WET...Come Down
11	11	22	36		TONIC/If You Could Only...
13	13	19	36		DAVE MATTHEWS BAND/Tripping Billies
39	36	38	35		MATCHBOX 20/Push
23	23	23	30		10,000 MANIACS/More Than This
21	16	24	28		SHERYL CROW/A Change Would Do...
37	31	37	27		CRAVIN' MELON/Come Undone
-	-	11	23		EDWIN MCCAIN/See The Sky Again
18	13	12	23		COUNTING CROWS/Daylight Fading
-	-	7	22		WALLFLOWERS/The Difference
30	11	19	20		RED HOT CHILI...Love Rollercoaster
35	31	31	19		INDIGO GIRLS/Shame On You
40	34	18	18		JAMIROQUAI/Virtual Insanity
9	10	17	17		CHEMICAL BROTHERS/Block Rockin' Beats
-	-	13	-		15 SUBLIME/What I Got
-	-	8	14		COLLECTIVE SOUL/Listen
8	6	7	13		DEPECHE MODE/It's No Good
24	24	22	13		MIGHTY MIGHTY BT/The Impression...
47	31	15	13		WHITE TOWN/Your Woman
-	-	12	9		SUGAR RAY/Fly
-	-	11	11		JEWEL/Who Will Save...
10	11	11	10		COUNTING CROWS/A Long December
51	44	28	10		DAVE MATTHEWS BAND/Crash Into Me
14	21	17	8		DUNCAN SHEIK/Barely Breathing
36	33	19	5		SHAWN COLVIN/Sunny Came Home

99.7 WDJX MARKET #50
Today's BEST Music! WDJX/Louisville (502) 589-4800 Matthews/Rite

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
73	74	71	75		MEREDITH BROOKS/Bitch
76	77	77	73		MONICA/For You I Will
73	77	72	72		MARK MORRISON/Return Of The Mack
41	43	63	69		SPICE GIRLS/Say You'll Be There
46	48	54	61		WALLFLOWERS/One Headlight
56	54	55	61		HANSON/Mmm Bop
47	42	46	39		BLACKSTREET/Don't Leave Me
44	41	39	37		ROBYN/Do You Know (What...)
40	40	42	36		BACKSTREET BOYS/Quit Playing...
73	76	51	35		AZ YET/Hard To Say I'm...
-	-	-	35		R. KELLY/Gotham City
19	20	35	34		TONI BRAXTON/Don't Want To
33	32	33	30		OMC/How Bizarre
18	18	29	30		EN VOGLUE/Whatever
6	7	10	28		GINA G/Gimme Some Love
8	7	7	27		VERVE PIPE/The Freshmen
40	42	29	26		SAVAGE GARDEN/Want You
26	26	25	25		BLESSID UNION OF...I Wanna Be There
-	-	26	25		GINA G/Ooh Aah...Just...
30	30	32	24		THIRD EYE BLIND/Semi-Charmed Life
30	27	29	23		SHAWN COLVIN/Sunny Came Home
22	22	22	21		BABYFACE/Every Time I...
7	7	16	20		3RD PARTY/Can U Feel It
-	-	8	20		NEW EDITION/One More Day
-	-	5	10		SAVAGE GARDEN/The Moon And Back
24	23	22	18		JEWEL/Who Were Meant
17	12	15	17		WANG CHUNG/Dance Hall Days
11	10	10	17		LE CLUCK/Call Me
8	10	14	17		DJ COMPANY/Rhythm Of Love
11	12	12	13		SISTER HAZEL/All For You
11	14	12	13		COLLECTIVE SOUL/Listen
-	-	8	12		JONNY LANG/Le To Me
11	9	8	12		BOB CARLISLE/Butterfly Kisses
9	11	12	12		COUNTING CROWS/Daylight Fading
23	22	16	10		JON BON JOVI/Midnight In Chelsea
9	8	6	9		NO MERCY/When I Die
7	9	6	8		TONIC/If You Could Only...
9	8	8	8		MIGHTY MIGHTY BT/The Impression...
23	19	12	8		JOOSE/If Tomorrow Never...
31	32	16	8		FREAK NASTY/Do Dip

96.7 KHFI MARKET #51
KHFI/Austin (512) 474-9233 Roberts/Ventura

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
73	70	72	72		MARK MORRISON/Return Of The Mack
50	70	72	70		MONICA/For You I Will
71	73	72	69		SPICE GIRLS/Say You'll Be There
32	45	44	61		BLACKSTREET/Don't Leave Me
45	43	52	57		HANSON/Mmm Bop
71	70	70	53		JEWEL/You Were Meant...
42	33	20	48		SHAWN COLVIN/Sunny Came Home
33	45	44	41		AZ YET/Hard To Say I'm...
25	34	39	39		MEREDITH BROOKS/Bitch
36	34	39	39		ROBYN/Do You Know (What...)
70	70	62	39		WALLFLOWERS/One Headlight
37	37	38	35		NO DOUBT/Don't Speak
29	18	31	31		DUNCAN SHEIK/Barely Breathing
21	20	26	30		BACKSTREET BOYS/Quit Playing...
35	32	33	30		BABYFACE/Every Time I...
-	-	19	29		OMC/How Bizarre
9	26	24	26		NU FLAVOR/Sweet Sexy Thing
19	19	21	26		EN VOGLUE/Whatever
25	29	27	26		DONNA LEWIS/ Love You Always...
11	35	33	25		BABYFACE/How Come, How Long
18	23	25	24		THIRD EYE BLIND/Semi-Charmed Life
20	20	20	22		CELINE DION/It's All Coming...
24	22	21	22		TONI BRAXTON/You're Makin' Me...
22	22	23	21		ALANIS MORISSETTE/You Learn
7	19	17	20		JOCELYN ENRIQUEZ/A Little Bit Of...
23	21	22	20		JOCELYN ENRIQUEZ/Do You Miss Me
-	7	21	19		FREAK NASTY/Do Dip
11	14	15	13		NO MERCY/Where Do You Go
-	-	-	12		WILL SMITH/Men In Black
11	12	12	12		ALANIS MORISSETTE/Head Over Feet
-	-	-	11		SHERYL CROW/A Change Would Do...
-	-	-	11		VERVE PIPE/The Freshmen
10	7	-	-		KEITH SWEAT/Twisted
-	-	-	9		DAVE MATTHEWS BAND/Crash Into Me

105 MARKET #52
KJYO/Oklahoma City (405) 840-5271 McCoy/Barreda

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
36	70	70	72		DUNCAN SHEIK/Barely Breathing
56	70	71	71		BABYFACE/Every Time I...
71	71	71	71		WALLFLOWERS/One Headlight
70	70	70	70		SAVAGE GARDEN/Want You
27	60	69	70		SPICE GIRLS/Say You'll Be There
58	38	33	63		HANSON/Mmm Bop
24	60	70	50		WHITE TOWN/Your Woman
70	69	71	50		JEWEL/You Were Meant...
40	26	23	28		SHERYL CROW/Everyday Is...
13	27	28	28		SHAWN COLVIN/Sunny Came Home
23	25	25	27		BLESSID UNION OF...I Wanna Be There
21	20	21	26		OMC/How Bizarre
18	24	28	25		VERVE PIPE/The Freshmen
28	29	27	25		LUSCIOUS JACKSON/Naked Eye
21	22	20	23		THIRD EYE BLIND/Semi-Charmed Life
25	26	23	23		AZ YET/Hard To Say I'm...
19	28	24	19		BOB CARLISLE/Butterfly Kisses
5	8	8	19		EN VOGLUE/Whatever
13	21	17	19		MONICA/For You I Will
9	18	20	19		SISTER HAZEL/All For You
-	-	-	18		DAVE MATTHEWS BAND/Crash Into Me
7	10	10	13		ROBYN/Do You Know (What...)
8	12	13	13		MARK MORRISON/Return Of The Mack
7	7	9	13		JON BON JOVI/Midnight In Chelsea
11	13	13	12		MEREDITH BROOKS/Bitch
12	11	12	10		BLACKSTREET/Don't Leave Me
11	12	9	9		TONIC/If You Could Only...
7	7	7	8		INDIGO GIRLS/Shame On You
-	-	-	5		TOAD THE WET...Come Down
-	-	-	7		COLLECTIVE SOUL/Listen
-	-	-	7		BACKSTREET BOYS/Quit Playing...
5	5	7	7		NO MERCY/When I Die
6	7	7	7		NEW EDITION/One More Day
7	7	7	7		GINA G/Gimme Some Love
7	7	7	6		COUNTING CROWS/Daylight Fading
7	7	6	6		MIGHTY MIGHTY BT/The Impression...
-	-	-	5		SAVAGE GARDEN/The Moon And Back
-	-	-	8		JAMIROQUAI/Virtual Insanity
-	-	-	8		K'S CHOICE/Not An Addict

WAPE-FM MARKET #53
WAPE/Jacksonville (904) 642-1055 Thomas/Mann

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
52	60	59	60		OMC/How Bizarre
23	40	50	60		MEREDITH BROOKS/Bitch
56	62	59	59		DUNCAN SHEIK/Barely Breathing
35	60	63	58		BOB CARLISLE/Butterfly Kisses
55	62	66	56		HANSON/Mmm Bop
34	36	42	51		SPICE GIRLS/Say You'll Be There
32	38	40	44		SHAWN COLVIN/Sunny Came Home
56	64	60	40		SAVAGE GARDEN/Want You
53	59	49	38		JEWEL/You Were Meant...
-	21	27	35		VERVE PIPE/The Freshmen
24	30	27	29		SHERYL CROW/A Change Would Do...
27	30	25	29		SISTER HAZEL/All For You
15	24	28	28		THIRD EYE BLIND/Semi-Charmed Life
-	22	-	28		MONICA/For You I Will
26	28	25	28		BLESSID UNION OF...I Wanna Be There
51	25	-	27		WALLFLOWERS/One Headlight
50	60	51	25		PAULA COLE/Where Have All...
21	22	27	23		JOCK JAM/Jock Jam
-	16	17	21		EN VOGLUE/Whatever
8	21	19	20		MARK MORRISON/Return Of The Mack
15	26	22	18		ROBYN/Do You Know (What...)
-	-	-	18		10,000 MANIACS/More Than This
-	-	-	18		BACKSTREET BOYS/Quit Playing...
-	-	-	13		LEANN RIMES/How Do I Live
-	-	-	10		GINA G/Gimme Some Love

Q94 MARKET #56
WRVQ/Richmond (804) 576-3200 McKay/Surt

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
30	73	76	72		SPICE GIRLS/Say You'll Be There
39	78	72	72		HANSON/Mmm Bop
23	34	65	70		AZ YET/Hard To Say I'm...
58	74	71	70		MONICA/For You I Will
58	77	75	69		WALLFLOWERS/One Headlight
55	73	62	69		SAVAGE GARDEN/Want You
55	74	68	68		JEWEL/You Were Meant...
-	19	18	54		SHAWN COLVIN/Sunny Came Home
29	47	56	53		PAULA COLE/Where Have All...
13	31	46	52		BOB CARLISLE/Butterfly Kisses
23	48	48	51		WHITE TOWN/Your Woman
21	35	41	48		BABYFACE/Every Time I...
17	26	39	40		LUSCIOUS JACKSON/Naked Eye
40	50	40	49		EN VOGLUE/Don't Let Go (Love)
26	45	40	37		KEITH SWEAT/Nobody
22	40	39	37		MARK MORRISON/Return Of The Mack
-	18	37	36		EN VOGLUE/Whatever
-	-	18	36		JOCK JAM/Jock Jam
18	31	31	35		MEREDITH BROOKS/Bitch
-	26	28	32		ROBYN/Do You Know (What...)
-	22	25	28		FREAK NASTY/Do Dip
-	32	33	27		OMC/How Bizarre
17	17	18	25		3RD PARTY/Can U Feel It
-	-	-	12		SISTER HAZEL/All For You
-	12	12	12		MARY J. BLIGE/Love Is All We Need
13	23	20	11		BLACKSTREET/Don't Leave Me
-	-	-	11		PUFF DADDY...I'll Be Missing You
-	-	-	-		BACKSTREET BOYS/Quit Playing...

FLY 92 MARKET #57
WFLY/Albany, NY (518) 786-6000 Morgan/Williams

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
30	29	53	60		MEREDITH BROOKS/Bitch
59	58	60	60		SPICE GIRLS/Say You'll Be There
60	60	60	60		HANSON/Mmm Bop
43	50	58	58		WALLFLOWERS/One Headlight
25	40	58	58		WHITE TOWN/Your Woman
58	60	59	57		MARK MORRISON/Return Of The Mack
43	50	57	50		MONICA/For You I Will
11	27	29	31		BLACKSTREET/Don't Leave Me
10	14	25	29		EN VOGLUE/Whatever
12	21	28	29		COUNTING CROWS/Daylight Fading
31	44	29	29		ROBYN/Do You Know (What...)
30	30	28	29		OMC/How Bizarre
22	23	27	28		SISTER HAZEL/All For You
20	22	28	28		BLESSID UNION OF...I Wanna Be There
18	23	26	27		THIRD EYE BLIND/Semi-Charmed Life
22	27	24	27		NO MERCY/When I Die
8	8	9	25		JON BON JOVI/Midnight In Chelsea
32	21	29	24		JOCELYN ENRIQUEZ/Do You Miss Me
5	10	12	23		BABYFACE/How Come, How Long
19	25	26	23		BLACKSTREET/Don't Leave Me
6	10	11	22		LEANN RIMES/How Do I Live
9	10	11	22		VERVE PIPE/The Freshmen
16	16	14	19		REAL MCCOY/One More Time
17	17	15	19		DONNA LEWIS/ Love You Always...
21	21	20	18		FREAK NASTY/Do Dip
37	22	15	18		JOCK JAM/Jock Jam
20	27	26	18		AZ YET/Hard To Say I'm...
18	17	14	18		CRYSTAL WATERS/Say...If You Feel...
18	17	14	18		GINA G/Ooh Aah...Just...
21	17	15			



CHR/RHYTHMIC TOP 50

JUNE 20, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
10	6	3	1	PUFF DADDY & FAITH EVANS F/112 I'll Be... (Bad Boy/Arista) 2079	1861	1401	955	44/3	
4	2	2	2	ROME I Belong To You (Every...) (RCA) 1964	1900	1680	1524	41/0	
1	1	1	3	BLACKSTREET Don't Leave Me (Interscope) 1649	1908	1804	1829	37/0	
2	3	5	4	112 Cupid (Bad Boy/Arista) 1580	1635	1573	1575	38/0	
3	4	4	5	MARK MORRISON Return Of The Mack (Atlantic) 1555	1652	1555	1547	34/0	
6	7	6	6	SPICE GIRLS Say You'll Be There (Virgin) 1293	1386	1266	1241	29/0	
19	10	8	7	EN VOGUE Whatever (EastWest/EEG) 1277	1195	968	701	44/0	
16	14	10	8	NOTORIOUS B.I.G. Mo Money, Mo Problems (Bad Boy/Arista) 1270	1075	873	733	33/1	
5	5	7	9	SWV Can We (Jive) 1077	1335	1451	1447	25/0	
8	8	9	10	NU FLAVOR Sweet Sexy Thing (Reprise) 1059	1169	1046	1012	28/0	
22	18	16	11	CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic) 1012	842	696	568	32/5	
13	13	14	12	ROBYN Do You Know (What It Takes) (RCA) 998	948	882	780	30/3	
18	15	12	13	HANSON Mmm Bop (Mercury) 911	968	801	706	20/0	
12	12	11	14	BILLY LAWRENCE Come On (EastWest/EEG) 897	994	921	821	27/0	
7	9	13	15	NOTORIOUS B.I.G. Hypnotize (Bad Boy/Arista) 882	962	978	1055	25/0	
9	11	15	16	702 Get It Together (Biv 10/Motown) 793	877	930	956	20/0	
28	24	18	17	BONE THUGS-N-HARMONY Look Into... (Ruthless/Relativity) 774	708	566	422	34/3	
37	27	19	18	BACKSTREET BOYS Quit Playing Games (With...) (Jive) 660	671	498	362	25/1	
30	21	22	19	BABYFACE How Come, How Long (Epic) 650	617	608	416	28/2	
15	19	20	20	DRU HILL In My Bed (Island) 627	661	679	756	18/0	
36	30	23	21	VERONICA F/CRAIG MACK No One But You (H.O.L.A./Island) 574	557	453	364	24/0	
14	20	17	22	MONICA For You I Will (Warner Sunset/Atlantic) 573	710	634	769	16/0	
17	16	21	23	AZ YET Hard To Say I'm Sorry (LaFace/Arista) 553	656	721	715	14/0	
33	32	26	24	DAMAGE Love II Love (Critique) 521	515	445	380	27/3	
BREAKER			25	WILL SMITH Men In Black (Columbia) 500	344	129	13	31/7	
		38	26	LAURNEA Can't Let Go (Yab Yum/Epic) 490	350	211	95	27/3	
		35	27	GOD'S PROPERTY Stomp (B-Rite/Interscope) 457	381	260	200	23/5	
26	29	33	28	AALIYAH 4 Page Letter (BlackGround/Atlantic) 456	403	464	446	14/0	
45	33	30	29	SHADES Serenade (Motown) 454	455	416	286	22/2	
25	25	25	30	ERYKAH BADU Next Lifetime (Kedar/Universal) 449	518	545	512	12/0	
DEBUT			31	R. KELLY Gotham City (Jive) 431	177	22	25	24/5	
	43	36	32	CORINA Summertime Summertime (So So Def/Columbia) 430	377	311	192	19/1	
21	23	27	33	FREAK NASTY Da Dip (Power) 428	499	579	636	21/1	
39	28	29	34	WYCLEF JEAN We Trying To Stay Alive (Ruffhouse/Columbia) 425	465	472	354	24/1	
11	17	24	35	GINUWINE Tell Me Do U Wanna (550 Music) 404	522	720	874	14/0	
23	26	28	36	NEW EDITION One More Day (MCA) 383	491	526	526	17/0	
29	35	37	37	REFUGEE CAMP ALL-STARS The Sweetest Thing (Columbia) 373	372	405	422	13/1	
	49	39	38	K-CI & JOJO You Bring Me Up (MCA) 360	345	274	200	19/0	
20	22	31	39	MARY J. BLIGE Love Is All We Need (MCA) 349	423	602	667	11/0	
38	36	43	40	DJ TAZ That's Right (Success/EMI) 348	337	403	355	15/1	
	47	42	41	SCARFACE Smile (Rap-A-Lot/Noo Trybe) 347	343	290	228	12/3	
31	37	40	42	FOXY BROWN I'll Be (Violator/Def Jam/RAL/Mercury) 334	345	389	402	12/1	
35	34	32	43	BROWNSTONE 5 Miles To Empty (MJJ/Work) 333	413	414	366	19/0	
DEBUT			44	MISSY ELLIOTT The Rain (Supa Dupa Fly) (EastWest/EEG) 332	229	133	11	22/14	
24	31	34	45	PUFF DADDY Can't Nobody Hold Me Down (Bad Boy/Arista) 329	397	452	521	16/0	
34	45	45	46	LIL' KIM Crush On U (Undeas/Big Beat/Atlantic) 324	322	296	379	15/1	
DEBUT			47	DRU HILL Never Make A Promise (Island) 322	167	74	34	19/4	
41	40	47	48	JOE Don't Wanna Be A Player (Jive) 320	311	346	313	9/0	
DEBUT			49	TOO SHORT & LIL' KIM Call Me (Jive) 310	263	233	238	10/0	
		49	50	GINA G Gimme Some Love (Eternal/WB) 305	276	242	224	14/0	

This chart reflects airplay from June 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker.

46 CHR/Rhythmic reporters. 43 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

BREAKERS

WILL SMITH			Men In Black (Columbia)		CHART 25
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS				
500/156	31/7				

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
MISSY ELLIOTT The Rain (Supa Dupa Fly) (EastWest/EEG)	14
SWV Someone (RCA)	10
WILL SMITH Men In Black (Columbia)	7
MR. PRESIDENT Coco Jamboo (Warner Bros.)	6
98 DEGREES Invisible Man (Motown)	5
CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic)	5
CRU Just Another Case (Def Jam/Mercury)	5
GOD'S PROPERTY Stomp (B-Rite/Interscope)	5
LIL' KIM Not Tonight (Undeas/Big Beat/Atlantic)	5
R. KELLY Gotham City (Jive)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY Gotham City (Jive)	+254
PUFF DADDY & FAITH EVANS F/112 I'll Be... (Bad Boy/Arista)	+218
NOTORIOUS B.I.G. Mc Money... (Bad Boy/Arista)	+195
CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic)	+170
WILL SMITH Men In Black (Columbia)	+156
DRU HILL Never Make A Promise (Island)	+155
LAURNEA Can't Let Go (Yab Yum/Epic)	+140
MISSY ELLIOTT The Rain (Supa Dupa Fly) (EastWest/EEG)	+103
LIL' KIM Not Tonight (Undeas/Big Beat/Atlantic)	+100
DANA HARRIS As We Lay (Tony Mercedes/LaFace/Arista)	+89

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
EN VOGUE Don't Let Go (Love) (EastWest/EEG)
KEITH SWEAT Nobody (Elektra/EEG)
BABYFACE Every Time I Close My Eyes (Epic)
TONI BRAXTON Un-break My Heart (LaFace/Arista)
TONY TONI TONE Let's Get Down (Mercury)
SPICE GIRLS Wannabe (Virgin)
GINUWINE Pony (550 Music)
KEITH SWEAT Twisted (Elektra/EEG)
BLACKSTREET No Diggity (Interscope)
GHOST TOWN DJ'S My Boo (So So Def/Columbia)

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

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HIP HOP TOP 20

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
1	1	PUFF DADDY & FAITH EVANS <i>F112 (Bad Boy/Arista)</i>	4513	3889	123/4
2	2	NOTORIOUS B.I.G. <i>Mo Money, Mo Problems (Bad Boy/Arista)</i>	3409	3023	115/2
3	3	BONE THUGS-N-HARMONY <i>Look... (Ruthless/Relativity)</i>	2244	1892	111/4
5	4	SCARFACE <i>Smile (Rap-A-Lot/Noo Trybe)</i>	1804	1661	91/5
4	5	CHRISTION <i>Full Of Smoke (Roc-A-Fella/Def Jam/Mercury)</i>	1765	1789	80/1
7	6	WYCLEF JEAN <i>We Trying To Stay Alive (Ruffhouse/Columbia)</i>	1415	1302	85/2
6	7	NOTORIOUS B.I.G. <i>Hypnotize (Bad Boy/Arista)</i>	1400	1558	50/0
15	8	WILL SMITH <i>Men In Black (Columbia)</i>	1370	901	98/15
8	9	MASTER P <i>If I Could Change (No Limit/Priority)</i>	1301	1237	75/3
16	10	MISSY ELLIOTT <i>The Rain (Supa Dupa Fly) (EastWest/EEG)</i>	1247	887	88/18
9	11	JAY-Z <i>Who You Wit (Qwest/WB)</i>	1198	1183	74/0
14	12	HEAVY D <i>Keep It Comin' (Universal)</i>	1121	954	72/1
12	13	WARREN G <i>Smokin' Me Out (Def Jam/RAL/Mercury)</i>	1050	1041	73/1
10	14	DJ TAZ <i>That's Right (Success/EMI)</i>	1023	1166	48/1
11	15	HEAVY D <i>Big Daddy (Universal)</i>	951	1047	35/0
20	16	ALLURE F.L.L. COOL J <i>No Question (Crave)</i>	860	614	66/6
—	17	LIL' KIM <i>Not Tonight (Undeas/Big Beat/Atlantic)</i>	839	309	82/66
13	18	BIG MIKE <i>Dream (Rap-A-Lot)</i>	798	980	51/0
17	19	WU-TANG CLAN <i>Triumph (Loud/RCA)</i>	797	767	69/1
—	20	LOST BOYZ <i>Love, Peace & Nappiness (Group Home/Universal)</i>	686	527	58/3

This chart reflects airplay from June 9-15. Songs ranked by total plays. 46 CHR/Rhythmic reporters and 84 Urban reporters combine from the Custom Chart function on R&R ONLINE. Rap titles are manually extrapolated. For complete reporter lists refer to Rhythmic and Urban sections. © 1997, R&R Inc.

NEW & ACTIVE

3RD PARTY *Can U Feel It (DV8/A&M)*
Total Plays: 303, Total Stations: 15, Adds: 2

ANGELINA *The Tide Is High (Upstairs)*
Total Plays: 293, Total Stations: 6, Adds: 0

BOB CARLISLE *Butterfly Kisses (DMG/Jive)*
Total Plays: 280, Total Stations: 8, Adds: 2

LIL' KIM *Not Tonight (Undeas/Big Beat/Atlantic)*
Total Plays: 276, Total Stations: 14, Adds: 5

MARY J. BLIGE *Everything (MCA)*
Total Plays: 271, Total Stations: 5, Adds: 0

DANA HARRIS *As We Lay (Tony Mercedes/LaFace/Arista)*
Total Plays: 266, Total Stations: 10, Adds: 3

TONY TONI TONE *Thinking Of You (Mercury)*
Total Plays: 261, Total Stations: 11, Adds: 0

LE CLICK *Call Me (Logic)*
Total Plays: 241, Total Stations: 9, Adds: 0

NO MERCY *When I Die (Arista)*
Total Plays: 224, Total Stations: 13, Adds: 0

MASTER P *If I Could Change (No Limit/Priority)*
Total Plays: 218, Total Stations: 16, Adds: 2

DJ COMPANY *Rhythm Of Love (Crave)*
Total Plays: 210, Total Stations: 11, Adds: 0

NOTORIOUS B.I.G. *Notorious Thugs (Bad Boy/Arista)*
Total Plays: 199, Total Stations: 7, Adds: 1

DEBORAH COX *Things Just Ain't The Same (Arista)*
Total Plays: 178, Total Stations: 15, Adds: 1

4PM *I Gave You Everything (Next Plateau)*
Total Plays: 174, Total Stations: 4, Adds: 0

JOSETTE *In A Dream (Galaxy)*
Total Plays: 166, Total Stations: 4, Adds: 0

MEREDITH BROOKS *Bitch (Capitol)*
Total Plays: 163, Total Stations: 3, Adds: 0

KRS-ONE *Step Into A World (Rapture's Delight) (Jive)*
Total Plays: 159, Total Stations: 10, Adds: 0

SUGA FREE *If U Stay Ready (Island)*
Total Plays: 159, Total Stations: 7, Adds: 1

JADE *Keep On Risin' (Hollywood)*
Total Plays: 157, Total Stations: 8, Adds: 0

JOCK JAM *Jock Jam (Tommy Boy)*
Total Plays: 150, Total Stations: 4, Adds: 0

Songs ranked by total plays

NEW RELEASES

ADDS JUNE 24

98 DEGREES

"Invisible Man" (Motown)

FRANKIE

"If I Had You" (Chuck Life/Epic)

ADINA HOWARD

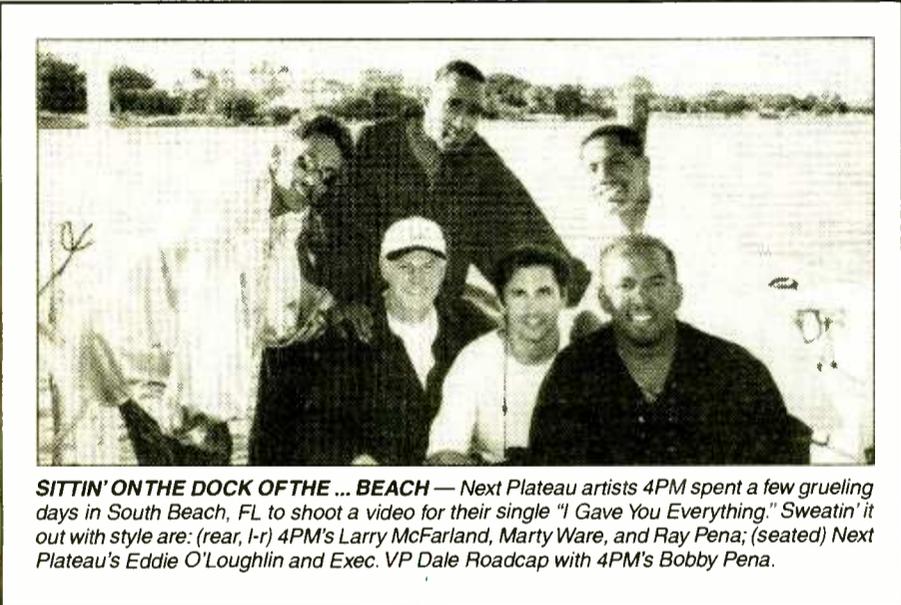
"(Freak) And U Know It" (Mecca Don/EastWest/EEG)

JOOSE

"Your Love Is So Nice" (Flavor Unit/EastWest/EEG)

LOS UMBRELLAS

"No Tengo Dinero" (EMI)



SITTIN' ON THE DOCK OF THE ... BEACH — Next Plateau artists 4PM spent a few grueling days in South Beach, FL to shoot a video for their single "I Gave You Everything." Sweatin' it out with style are: (rear, l-r) 4PM's Larry McFarland, Marty Ware, and Ray Pena; (seated) Next Plateau's Eddie O'Loughlin and Exec. VP Dale Roadcap with 4PM's Bobby Pena.

CHR/RHYTHMIC REPORTERS

Stations and their adds listed alphabetically by market

<p>KKSS/Albuquerque, NM PD: Randy Savage MD: Jacque James MISSY ELLIOTT "Rain" BONE THUGS-N-HARMONY "Eyes" CHANGING FACES "G.H.E.T.T."</p>	<p>WBBM/Chicago, IL PD: Todd Cavanah MD: Erik Bradley 9 ROBYN "Know" 7 WILL SMITH "Men" 3 R. KELLY "Gotam"</p>	<p>KIKI/Honolulu, HI PD: Alan Oda MD: Richie Agui 10 WARREN G "Smokin" LIL' KIM "Tonight" 5 MISSY ELLIOTT "Rain" 5 SWV "Someone"</p>	<p>KPWR/Las Angeles, CA PD: Michelle Mercer MD: Damien Young 33 SUGA FREE "Ready" LIL' KIM "Tonight" CHANGING FACES "G.H.E.T.T." DJ POOH "Whoop"</p>	<p>WKTU/New York, NY PD: Frankie Blue MD: Andy Shane 7 NUYORICAN SOUL "Runaway" DAMAGE "Love" BENIE MAN/FRANKLYN "Dancehall" WILL SMITH "Men"</p>	<p>WWKX/Providence, RI PD: Joe Dawson MD: Becky Iannone 12 ME & MY "Dub-I-Dub" R. KELLY "Gotam" MR. PRESIDENT "Jamboo" 3RD PARTY "Can" MR. PRESIDENT "Jamboo" GOODFELLAZ "Walk" AUDIO CULT "Higher" SWV "Someone"</p>	<p>KTFM/San Antonio, TX PD: Cliff Tredway MD: Steve Chavez R. KELLY "Gotam" MR. PRESIDENT "Jamboo" 3RD PARTY "Can" MR. PRESIDENT "Jamboo" GOODFELLAZ "Walk" AUDIO CULT "Higher" SWV "Someone"</p>	<p>KWIN/Stockton, CA PD: Steve Wall MD: Panama Jack 15 MISSY ELLIOTT "Rain" MR. PRESIDENT "Jamboo" RAHSAAN PATTERSON "Where" COOLIO F40 THEVZ "There"</p>
<p>KKXX/Bakersfield, CA PD: Chris Squires MD: Tony Manes 3RD PARTY "Can" PUFF DADDY "Missing" WILL SMITH "Men"</p>	<p>WBTT/Dayton, OH PD: Jeff Ballentine MD: Raye Kimberlin 6 ROBYN "Know" DRU HILL "Promisa" MISSY ELLIOTT "Rain"</p>	<p>KQMD/Honolulu, HI PD: Jamie Hyatt MD: Derrick Butatao Music Coordinator: Kool E 39 ROBYN "Know" 39 98 DEGREES "Invisible" 35 R. KELLY "Gotam" 34 CHANGING FACES "G.H.E.T.T." 23 SWV "Someone" 22 LIL' KIM "Tonight" 20 MISSY ELLIOTT "Rain"</p>	<p>WPOW/Miami, FL PD: Kid Curry MD: Phil Jones 18 LIL' KIM "Tonight" 2 SCARFACE "Smile" 2 WILL SMITH "Men" LAURNEA "Let" BENIE MAN/FRANKLYN "Dancehall"</p>	<p>WQHT/New York, NY PD: Steve Smith APD/MD: Tracy Cleoherty 22 LOR "Wait" 12 CRU "Case" 12 LIL' KIM "Big" 10 WU-TANG CLAN "Reunited"</p>	<p>KWNZ/Reno, NV PD: Jeff Davis APD/MD: Bill Shakespeare SELENA "Bee" GOD'S PROPERTY "Stomp" PUFF DADDY "Missing" SWV "Someone"</p>	<p>KHTS/San Diego, CA PD: Todd Shannon APD/MD: Ron Geronimo 13 DJ TAZ "Right" 5 JAMIROQUAI "Jnsanity"</p>	<p>WPGC/Washington, DC PD: Jay Stevens MD: Albie D 15 SWV "Someone"</p>
<p>WERQ/Baltimore, MD PD: Tom Calococci MD: Coka 9 DANA HARRIS "Lay"</p>	<p>WORD/Detroit, MI PD: Lisa Rodman APD/MD: Jay Towers 10 FREAK NASTY "Dig" 98 DEGREES "Invisible" MISSY ELLIOTT "Rain"</p>	<p>KBXX/Houston, TX PD: Rob Scorpio MD: Greg Head No Adds</p>	<p>WQCA/Oxnard, CA PD: Diana Laird APD/MD: Jesse Duran 15 WILL SMITH "Men" 3 DAMAGE "Love" 3 SWV "Someone"</p>	<p>WQHT/New York, NY PD: Steve Smith APD/MD: Tracy Cleoherty 22 LOR "Wait" 12 CRU "Case" 12 LIL' KIM "Big" 10 WU-TANG CLAN "Reunited"</p>	<p>KGGI/Riverside, CA PD: Diana Laird APD/MD: Jesse Duran 15 WILL SMITH "Men" 3 DAMAGE "Love" 3 SWV "Someone"</p>	<p>XHTZ/San Diego, CA PD: Dale Sullivan MD: Dale Sullivan 14 ZIGGY MARLEY "People" GOD'S PROPERTY "Stomp" NATASHA HAGEN "You"</p>	<p>KDGS/Wichita, KS PD: Steve Dorrell APD: Ricardo Cherry MD: A.J. Jones 7 DRU HILL "Promisa" MISSY ELLIOTT "Rain" CRU "Case" MR. PRESIDENT "Jamboo" TRUTH "Makin"</p>
<p>WBHJ/Birmingham, AL PD: Mickey Johnson APD/MD: Daysha Parker 50 BLACKSTREET "Fxx" 37 REFUGEE CAMP "Sweetest" 5 98 DEGREES "Invisible" 5 SNOOP DOGGY DOGG "Midnight" 5 CRU "Case"</p>	<p>KPRR/El Paso, TX PD/MD: John Candelario 24 KING OF MAMBO "Mambo" 21 BABYFACE "Come" 98 DEGREES "Invisible" WILL SMITH "Men" MR. PRESIDENT "Jamboo"</p>	<p>WHHH/Indianapolis, IN PD: Scott Wheeler MD: Carl Frye 8 SCARFACE "Smile" 6 SWV "Someone" MISSY ELLIOTT "Rain" ALLURE F.L.L. COOL J "Question"</p>	<p>KHTN/Modesto, CA PD: Pete Jones MD: Mark Medina 10 JAMIROQUAI "Jnsanity" RAHSAAN PATTERSON "Where" MISSY ELLIOTT "Rain" CAGNET "Deeper" TRUTH "Makin"</p>	<p>WQHT/New York, NY PD: Steve Smith APD/MD: Tracy Cleoherty 22 LOR "Wait" 12 CRU "Case" 12 LIL' KIM "Big" 10 WU-TANG CLAN "Reunited"</p>	<p>WJJS/Roanoke, VA PD: David Lee Michaels MD: Melissa Morgan 5 COOLIO F40 THEVZ "There" MISSY ELLIOTT "Rain" GOD'S PROPERTY "Stomp" LAURNEA "Let"</p>	<p>KMEL/San Francisco, CA PD: Michelle Santolucoso APD/MD: Joe Arbagoy SWV "Someone" BONE THUGS-N-HARMONY "Eyes" DAMAGE "Love" WYCLEF JEAN "Lay"</p>	<p>KDON/Monterey, CA PD: Jennifer Wilde SHADES "Serenade" R. KELLY "Gotam" CORINA "Summerlame" DRU HILL "Promisa"</p>
<p>WJMN/Boston, MA PD: Cadillac Jack McCartney APD/MD: Cat Collins BENIE MAN/FRANKLYN "Dancehall" ZIGGY MARLEY "People"</p>	<p>KBOS/Fresno, CA PD: Mark Adams MD: Marcus D. DEBORAH COX "Things"</p>	<p>WJBT/Jacksonville, FL PD: Dave Wynter APD/MD: Hitman Haze LIL' KIM "Tonight" TRUTH "Makin"</p>	<p>KDON/Monterey, CA PD: Jennifer Wilde SHADES "Serenade" R. KELLY "Gotam" CORINA "Summerlame" DRU HILL "Promisa"</p>	<p>WQHT/New York, NY PD: Steve Smith APD/MD: Tracy Cleoherty 22 LOR "Wait" 12 CRU "Case" 12 LIL' KIM "Big" 10 WU-TANG CLAN "Reunited"</p>	<p>WJJS/Roanoke, VA PD: David Lee Michaels MD: Melissa Morgan 5 COOLIO F40 THEVZ "There" MISSY ELLIOTT "Rain" GOD'S PROPERTY "Stomp" LAURNEA "Let"</p>	<p>KYLO/San Francisco, CA PD: Michael Martin MD: Jazy Jim 15 MISSY ELLIOTT "Rain" 10 WU-TANG CLAN "Triumph" SWV "Someone" DANA HARRIS "Lay"</p>	<p>46 Total Reporters 46 Current Reporters 43 Current Playlists</p>
<p>WKXJ/Chattanooga, TN PD: Roy Jaynes APD/MD: Bobby Corona 50 BONE THUGS-N-HARMONY "Eyes" 8 ROBYN "Know" ZIGGY MARLEY "People"</p>	<p>WJMH/Greensboro, NC PD: Brian Douglas MD: Mary Kay 44 DRU HILL "Promisa" 10 NOTORIOUS B.I.G. "Notorious"</p>	<p>KLUC/Las Vegas, NV PD: Cat Thomas MD: Meisa Stefan 27 ROBYN "Know" 27 NOTORIOUS B.I.G. "Money"</p>	<p>WFHM/New Bedford, MA PD: Jim Reiz MD: Kevin Palana 27 BOB CARLISLE "Butterfly" R. KELLY "Gotam" DANA KING "Say" CHANGING FACES "G.H.E.T.T." CARLINHOS BROWN "Namorada"</p>	<p>KPTY/Phoenix, AZ PD: Rick Thomas APD: Crazy Kid MD: Eric Valdez 42 FOXY BROWN "I'll" SHADES "Serenade" MISSY ELLIOTT "Rain" LIL' KIM "Tonight" GOD'S PROPERTY "Stomp" SCARFACE "Smile"</p>	<p>WQCA/Oxnard, CA PD: Diana Laird APD/MD: Jesse Duran 15 WILL SMITH "Men" 3 DAMAGE "Love" 3 SWV "Someone"</p>	<p>KSFM/Sacramento, CA PD: Bob West MD: Trejo BOB CARLISLE "Butterfly" GOD'S PROPERTY "Stomp"</p>	<p>Reported Frozen Playlist (1): KCHX/Odessa-Midland, TX</p>
							<p>Did Not Report, Playlist Frozen (2): KZFM/Corpus Christi, TX KOKS/Denver, CO</p>

CHR/RHYTHMIC PLAYLISTS

June 20, 1997 R&R • 117

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PLAYS

3W	2W	LW	TW	ARTIST/TITLE
24	42	59	49	REAL MCCOY/One More Time
43	52	62	46	JOCELYN ENRIQUEZ/Do You Miss Me
12	15	43	36	HANSON/Mmm Bop
50	56	55	35	TONI BRAXTON/Un-break My Heart
18	28	37	34	LE CLICK/Call Me
20	31	53	33	CARDIGANS/Lovefool
13	16	20	33	SPICE GIRLS/Say You'll Be There
22	32	39	32	LIVIN' JOY/Don't Stop Movin'
22	29	48	31	LE CLICK/Tonight's The Night
26	36	39	29	MONICA/For You I Will
48	52	39	28	EN VOGUE/Don't Let Go (Love)
20	22	32	24	BACKSTREET BOYS/Quit Playing...
13	18	32	23	AZ YET/Hard To Say I'm
15	22	23	22	JOCK JAM/Jock Jam
7	12	20	22	EN VOGUE/Whatever
9	14	23	23	ROBYN/Do You Know (What...)
11	17	17	17	OJ COMPANY/Rhythm Of Love
14	15	23	17	FREAK NASTY/Do Dip
9	14	19	15	BEE GEES/Aone
10	14	15	14	JOCELYN ENRIQUEZ/A Little Bit Of...
10	10	14	14	GINA G/Gimme Some Love
8	8	12	13	3RD PARTY/Can U Feel It
41	47	33	13	BLACKOUT ALLSTARS/Like It
1	17	17	11	R. KELLY/Believe I Can Fly
14	9	10	10	TONI BRAXTON/Don't Want To
				DIANA KING/I Say A Little
				GALA/Freed From Desire
				NUYORICAN SOUL/Runaway
7	12	6	6	BABYFACE/How Come, How Long
				SUMMER JUNKIES/I'm Gonna Love...
				OAMAGE/Love II Love
				BEEBIE MAN/FRANKLYN/Dancehall Queen
				WILL SMITH/Men In Black

MARKET #1
WQHT/New York
(212) 229-9797
Smith/Cloherly

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
32	42	44	42	AALIYAH/4 Page Letter
38	40	46	41	ERIKAH BADU/Next Lifetime
34	32	38	41	SWV/Can We
36	43	42	41	CHANGING FACES/G.H.E.T.T.O.U.T.
32	39	43	41	PUFF DADDY./I'll Be Missing You
34	38	43	40	JOE/Don't Wanna Be A...
38	43	46	39	NOTORIOUS B.I.G./Mo Money, Mo...
				MARY J. BLIGE/I Can Love You
				EN VOGUE/Whatever
				MISSY ELLIOTT/The Rain (Supa...)
				DRU HILL/In My Bed
21	26	31	34	REFUGEE CAMP./The Sweetest Thing
37	41	41	33	112/Cupid
8	14	22	28	TOO SHORT & LIL' KIM/Call Me
22	24	24	27	ROME/1 Belong To You...
23	28	29	26	NOTORIOUS B.I.G./Notorious Thugs
16	20	30	26	PUFF DADDY/You Know (What...)
34	36	34	25	DRU HILL/Never Make A Promise
				HEAVY D/Keep It Comin'
20	21	22	22	WYCLEF JEAN/We Trying To Stay...
				LOXW/We'll Always Love...
10	12	19	22	JAY-Z/Who You Wit
				LIL' KIM/Not Tonight
				NOTORIOUS B.I.G./Kick In The Door
				RAMPAGE/Take It To...
29	32	30	19	JAY-Z/Feelin' It
				702/No Doubt
				GYRL/Get Your Groove On
				CRU/Just Another Case
				LIL' KIM/Big Mama Thing
11	13	10	10	WU-TANG CLAN/Triumph
				WU-TANG CLAN/Reunited

MARKET #2
KPWR/Los Angeles
(818) 953-4200
Mercer/Young

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
38	72	71	71	SCARFACE/Smile
38	74	65	70	NOTORIOUS B.I.G./Going Back To Cali
39	70	48	68	NOTORIOUS B.I.G./Notorious Thugs
19	43	67	67	PUFF DADDY./I'll Be Missing You
40	68	71	65	NOTORIOUS B.I.G./Hypnotize
33	45	72	46	BLACKSTREET/Don't Leave Me
27	47	36	46	COMRADZ/Homeboyz
19	35	32	44	NOTORIOUS B.I.G./Mo Money, Mo...
42	75	44	43	SWV/Can We
24	78	42	42	SNOOP DOGGY DOGG/Midnight Love
				ALKAHOLIKS/Hip Hop Drunkies
				ROME/1 Belong To You...
14	26	33	33	SUGA FREE/If U Stay Ready
10	23	28	28	WU-TANG CLAN/Triumph
				RAMPAGE/Take It To...
18	26	26	25	AALIYAH/One In A Million
				LIL' KIM/Crush On U
				SNOOP DOGGY DOGG/Ain't No Fun (If...)
13	35	26	22	EN VOGUE/Whatever
24	48	47	21	MAKAVELI/Had Mary
12	24	25	21	WARREN G./Smokin' Me Out
18	37	24	21	MACQ 10 & OGG POUND/Notin' But...
				BONE THUGS-N-HARMONY/Look Into My Eyes
15	34	8	9	K-Ci & JOJO/You Bring Me Up
				LIL' KIM/Not Tonight
				CHANGING FACES/G.H.E.T.T.O.U.T.
				DJ POOH/Whooop Whooop

MARKET #3
WBMM/Chicago
(312) 944-6000
Cavanah/Bradley

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
15	26	56	72	JOCK JAM/Jock Jam
15	21	48	62	PUFF DADDY./I'll Be Missing You
61	59	58	60	AZ YET/Hard To Say I'm...
63	63	60	57	MONICA/For You I Will
65	64	62	55	BLACKSTREET/Don't Leave Me
73	73	60	50	SPICE GIRLS/Say You'll Be There
65	69	63	52	BACKSTREET BOYS/Quit Playing...
				SAVAGE GARDEN/1 Want You
49	46	47	44	MARK MORRISON/Return Of The Mack
				EN VOGUE/Don't Let Go (Love)
41	41	44	41	FREAK NASTY/Do Dip
27	32	42	39	HANSON/Mmm Bop
58	56	46	30	BABYFACE/Every Time I...
13	20	23	30	ROBYN/Do You Know (What...)
				JEWEL/You Were Meant...
				TONI TONI TONE/Let's Get Down
35	35	30	23	PUFF DADDY/Can't Nobody Hold...
21	25	13	23	EN VOGUE/Whatever
28	22	21	20	DJ COMPANY/Rhythm Of Love
14	19	22	20	3RD PARTY/Can U Feel It
				GINA G/Gimme Some Love
24	29	18	15	REAL MCCOY/Wanna Come
				DEPECHE MODE/It's No Good...
				ROBYN/Show Me Love
				WILL SMITH/Men In Black
17	14	8	6	ERASURE/In My Arms
				R. KELLY/Gotham City

MARKET #4
KMEL/San Francisco
(415) 538-1061
Santosusso/Arbagey

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
50	52	50	58	DRU HILL/In My Bed
51	53	49	53	ERIKAH BADU/Next Lifetime
36	51	46	51	SCARFACE/Smile
40	43	45	49	TOO SHORT & LIL' KIM/Call Me
				MARY J. BLIGE/Everything
20	36	33	38	REFUGEE CAMP./The Sweetest Thing
20	35	47	34	BILLY LAWRENCE/Come On
24	40	34	34	ROME/1 Belong To You...
7	38	32	33	TONI TONI TONE/Thinking Of You
33	37	43	32	BLACKSTREET/Don't Leave Me
38	28	34	31	AALIYAH/4 Page Letter
11	27	29	29	MISSY ELLIOTT/The Rain (Supa...)
23	27	29	29	FOXY BROWN/II Be
17	33	28	28	EN VOGUE/Whatever
36	39	28	28	SWV/Can We
				LIL' KIM/Crush On U
				KRS-ONE/Step Into A World...
				CHANGING FACES/G.H.E.T.T.O.U.T.
				CRU/Just Another Case
12	11	18	15	CHRISTION/Full Of Smoke
				LAURNEA/Can't Let Go
13	28	25	13	WU-TANG CLAN/Triumph
8	19	15	13	3 X CRAZY/Keep It On The Real
				RAMPAGE/Take It To...
37	38	31	12	MARK MORRISON/Return Of The Mack
				DRU HILL/Never Make A Promise
				LAURNEA/Can't Let Go
				ERIC SERRA/Dna Dance
				REFUGEE CAMP./A Got A Love...
10	11	10	5	NUYORICAN SOUL/Runaway
				SWV/Someone
				BONE THUGS-N-HARMONY/Look Into My Eyes
				DAMAGE/Love II Love
				WHORIDAS/Talkin' Bout Bank

MARKET #4
KYLD/San Francisco
(415) 391-1077
Martin/Jim

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
53	40	50	63	NOTORIOUS B.I.G./Mo Money, Mo...
61	60	64	63	PUFF DADDY./I'll Be Missing You
37	44	53	50	MARK MORRISON/Return Of The Mack
33	34	29	49	ANGELINA/The Tide Is High
56	59	47	46	SWV/Can We
46	53	61	46	112/Cupid
				LIL' SUZY/Can't Get You Out...
61	62	39	41	NOTORIOUS B.I.G./Hypnotize
18	26	29	40	ROME/1 Belong To You
25	36	40	40	OJ TAZ/That's Right
37	37	41	36	702/Get It Together
51	37	26	36	AZ YET/Hard To Say I'm
42	40	38	33	BONE THUGS-N-HARMONY/Look Into My Eyes
37	38	43	32	BILLY LAWRENCE/Come On
36	34	32	31	BLACKSTREET/Don't Leave Me
36	36	31	31	FOXY BROWN/II Be
				3 X CRAZY/Keep It On The Real
27	9	22	25	TOO SHORT & LIL' KIM/Call Me
46	56	48	24	JOCELYN ENRIQUEZ/A Little Bit Of...
44	49	34	23	FREAK NASTY/Do Dip
25	29	30	23	GINUWINE/Tell Me Do U Wanna
26	17	22	23	DRU HILL/In My Bed
11	20	27	23	NU FLAVOR/Sweet Sexy Thing
32	31	21	17	VERONICA/CRAIG MACK/No One But You
				MISSY ELLIOTT/The Rain (Supa...)
13	12	10	14	CORINA/Summertime
				LAURNEA/Can't Let Go
8	9	11	11	CHANGING FACES/G.H.E.T.T.O.U.T.
				KATALINA/You'll Be My Future
				WILL SMITH/Men In Black
7	6	6	7	NO MERCY/When I Die
				BACKSTREET BOYS/Quit Playing...
8	7	8	6	JOE/Don't Wanna Be A
				LIGHTER SHADE./Do You Wanna Ride
5	6	8	8	EN VOGUE/Whatever
6	11	17	5	MASTER P/If I Could Change
				SWV/Someone
				DANA HARRIS/As We Lay

MARKET #6
WDRQ/Detroit
(810) 354-9300
Rodman/Towers

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
				SPICE GIRLS/Say You'll Be There
				MONICA/For You I Will
				HANSON/Mmm Bop
				AMBER/This Is Your Night
				LE CLICK/Call Me
				NEW EDITION/One More Day
				SAVAGE GARDEN/1 Want You
				ROBYN/Do You Know (What...)
				MARK MORRISON/Return Of The Mack
				GINA G/Ooh Aah...Just
				GINA G/Gimme Some Love
				BABYFACE/Every Time I...
				R. KELLY/Believe I Can Fly
				EN VOGUE/Don't Let Go (Love)
				ROCKWELL/I Fell In Love
				TONI BRAXTON/You're Makin' Me
				DJ COMPANY/Rhythm Of Love
				BLACKSTREET/Don't Leave Me
				LA BOUCHE/Be My Lover
				NO MERCY/When I Die
				BACKSTREET BOYS/Quit Playing...
				EVERYTHING BUT...Missing
				BILLIE RAY MARTIN/Your Loving Arms
				EN VOGUE/Whatever
				SPICE GIRLS/Wannabe
				3RD PARTY/Can U Feel It
				CORINA/Summertime
				MR. PRESIDENT/Coco Jambo
				FREAK NASTY/Do Dip
				JOCELYN ENRIQUEZ/A Little Bit Of...
				NU FLAVOR/Sweet Sexy Thing
				LIVIN' JOY/Don't Stop Movin'
				98 DEGREES/Invisible Man
				PUFF DADDY./I'll Be Missing You

MARKET #8
WPGC/Washington
(301) 441-3500
Stevens/Albie D

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
43	58	62	60	PUFF DADDY./I'll Be Missing You
42	55	57	57	NOTORIOUS B.I.G./Mo Money, Mo...
59	40	45	56	DRU HILL/Five Steps
57	51	62	52	GOD'S PROPERTY/Stamp
39	44	49	52	MARY J. BLIGE/Everything
37	47	44	48	ALLURE/F.L.L. COOL J/No Question
46	44	44	44	CHANGING FACES/G.H.E.T.T.O.U.T.
38	44	47	41	HEAVY D/Big Daddy
26	24	22	22	LIL' KIM/Not Tonight
63	47	50	39	112/Cupid
				ROME/1 Belong To You...
44	23	23	36	BLACKSTREET/Don't Leave Me
42	38	42	35	KENNY LATTIMORE/For You
39	6	32	32	MONTELL JORDAN/What's On Tonight
25	22	22	31	R. KELLY/Gotham City
30	33	33	31	SCARFACE/Smile
28	40	41	31	DIONNE FARRIS/Hopeless
				DRU HILL/Never Make A Promise
38	39	29	24	LIL' KIM/Crush On U
20	23	19	24	BONE THUGS-N-HARMONY/Look Into My Eyes
				WILL SMITH/Men In Black
32	33	29	22	WYCLEF JEAN/We Trying To Stay...
24	40	23	21	ERIKAH BADU/Next Lifetime
52	38	39	19	REFUGEE CAMP./The Sweetest Thing
				EN VOGUE/Whatever
				SWV/Someone
				MISSY ELLIOTT/The Rain (Supa...)
				BABYFACE/How Come, How Long
				HANSON/Mmm Bop
				CHRISTION/Full Of Smoke
15	13	7	7	CRAIG MACK/Jockin' My Style
				WU-TANG CLAN/Triumph
7	11	6	5	BROWNSTONE/5 Miles To Empty

MARKET #9
97.9 FM THE BOX
KBXX/Houston
(713) 623-2108
Scorpio/Head

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
58	68	69	63	MARK MORRISON/Return Of The Mack
43	52	60	58	PUFF DADDY./I'll Be Missing You
42	56	61	56	CHANGING FACES/G.H.E.T.T.O.U.T.
37	56	61	56	ROME/1 Belong To You...
36	53	60	56	112/Cupid
				NOTORIOUS B.I.G./Mo Money, Mo...
30	40	45	50	ERIKAH BADU/Next Lifetime
46	54	55	49	MARY J. BLIGE/Seven Days
36	47	49	45	BONE THUGS-N-HARMONY/Look Into My Eyes
				R. KELLY/Gotham City
41	45	36	41	JOE/Don't Wanna Be A...
47	63	54	39	NOTORIOUS B.I.G./Hypnotize
40				



CALVIN GILBERT

A Farewell To The Fabulous '50s?

■ Consultants urge caution before dumping the decade in chase for younger demos

Are Elvis and Buddy Holly really dead? Before you start thinking that one of the tabloids is claiming to have tapes of mysterious calls from a truck stop in Alabama, the real question is whether those two artists — and '50s music in general — are dead at Oldies radio.

As baby boomers move into an older demo, could this be a good time for Oldies stations to dump the '50s in an attempt to pull in slightly younger listeners? It's a hot topic among Oldies programmers, but you might want to wait before packing away everything from the Eisenhower years.

Unified Sound

The format's musical core comes from the records released in the 1964-68 era, but the fringes extend from around 1957 to 1972. **Chris Elliott Programming Consultant Inc.** President **Chris Elliott** notes, "The middle-'60s was such a strong defining force in music and a defining force for the baby-boom generation that those years have remained consistent. That's where you find the real heart and soul of the format — that Beatles, Beach Boys, and Supremes kind of sound."

E. Alvin Davis & Associates President **E. Alvin Davis** adds, "More important than the year is the fit of the song, based on the interpretation of the audience. For instance, there could be a song from 1968 the audience says doesn't belong, and there could be one from 1972 that does fit.

Even if the mid-'60s provides the essence of Oldies, Elliott says, "Everything that goes on the air, even from the fringes, should reflect some of that style and attitude. So when you get into the '70s, you're not playing Led Zeppelin, and when you get into the '50s, you're not playing the Mills Brothers."

McVay Media VP/Oldies **Dave Popovich** adds, "Clearly, if you're in a less competitive situation, you can encompass all the musical forms from the '50s to the early '70s."

Peters Communications President **Rick Peters** concurs, saying, "A typical Oldies station can play into the '70s a couple of years, into Three Dog Night and the Guess Who. Once you start getting into Fleetwood Mac, there's a definite wall. It's not necessarily a specific year; it's more of a sound. Three Dog Night tends to be an oldie, the Eagles' 'Peaceful Easy Feelin'' doesn't. Here's a song like 'Teach Your Children' [Crosby, Stills, Nash, & Young] which isn't really an oldie ... and a Three Dog Night record from three years later that is. It almost becomes a timbre or tone issue."

"You'd be surprised at what has compatibility. There are songs by the Drifters that have very broad appeal, and there are songs by others that don't. It's definitely an individual market issue. The only way to find out is through cluster analysis, which we do a lot of."

The Aging Process

As for talk of stations abandoning '50s music, Popovich says, "It does come up as a way people believe they're going to stop the aging process. The reality is that even the 35-44s that so many Oldies stations are still trying to get still like a lot of the big hit '50s stuff. The scores are often higher with the 35-44s than with the 45-54s."

Dumping those records isn't going to attract significant numbers of younger listeners, and there's always a danger of alienating the core audience, Popovich says. "The format is naturally aging, and it's aging beautifully. We believe the best way to attract younger demos is through marketing, personality, and being a contemporary radio station that just happens to play yesterday's music."

Peters has also talked to programmers who hope to slow the shift to an older demo by ignoring '50s music. "To me, that's kind of foolish. You are what you are. Don't cut the heart out



You can't just add three more '70s records and expect your Oldies station to get younger. It's not going to work.

—Rick Peters



of it to try to make it younger. When there comes a point where you just can't sell it anymore, that will be the end of the format, I guess. But that's down the road a fair amount of time."

Emphasizing the importance of balance, Elliott adds, "If you artificially play more '50s than demanded, you can artificially age your station and move it up very, very fast. You can also alienate the younger end if you're playing the wrong songs or too much of it."

"Some of those songs are still just as appealing to the 37-year-olds who listen to this format as they are with the 50-year-olds. 'You Send Me' by



You don't want to avoid playing the occasional song by Buddy Holly or a classic by Elvis. They're icons of the format that need to be there.

—Chris Elliott



Sam Cooke is a good example. That's a record that still stands the test of time extremely well."

Elliott says the current fears are nothing new: "It's almost cyclical. It comes around every few years — it becomes the fad that we're going to dump all the '50s and add a whole bunch of '70s music. Then a few stations try it, and generally they don't do very well. They see their numbers go south and get back on track. You don't want to avoid playing the occasional song by Buddy Holly or an Elvis classic. They're icons of the format that need to be there."

On the other hand, Elliott adds, "If you play a lot of people's favorite songs primarily from the middle-'60s era, you're going to be very successful. It's kind of like what Michael Jordan is to the Bulls. It's the superstar of the format. You've got some other players out there who need some time and all need to touch the ball, but I have to tell my PDs, 'Give the ball to Michael.'"

Noting that Oldies stations attract the biggest audiences when programmers match the product to the desires of their listeners, Davis says, "Many people might look at the demographics of an Oldies station and say, 'We'd really like them to be younger.' Just because you'd like them to be younger — and just because you want to maybe take out some of the earlier music and put in more recent music — doesn't mean the audience wants that."

Pointing to major retailers' recent ad campaigns that target the same audience as the Oldies format, Davis says, "I don't believe advertisers will forsake more people with more money for fewer people — the younger demos — with less money."

Creating Expectations

Popovich is working with a few stations that have found success with a '60s- and '70s-based format. Howev-

er, he's quick to point out the specific scenario where such an approach has potential promise.

"The reason we've been dabbling with that combination — which generally doesn't work — is because these are markets that have never had a big '60s-based Oldies station," Popovich explains. The problems occur when a well-established '60s station starts trying to place a major emphasis on music from the '70s.

"If there's no heritage or history of a strong '60s-based station in the market, there could be some potential for a '60s-'70s-based station," he says. "It all comes down to expectations. If your listeners are expecting '60s-based Oldies — and five or six songs in your music hour are from the '70s — you're not living up to the expectations. But if you put on a brand-new station and say, 'We're the '60s and '70s radio station,' then you're creating expectations and a label that does have potential in a market where there isn't a '60s-based station."

Just A Matter Of Time

"It's not a matter of *if* this format is going to turn into a 45+ format," Peters says. "It's a matter of *when* and what those implications are for the sales department. Everybody's trying to figure out how to slow that down. We're seeing some indications that it's already starting to kick in. The wobble is all in 35-44. We're seeing no wobble in 45-54."

Acknowledging that the 35-44 numbers are only going to get worse, Peters adds, "It's our opinion that there's nothing you can do about it. Much like Beautiful Music got older and older and older until it went away, there isn't any quick fix. You can't just add three more '70s records and expect your Oldies station to get younger. It's not going to work. But frankly, that's down the road."

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THE BEAT
MARKET #2
KKBT/Los Angeles
(213) 634-1800
Austin/Snider

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
35	52	52	50	50	SWV/Can We
21	21	46	48	48	CHANGING FACES/G.H.E.T.T.O.U.T.
28	28	48	48	48	HEAVY D/Big Daddy
14	20	44	44	44	SCARFACE/Smile
30	30	40	44	44	TONI BRAXTON/I Love Me Some Him
44	40	40	40	40	NOTORIOUS B.I.G./Going Back To Cali
42	42	36	36	36	ROME/! Belong To You...
26	48	31	32	32	PUFF DADDY /I'll Be Missing You
26	48	31	32	32	ERIKAH BADU/Next Lifetime
40	50	35	35	35	AALIYAH/4 Page Letter
25	24	25	27	27	SUGA FREE/If U Stay Ready
22	27	27	26	26	BONE THUGS-N-HARMONY/Look Into My Eyes
23	26	26	24	24	EN VOGUE/Whatever
9	12	24	24	24	NOTORIOUS B.I.G./Mo Money, Mo...
7	19	20	20	20	K-Ci & JOJO/You Bring Me Up
8	9	10	10	10	WU-TANG CLAN/Triumph
11	14	14	14	14	COMRADES/Homeboyz
-	-	-	-	-	MARY J. BLIGE/I Can Love You
-	-	-	-	-	DRU HILL/Never Make A Promise
-	-	-	-	-	MISSY ELLIOTT/The Rain (Supa...)
12	17	18	18	18	KEITH SWEAT/Come With Me
-	-	-	-	-	GOD'S PROPERTY/Storm
-	-	-	-	-	WHORIDAS/Talkin' Bout Bank
10	13	12	12	12	JAY-Z/Who You Wit
5	7	13	13	13	WARREN G./Smokin' Me Out
13	15	15	15	15	TONY TONI TONE/Thinking Of You
20	19	13	13	13	NEW EDITION/One More Day
8	10	11	11	11	ERIC BENET/Femininity
-	-	-	-	-	BABYFACE/How Come, How Long
7	8	9	9	9	JOE/Don't Wanna Be A...

WEJM
MARKET #3
WEJM/Chicago
(312) 360-9000
Alan

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
46	51	48	50	50	PUFF DADDY /I'll Be Missing You
50	52	50	49	49	SCARFACE/Smile
30	31	43	47	47	GOD'S PROPERTY/Storm
31	30	43	47	47	WARREN G./Smokin' Me Out
25	28	42	44	44	BONE THUGS-N-HARMONY/Look Into My Eyes
34	35	32	38	38	PUFF DADDY /I'll Be Missing You
-	-	-	-	-	HEAVY D/Keep It Comin'
-	-	-	-	-	MISSY ELLIOTT/The Rain (Supa...)
-	-	-	-	-	LIL' KIM/Not Tonight
30	31	29	32	32	EN VOGUE/Whatever
28	31	38	32	32	RAY-J/Everything You Want
-	-	-	-	-	MARY J. BLIGE/I Can Love You
37	39	37	31	31	BIG MIKE/Dream
-	-	-	-	-	MAGDO & TAMBALAND/Jumps Da Boogie
10	12	26	30	30	ALLURE F.L.L. COOL J/No Question
30	30	29	28	28	MASTER P/! I Could Change
8	9	26	26	26	JAY-Z/Who You Wit
-	-	-	-	-	WILL SMITH/Men In Black
5	5	20	25	25	TRUTH/Makin' Moves
14	20	20	20	20	CRAIG MACK/Jockin' My Style
9	15	20	20	20	WU-TANG CLAN/Triumph
16	15	14	20	20	LOST BOYZ/Love, Peace
-	-	-	-	-	DRU HILL/Never Make A Promise
-	-	-	-	-	DANA HARRIS/As We Lay
20	23	14	14	14	NOTORIOUS B.I.G./Mo Money, Mo...
9	15	13	13	13	GYRL/Get Your Groove On
-	-	-	-	-	DJ AZ/That's Right
-	-	-	-	-	SUGA FREE/If U Stay Ready

WGGI
MARKET #3
WGGI/Chicago
(312) 427-4800
Smith/Cologne

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
5	35	48	47	47	PUFF DADDY /I'll Be Missing You
45	47	47	44	44	REFUGEE CAMP /The Sweetest Thing
41	44	45	47	47	CHANGING FACES/G.H.E.T.T.O.U.T.
35	41	39	41	41	SWV/Can We
31	36	38	40	40	EN VOGUE/Whatever
40	44	37	39	39	ERIKAH BADU/Next Lifetime
38	39	38	39	39	GOD'S PROPERTY/Storm
39	26	40	38	38	DRU HILL/In My Bed
35	45	44	37	37	DIONNE FARRIS/Hopeless
21	39	39	34	34	KWEISI/The Bulls
29	32	31	32	32	STOKLEY/Make Me Say It Again
28	32	33	28	28	KENNY LATTIMORE/For You
30	28	27	27	27	BLACKSTREET/Don't Leave Me
16	29	20	27	27	K-Ci & JOJO/You Bring Me Up
22	20	22	22	22	NOTORIOUS B.I.G./Hypnotize
38	32	23	25	25	112/Cupid
27	30	28	25	25	TONY TONI TONE/Thinking Of You
24	27	22	25	25	TONI BRAXTON/I Love Me Some Him
10	21	21	22	22	DRU HILL/Never Make A Promise
18	20	22	22	22	NOTORIOUS B.I.G./Mo Money, Mo...
28	29	20	22	22	JOE/Don't Wanna Be A...
13	23	20	21	21	PATTI LABELLE/When You Talk
-	-	-	-	-	WILL SMITH/Men In Black
24	21	19	20	20	MONTELL JORDAN/What's On Tonight
31	23	20	20	20	ROME/! Belong To You...
14	18	24	19	19	TONY TONI TONE/Thinking Of You
-	-	-	-	-	R. KELLY/Gotham City
5	14	22	18	18	RAHSAAN PATTERSON/Spend The Night
17	19	17	17	17	NOTORIOUS B.I.G./Notorious Thugs

Philly 103.9
MARKET #5
WPHI/Philadelphia
(215) 884-9400
Micofox

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
-	-	-	-	-	CHANGING FACES/G.H.E.T.T.O.U.T.
-	-	-	-	-	NOTORIOUS B.I.G./Mo Money, Mo...
-	-	-	-	-	PUFF DADDY /I'll Be Missing You
-	-	-	-	-	BLACKSTREET/Don't Leave Me
-	-	-	-	-	HEAVY D/Big Daddy
-	-	-	-	-	MARY J. BLIGE/I Can Love You
-	-	-	-	-	GOD'S PROPERTY/Storm
-	-	-	-	-	JAY-Z/Who You Wit
-	-	-	-	-	LIL' KIM/Not Tonight
-	-	-	-	-	DRU HILL/In My Bed
-	-	-	-	-	MAKAVELI/Me & My Girlfriend
-	-	-	-	-	SWV/Can We
-	-	-	-	-	REFUGEE CAMP /The Sweetest Thing
-	-	-	-	-	CRAIG MACK/Jockin' My Style
-	-	-	-	-	MONTELL JORDAN/What's On Tonight
-	-	-	-	-	112/Cupid
-	-	-	-	-	KRS-ONE/Step Into A World...
-	-	-	-	-	EN VOGUE/Whatever
-	-	-	-	-	BROWNSTONE'S Miles To Empty
-	-	-	-	-	ERIKAH BADU/Next Lifetime
-	-	-	-	-	LIL' KIM/Not Tonight
-	-	-	-	-	NOTORIOUS B.I.G./Mo Money, Mo...
-	-	-	-	-	TONY TONI TONE/Thinking Of You
-	-	-	-	-	SWV/Can We
-	-	-	-	-	NEW EDITION/One More Day
-	-	-	-	-	MISSY ELLIOTT/The Rain (Supa...)
-	-	-	-	-	MC LYTE/Cold Rock A Party
-	-	-	-	-	NYC/Get Your Groove On
-	-	-	-	-	CASE F/FOX BROWN/Touch Me I Ease Me
-	-	-	-	-	1702/Steelo
-	-	-	-	-	WYCLEF JEAN/We Trying To Stay
-	-	-	-	-	DRU HILL/Never Make A Promise

POWER 99fm
MARKET #5
WUSL/Philadelphia
(215) 483-8900
Young/Cooper

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
47	55	53	59	59	CHANGING FACES/G.H.E.T.T.O.U.T.
42	50	49	52	52	NOTORIOUS B.I.G./Mo Money, Mo...
43	43	42	41	41	MARY J. BLIGE/I Can Love You
22	6	30	30	30	REFUGEE CAMP /The Sweetest Thing
13	45	49	47	47	PUFF DADDY /I'll Be Missing You
28	50	51	44	44	ERIKAH BADU/Next Lifetime
55	60	52	44	44	DRU HILL/In My Bed
36	34	37	34	34	JAY-Z/Who You Wit
45	46	46	36	36	BLACKSTREET/Don't Leave Me
-	-	-	-	-	LIL' KIM/Not Tonight
29	30	27	35	35	MONTELL JORDAN/What's On Tonight
25	30	34	32	32	ROME/! Belong To You...
47	43	44	28	28	112/Cupid
-	-	-	-	-	MISSY ELLIOTT/The Rain (Supa...)
21	23	19	24	24	TONY TONI TONE/Thinking Of You
22	13	24	24	24	BROWNSTONE'S Miles To Empty
14	18	19	23	23	LOX/We'll Always Love
21	23	25	23	23	KENNY LATTIMORE/For You
34	27	22	22	22	ERIKAH BADU/Next Lifetime
7	33	20	20	20	EN VOGUE/Whatever
16	7	30	20	20	K-Ci & JOJO/You Bring Me Up
19	7	16	19	19	TONY TONI TONE/Thinking Of You
15	20	23	19	19	GINUWINE/Pony
13	19	19	18	18	112/Only You
15	16	17	17	17	EN VOGUE/Don't Let Go (Love)
16	16	17	17	17	WYCLEF JEAN/We Trying To Stay
22	15	17	17	17	PATTI LABELLE/When You Talk
10	20	17	16	16	ZHANE/! Crush
-	-	-	-	-	SWV/Someone
5	11	17	15	15	GOD'S PROPERTY/Storm

WCHB
MARKET #6
WCHB/Detroit
(313) 871-0590
Arnold/Preston

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
38	40	40	41	41	BIG MIKE/Dream
35	40	39	39	39	GOD'S PROPERTY/Storm
29	26	37	37	37	K-Ci & JOJO/You Bring Me Up
31	31	35	37	37	RAHSAAN PATTERSON/Don't Wanna Lose It
38	34	35	36	36	JADE/Keep On Risin'
20	19	24	25	25	EN VOGUE/Whatever
-	-	-	-	-	SNOOP DOGG/DOGG/Midnight Love
29	27	23	33	33	PATTI LABELLE/When You Talk
34	35	40	31	31	CHRISTIAN/Full Of Smoke
-	-	-	-	-	NOTORIOUS B.I.G./Mo Money, Mo...
13	29	37	27	27	FOXY BROWN/! Be
36	32	42	26	26	BROWNSTONE'S Miles To Empty
30	30	26	26	26	ZHANE/! Crush
29	24	26	25	25	HEAVY D/Keep It Comin'
19	24	22	25	25	PUFF DADDY /I'll Be Missing You
23	25	20	23	23	NOTORIOUS B.I.G./Hypnotize
23	21	24	23	23	MARY J. BLIGE/Love Is All We Need
31	26	28	21	21	ERIKAH BADU/Next Lifetime
-	-	-	-	-	GINUWINE/! Do Anything
-	-	-	-	-	MARIO WINANS/Don't Know
29	24	22	20	20	CHANGING FACES/G.H.E.T.T.O.U.T.
21	17	20	20	20	MARY J. BLIGE/Everything
27	21	18	18	18	ROME/! Belong To You...
-	-	-	-	-	ALLURE F.L.L. COOL J/No Question
26	18	17	17	17	NEW EDITION/One More Day
14	15	11	17	17	SOUNDS OF BLACKNESS/Spirit
-	-	-	-	-	ADINA HOWARD/(Freak) And U...
23	15	16	16	16	JOHNNY GILL/Love In An Elevator
28	19	17	16	16	PHAJA/What Are You...
-	-	-	-	-	ROME/! Do You Like This

WJLB
MARKET #6
WJLB/Detroit
(313) 965-2000
Saunders/Darcel

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
36	45	43	43	43	CHANGING FACES/G.H.E.T.T.O.U.T.
36	40	36	41	41	SWV/Can We
32	36	37	40	40	HEAVY D/Big Daddy
27	35	39	40	40	GOD'S PROPERTY/Storm
34	37	37	37	37	JOE/Don't Wanna Be A...
38	38	31	34	34	112/Cupid
35	36	29	34	34	MONTELL JORDAN/What's On Tonight
17	30	31	33	33	REFUGEE CAMP /The Sweetest Thing
33	36	37	28	28	702/Get It Together
31	31	34	28	28	JOHNNY GILL/Love In An Elevator
12	13	17	17	17	MONICA/For You I Will
22	22	22	26	26	ROME/! Belong To You...
27	28	28	24	24	ERIKAH BADU/Next Lifetime
23	21	18	24	24	MINT CONDITION/You Don't Have To...
23	22	19	19	19	ZHANE/! Crush
24	24	19	19	19	LIL' KIM/! Crush On U
-	-	-	-	-	K-Ci & JOJO/You Bring Me Up
-	-	-	-	-	BROWNSTONE'S Miles To Empty
18	17	22	19	19	GINUWINE/Tell Me Do U Wanna
19	23	17	18	18	NOTORIOUS B.I.G./Hypnotize
10	23	17	17	17	DRU HILL/In My Bed
18	17	17	17	17	EN VOGUE/Whatever
23	19	16	16	16	MARY J. BLIGE/Love Is All We Need
13	16	15	15	15	BLACKSTREET/Don't Leave Me
17	16	12	14	14	CHRISTIAN/Full Of Smoke
10	13	13	13	13	NEW EDITION/One More Day
19	19	15	13	13	ZAKIYA/My Love Won't
-	-	-	-	-	MARY J. BLIGE/I Can Love You
15	15	12	12	12	R. KELLY/! Believe I Can Fly
14	12	12	12	12	NEW EDITION/Hit Me Off

K104
MARKET #7
KKDA/Dallas
(972) 263-9911
Cheatnam

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
54	59	65	66	66	DRU HILL/In My Bed
45	69	66	66	66	SCARFACE/Smile
60	56	66	66	66	GOD'S PROPERTY/Storm
41	56	65	65	65	SWV/Can We
42	62	63	64	64	ERIKAH BADU/Next Lifetime
60	62	63	63	63	CHANGING FACES/G.H.E.T.T.O.U.T.
42	58	63	62	62	REFUGEE CAMP /The Sweetest Thing
43	61	62	62	62	ROME/! Belong To You...
59	62	63	61	61	BONE THUGS-N-HARMONY/Look Into My Eyes
44	58	58	58	58	112/Cupid
10	57	55	55	55	PUFF DADDY /I'll Be Missing You
44	55	49	55	55	JOE/Don't Wanna Be A...
32	35	37	37	37	NOTORIOUS B.I.G./Mo Money, Mo...
30	35	35	35	35	CRAIG MACK/Jockin' My Style
32	40	20	34	34	KENNY LATTIMORE/



WALT LOVE

Spreading The Gospel In The Deep South

□ For many African Americans, the music's a lifestyle and cornerstone

As I've said many times in my 16 years here at R&R, gospel music is a foundation of African-American society. Yet many in our industry view the genre as a stepchild or off-shoot of other types of black music. The real truth is the exact opposite.

A recent report conducted by Katz Radio Group's Eastman Radio found that more than 40% of the population listens to AM radio in an average week. They are upscale adults, 54% of whom are in that all-important 25-54 demo. And where is the most AM listening found? Memphis leads the pack.



Melvin Jones



Cap'n Kris McCoy

Why? Perhaps it's Gospel WLOK-AM, a 1000-watt station that scored a 6.6 in the Winter '97 Arbitron, up from a 4.4. It's now fourth overall. Add in Urban competitor WDIA-AM and Gospel KWAM-AM, and the combined shares of African-American programming on the AM dial is an incredible 13. The latest trends show WDIA and WLOK earning a combined 13.7 alone.

WLOK PD Melvin Jones joined the station in September 1995. A Memphis programming vet who has also seen time in Norfolk, Milwaukee, and Jacksonville, he oversees a playlist featuring gospel music 24 hours a day, six days a week. On Sundays, WLOK airs ministries from local churches. Jones adds, "We also have a unique talk show that we air seven days a week from 3-5pm. This program speaks about the issues of the day. And if people want talk, they know they can get it from us."

More Than A Radio Station

What is the key ingredient to a successful Gospel station? Jones says, "The presentation has to be more than just a radio sta-

The presentation has to be more than just a radio station. It has to be more than tradition and heritage. It has to become a lifestyle that you live everyday and it has to be a part of your consumer's life.

—Melvin Jones

tion. It has to be more than tradition and heritage. It has to become a lifestyle that you live everyday and it has to be a part of your consumer's life. It's important to know what they do and when they do it. Plus, you have to really be knowledgeable about the music they like and how they like it served to them as consumers.

"In order to know these things you have to be an integral part of their lives and you have to live the gospel lifestyle. You can just get anybody with radio knowledge to start a Gospel station and it'll sound good from a production standpoint. But if this situation isn't undergirded by the Holy Spirit, and if you're not rooted while being Christ-centered with your message, direction, and music, you will not be successful!"

Another point of WLOK's success is its local-oriented presentation, and longevity of its hosts. "All of our personalities are local they're all from Memphis or have been in this market for a long, long time," Jones says. "That's what so special about our presentation and our influence in this city. Our people live in this market, and they're a part of the vitality of this market."

Is that something that's necessary for a successful Gospel presentation? "It's essential! And even more so than in any other format. This format requires you to touch people. To accomplish that, you have to be filled with the Holy Spirit. There's no way

for you to get around it. Believe this: Nobody is going to research their way to a win in Gospel radio."

When it comes to its audience and musical tastes, James says, "Our audience is a traditional Gospel core audience. But we do play some contemporary gospel music. Approximately 20% of our music is contemporary. We pretty much stick to traditional things. People here enjoy that more.

"We do daypart some things we play. For example, we don't play some Kirk Franklin titles throughout the whole day. So, dayparting does come into play even in this format because of the lifestyle of people we're trying to reach at different times of the day."

According to Arbitron, the African-American population of those 12 and older numbers 372,100 out of 943,800, or roughly 40% of the metropolitan area. WLOK's ethnic composition ranks at 99%. Market-leading



mainstream Urban WHRK-FM is at 88%, WDIA ranks with 96% and Urban AC KJMS-FM is at 93%. Therefore, if a potential client wants to reach African Americans in Memphis, these stations are a must.

Even a "small" AM station in market No. 43.

In New Orleans, Quality Is Job One

Down the Mississippi River in New Orleans, Gospel WYLD-AM rose 3.8-4.1 in the Winter '97 book, ranking it eighth out of 24 stations overall. Not bad for a city with a black populace of 353,200, or 34.3% of the total. When it comes to time spent listening, WYLD-AM is tied for fourth with 10 hours and 45 minutes. And in the 18-34 demo, it's ranked second in TSL with a whopping 11 hours!



GETTIN'TOGETHER — WLOK-AM/Memphis listeners enjoy the "Stone Soul Picnic" on August 30th. The event was held at Tom Lee Park in Memphis.



PRAISING GOD — 'LOK listeners 'having church' during the station's "Stone Soul Picnic."

PD "Cap'n" Kris McCoy, who's held the position for three years, has many factors to thank for his station's stellar performance. "[Our success is based] on the quality of a lot of things.

"Let's start at the recording level. The quality of the music we get is an excellent example of what I mean. The studios and the equipment are state-of-the-art. As a result, the quality of sound is better than what used to be associated with gospel recordings. Then, the writers and

producers are more professional in their capabilities. Finally, the artists and their abilities are of a professional caliber.

"Because of the quality of the music product, it's hard for us to play some of the songs out of the past because there is such a mismatch in the quality. Now that's not everything, but some of the songs sound like they were singing in a tin can and some of those things were done on very small budgets ... some were even home recordings."

Local Focus

For McCoy, the importance of WYLD's local appeal is very strong, moreso as a gospel station. "There is already a local gospel community that's a built-in network which you're going to have to service by mentioning local churches, local artists, and local pastors on the air. That's an important part of what's necessary for a Gospel station to show an increase in audience. People in the community support local gospel artists

because, in most cases, they are members of different church congregations."

There are seven religious-oriented stations in New Orleans, three of which play gospel music. But WYLD-AM's liners include those that say, "WYLD-AM. Jammin' For Jesus." This could explain the eight-year-old station's strength in younger demos. But the station management's secular understanding has obviously helped the outlet in the

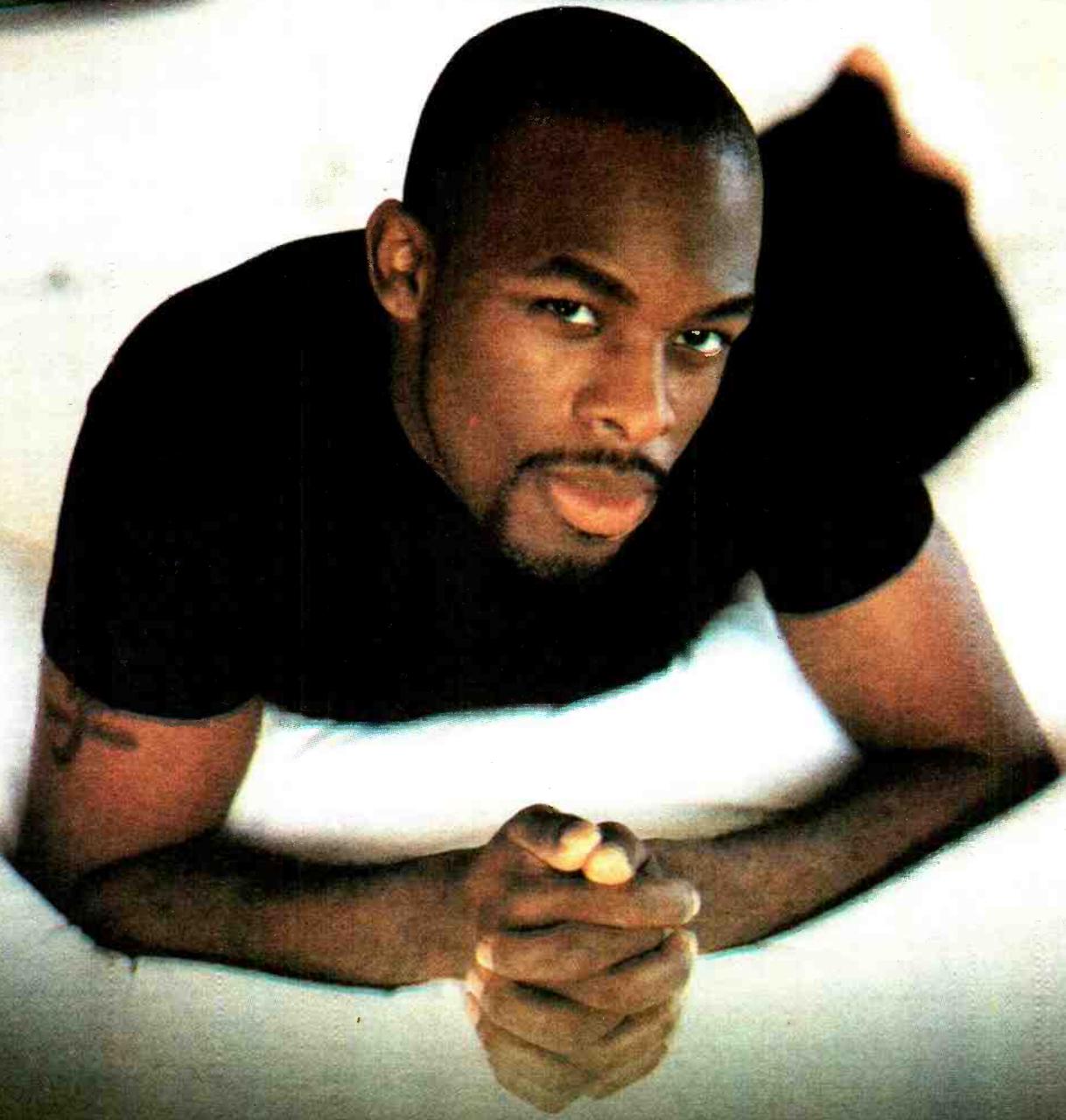
overall race.

"Many of the PDs and announcers have been exposed to what's going on in the secular side of our business. Because they understand now that radio is a broadcasting medium and not just a ministry, they're understanding that we also have to take care of the business of broadcasting and that's where excellence plays a big part. I think people are starting to pay attention to not only what we do, but what we have to offer them as human beings."

But Gospel stations shouldn't forget its true top priority. "The importance of God is an issue for us. More than anything, it gives you a great standard to reach for as well as an opportunity to minister. This way you get the chance to do your work as [religion and business] go together hand in hand. So somebody who really may not have God in their life could possibly work their way in and maybe do a great job. But it becomes so much better and more meaningful if you *do* have God in your life."

[Our success is based] on the quality of a lot of things. I think people are starting to pay attention to not only what we do, but what we have to offer them as human beings.
—Kris McCoy

The Love Scene



Joe, the man with the Midas touch, with a platinum single for "All The Things (Your Man Won't Do)" and a gold single for "Don't Wanna Be A Player" is back with another smash.

"The Love Scene," the second single from his Jive Records debut album ALL THAT I AM, in-stores July 29.

"The Love Scene" Impact Date
June 30



3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
7	4	2	1	GOD'S PROPERTY Stomp (B-Rite/Interscope) 3280 3056 2632 2175 83/0					
4	3	3	2	REFUGEE CAMP ALL-STARS The Sweetest Thing (Columbia) 3141 3006 2869 2657 83/1					
1	2	1	3	CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic) 3085 3252 3234 3294 78/0					
40	17	8	4	PUFF DADDY & FAITH EVANS I/112 I'll Be Missing... (Bad Boy/Arista) 2434 2028 1531 922 79/1					
8	8	6	5	BROWNSTONE 5 Miles To Empty (MJJ/Work) 2407 2317 2182 1978 77/1					
2	1	4	6	ERYKAH BADU Next Lifetime (Kedar/Universal) 2333 3001 3266 2956 74/0					
27	13	9	7	EN VOGUE Whatever (EastWest/EEG) 2265 2015 1704 1243 83/0					
13	9	11	8	K-CI & JOJO You Bring Me Up (MCA) 2192 1996 1783 1598 79/1					
17	11	12	9	NOTORIOUS B.I.G. Mo Money, Mo Problems (Bad Boy/Arista) 2139 1948 1776 1526 82/1					
14	10	13	10	NEW EDITION One More Day (MCA) 1972 1894 1778 1594 72/1					
5	5	5	11	JOE Don't Wanna Be A Player (Jive) 1855 2487 2623 2599 66/0					
12	14	14	12	ERIC BENET Femininity (Warner Bros.) 1715 1763 1654 1615 68/0					
30	25	20	13	PATTI LABELLE When You Talk About Love (MCA) 1708 1485 1346 1079 74/0					
22	18	15	14	CHRISTION Full Of Smoke (Roc-A-Fella/Def Jam/Mercury) 1667 1651 1511 1419 73/1					
6	7	7	15	TONY TONI TONE Thinking Of You (Mercury) 1637 2237 2267 2229 63/0					
3	6	10	16	ROME I Belong To You (Every...) (RCA) 1624 2011 2303 2856 58/0					
21	19	18	17	DIONNE FARRIS Hopeless (Columbia) 1599 1536 1507 1427 60/0					
19	16	16	18	KEITH SWEAT Come With Me (Elektra/EEG) 1549 1609 1565 1458 73/1					
24	23	19	19	ZHANE Crush (Illtown/Motown) 1514 1505 1425 1309 70/2					
23	24	21	20	BRAND NEW HEAVIES Sometimes (Delicious Vinyl/Red Ant) 1504 1448 1389 1312 69/0					
45	32	26	21	BONE THUGS-N-HARMONY Look Into My Eyes (Ruthless/Relativity) 1470 1184 1096 812 77/1					
31	26	23	22	SCARFACE Smile (Rap-A-Lot/Noo Trybe) 1457 1318 1246 1047 79/2					
36	28	24	23	WHITNEY HOUSTON My Heart Is Calling (Arista) 1272 1220 1143 994 63/0					
9	12	22	24	112 Cupid (Bad Boy/Arista) 1256 1344 1715 1894 39/0					
BREAKER	25			MARY J. BLIGE I Can Love You (MCA) 1218 517 60 65 79/6					
47	40	30	26	RAY-J Everything You Want (EastWest/EEG) 1201 1101 947 797 66/1					
37	35	29	27	702 No Doubt (Biv 10/Motown) 1155 1111 1056 954 67/1					
32	31	27	28	LEVERT Sorry Is (Atlantic) 1131 1163 1124 1042 58/1					
44	39	31	29	JAY-Z Who You Wit (Qwest/WB) 1126 1088 961 862 68/0					
BREAKER	30			HEAVY D Keep It Comin' (Universal) 1097 944 826 609 71/1					
BREAKER	31			DEBORAH COX Things Just Ain't The Same (Arista) 1089 990 909 789 60/1					
—	41	36	32	BABYFACE How Come, How Long (Epic) 1087 1012 924 692 65/1					
49	42	33	33	MASTER P If I Could Change (No Limit/Priority) 1083 1038 923 783 59/1					
10	20	25	34	KENNY LATTIMORE For You (Columbia) 1046 1211 1495 1820 46/1					
—	50	43	35	WYCLEF JEAN We Trying To Stay Alive (Ruffhouse/Columbia) 990 837 666 466 61/1					
DEBUT	36			R. KELLY Gotham City (Jive) 972 412 — — 75/8					
DEBUT	37			DANA HARRIS As We Lay (Tony Mercedes/LaFace/Arista) 959 577 145 66 61/4					
—	—	50	38	MISSY ELLIOTT The Rain (Supa Dupa Fly) (EastWest/EEG) 915 658 284 — 66/4					
—	48	41	39	WARREN G Smokin' Me Out (Def Jam/RAL/Mercury) 911 889 773 687 63/0					
15	15	17	40	GYRL Get Your Groove On (Silas/MCA) 885 1560 1614 1551 42/1					
DEBUT	41			WILL SMITH Men In Black (Columbia) 870 557 224 — 67/8					
—	—	47	42	TRUTH Makin' Moves (Priority) 846 730 528 231 56/2					
DEBUT	43			DRU HILL Never Make A Promise (Island) 844 397 73 40 74/9					
—	—	46	44	PHAJJA What Are You Waiting For? (Warner Bros.) 808 749 639 583 52/2					
29	29	28	45	JADE Keep On Risin' (Hollywood) 803 1120 1141 1089 43/0					
43	38	38	46	BIG MIKE Dream (Rap-A-Lot) 798 980 966 903 51/0					
—	—	45	47	MARIO WINANS Don't Know (Motown) 792 767 663 480 60/0					
11	21	32	48	MARY J. BLIGE Love Is All We Need (MCA) 777 1063 1449 1713 38/0					
39	34	34	49	MAXWELL Suitelady (Columbia) 762 1035 1060 932 43/0					
DEBUT	50			ALLURE F.L.L. COOL J No Question (Crave) 746 554 246 — 58/5					

This chart reflects airplay from June 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker.
84 Urban reporters. 82 current playlists. Songs that are down in plays for three consecutive weeks and below No. 25 are moved to recurrent.
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NEW & ACTIVE

ADINA HOWARD (Freak) And U Know It (Mecca Don/EastWest/EEG)
Total Plays: 744, Total Stations: 65, Adds: 4

MONIFAH I Still Love You (Qwest/WB)
Total Plays: 737, Total Stations: 55, Adds: 0

TASHA HOLIDAY So Real, So Right (MCA)
Total Plays: 703, Total Stations: 53, Adds: 1

LAURNEA Can't Let Go (Yab Yum/Epic)
Total Plays: 700, Total Stations: 66, Adds: 6

AZ YET That's All I Want (LaFace/Arista)
Total Plays: 696, Total Stations: 60, Adds: 3

WU-TANG CLAN Triumph (Loud/RCA)
Total Plays: 669, Total Stations: 59, Adds: 0

LOST BOYZ Love, Peace & Nappiness (Group Home/Universal)
Total Plays: 635, Total Stations: 53, Adds: 3

ROBYN Do You Know (What It Takes) (RCA)
Total Plays: 633, Total Stations: 47, Adds: 0

TAMIA Make Tonight Beautiful (Virgin)
Total Plays: 622, Total Stations: 56, Adds: 3

ALFONZO HUNTER Everything (EMI)
Total Plays: 612, Total Stations: 45, Adds: 0

CRAIG MACK Jockin' My Style (Street Life/All American)
Total Plays: 564, Total Stations: 43, Adds: 1

LIL' KIM Not Tonight (Undeas/Big Beat/Atlantic)
Total Plays: 563, Total Stations: 68, Adds: 61

CRU Just Another Case (Def Jam/Mercury)
Total Plays: 550, Total Stations: 55, Adds: 0

SUGA FREE If U Stay Ready (Island)
Total Plays: 540, Total Stations: 51, Adds: 1

RAHSAAN PATTERSON Where You Are (MCA)
Total Plays: 540, Total Stations: 47, Adds: 1

Songs ranked by total plays.

BREAKERS

MARY J. BLIGE
I Can Love You (MCA)
TOTAL PLAYS/INCREASE: 1218/701
TOTAL STATIONS/ADDS: 79/6
CHART: 25

HEAVY D
Keep It Comin' (Universal)
TOTAL PLAYS/INCREASE: 1097/153
TOTAL STATIONS/ADDS: 71/1
CHART: 30

DEBORAH COX
Things Just Ain't The Same (Arista)
TOTAL PLAYS/INCREASE: 1089/99
TOTAL STATIONS/ADDS: 60/1
CHART: 31

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
LIL' KIM Not Tonight (Undeas/Big Beat/Atlantic)	61
ROME Do You Like This (RCA)	57
SAM SALTER After 12, Before 6 (LaFace/Arista)	57
GINUWINE I'll Do Anything/I'm Sorry (550 Music)	56
SNOOP DOGGY DOGG Midnight... (Death Row/Interscope)	47
KEYSTONE If It Ain't Love (Qwest/WB)	35
IVORY Relax & Party (Loud/RCA)	33
TONYA I'm Having An Affair (J-Town)	16
DRU HILL Never Make A Promise (Island)	9
BRIGETTE MCWILLIAMS Fire (Virgin)	9
BILLY PORTER Show Me (DV8/A&M)	9

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARY J. BLIGE I Can Love You (MCA)	+701
R. KELLY Gotham City (Jive)	+560
DRU HILL Never Make A Promise (Island)	+447
LIL' KIM Not Tonight (Undeas/Big Beat/Atlantic)	+430
ADINA HOWARD (Freak) And... (Mecca Don/EastWest/EEG)	+416
PUFF DADDY & FAITH EVANS I/112 I'll... (Bad Boy/Arista)	+406
ROME Do You Like This (RCA)	+393
DANA HARRIS As We Lay (Tony Mercedes/LaFace/Arista)	+382
WILL SMITH Men In Black (Columbia)	+313
O'JAYS What's Stoppin' You (Volcano)	+312

HOTTEST RECURRENTS

SWV Can We (Jive)

DRU HILL In My Bed (Island)

BLACKSTREET Don't Leave Me (Interscope)

MARK MORRISON Return Of The Mack (Atlantic)

HEAVY D Big Daddy (Universal)

TONI BRAXTON I Love Me Some Him (LaFace/Arista)

ROBIN S It Must Be Love (Big Beat/Atlantic)

NOTORIOUS B.I.G. Hypnotize (Bad Boy/Arista)

702 Get It Together (Biv 10/Motown)

MONTELL JORDAN What's On Tonight (Def Jam/RAL/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.

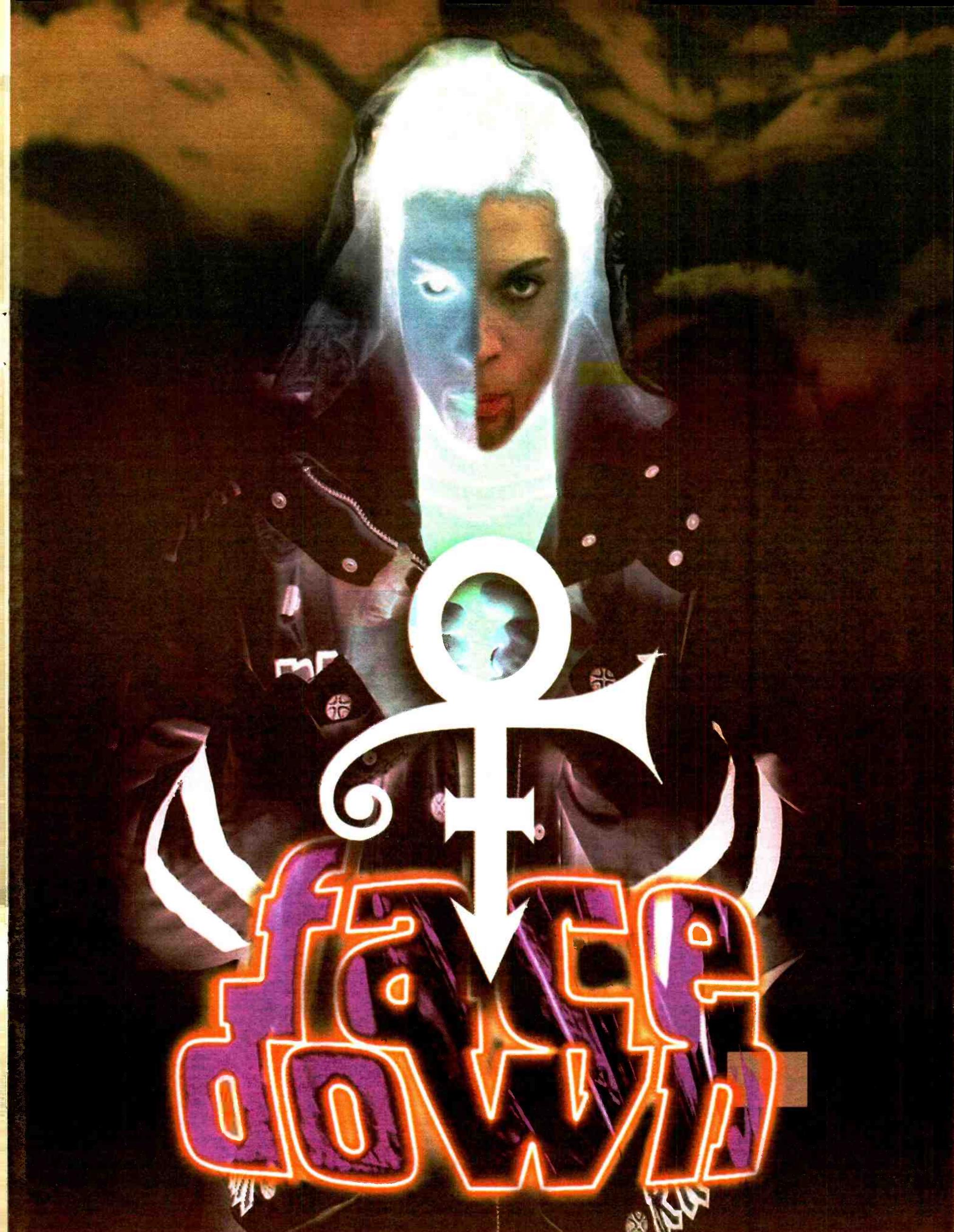
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REPORTERS

Stations and their adds listed alphabetically by market

URBAN

KBCE/Alexandria, LA PD: Donnie Taylor ROME "Like" SAM SALTER "Alter" GINUWINE "Anything" U-MYND "Only" BRIGETTE MCWILLIAMS "Fire" R. KELLY "Gotham"	WWWZ/Charleston, SC PD: Terry Base MD: Prentiss Thomas 19 LIL KIM "Tonight" 11 SNOOP DOGGY DOGG "Midnight" 5 GINUWINE "Anything" ROME "Like" KEYSTONE "Ain" SAM SALTER "Alter" SWEETBACK "Natural" TONYA "Affair"	WCKX/Columbus, OH VP/Prog.: Tony Fields PD: Paul Strong SNOOP DOGGY DOGG "Midnight" GINUWINE "Anything" LIL KIM "Tonight" ROME "Like" SAM SALTER "Alter" IVORY "Relax"	WFLM/Ft. Pierce, FL PD: Vera Jones MARY J. BLIGE "Can" ADINA HOWARD "Freak" GINUWINE "Anything" ROME "Like" KEYSTONE "Ain" SAM SALTER "Alter"	KIIZ/Killeen, TX PD/MD: Mychal McGuire 9 LOST BOYZ "Peace" 7 SAM SALTER "Alter" ROME "Like" IVORY "Relax" LIL KIM "Tonight"	KIPR/Little Rock, AR PD/MD: Joe Booker 22 WILL SMITH "Men" 16 ROME "Like" 9 SNOOP DOGGY DOGG "Midnight" EIGHT BALL & MJG "Just" LIL KIM "Tonight" MAGOO & TIMBALAND "Jumps" SAM SALTER "Alter" GINUWINE "Anything" KEYSTONE "Ain" DJ SPANX "Monkey" TONYA "Affair"	WYOK/Mobile, AL PD: Jay Michaels APD/MD: Jammin' Jimmy Avant 10 SNOOP DOGGY DOGG "Midnight" 10 DRU HILL "Promise" 10 LIL KIM "Tonight" 9 ADINA HOWARD "Freak" MAGOO & TIMBALAND "Jumps" 5 WHORIDAS "Talkin'" 5 COMRAD "Homeboyz"	WUSL/Philadelphia, PA PD: Gary Young MD: Glenn Cooper 15 SW "Someone" 7 TONYA "Affair" 11 HEAVY D "Keep" 9 MARY J. BLIGE "Everything" 6 DJ KOOL "Clear" 6 CASE F/FOXY BROWN "Touch" 5 DRU HILL "Promise"	KDKS/Shreveport, LA PD/MD: Sharon Flournoy 10 GINUWINE "Anything" 7 TONYA "Affair" 7 LIL KIM "Tonight" 7 CORINA "Summertime" SAM SALTER "Alter" KEYSTONE "Ain" SNOOP DOGGY DOGG "Midnight" IVORY "Relax" ROME "Like"
WHTA/Atlanta, GA PD: Sean Taylor MD: Chaka Zulu LDX "Well"	WPEG/Charlotte, NC PD: Andre Carson MD: Nate Owick 21 LIL KIM "Tonight" 20 TONYA "Affair" GINUWINE "Anything" SNOOP DOGGY DOGG "Midnight" SAM SALTER "Alter"	WJZA/Columbus, OH PD: Phil Davis MD: Theresa Terry R. KELLY "Gotham" TAMIA "Tonight" LAURNEA "Let" BILLY PORTER "Show" BRIGETTE MCWILLIAMS "Fire" KEYSTONE "Ain" GEORGE DUKE "Summertime"	WJFX/Ft. Wayne, IN PD/MD: B.J. Steele 10 VOICES OF THEORY "Somehow" 10 GINUWINE "Anything" 10 ROME "Like" 10 KEYSTONE "Ain" 6 SNOOP DOGGY DOGG "Midnight" 6 LIL KIM "Tonight" 6 TONYA "Affair" 6 SAM SALTER "Alter" 6 IVORY "Relax"	WKGX/Knoxville, TN PD/MD: Wayne Swann 9 GINUWINE "Anything" 8 SNOOP DOGGY DOGG "Midnight" 8 ROME "Like" 5 SAM SALTER "Alter" 5 LIL KIM "Tonight" 5 KEYSTONE "Ain" 5 SLIP & SLIDE "...1990" 5 IVORY "Relax"	KKBT/Los Angeles, CA PD: Harold Austin MD: Mariama Snider SNOOP DOGGY DOGG "Midnight" LIL KIM "Tonight" REFUGEE CAMP "Sweetest" GINUWINE "Anything"	KRRQ/Lafayette, LA PD/MD: Tyrone Davis 53 NOTORIOUS B.I.G. "Money" 40 NEW EDITION "One" 40 KEITH SWEAT "Come" 37 SCARFACE "Smile" SNOOP DOGGY DOGG "Midnight" SAM SALTER "Alter"	WAMO/Pittsburgh, PA PD: Ron Atkins MD: Kris Kelley 5 SNOOP DOGGY DOGG "Midnight" 5 K-CI & JOJO "Bring" 5 BILLY PORTER "Show" 5 LIL KIM "Tonight" 5 SAM SALTER "Alter" 5 WILL SMITH "Men" 5 LAURNEA "Let"	KMJJ/Shreveport, LA PD: John Wilson MD: Candy Rain 10 ROME "Like" 10 GINUWINE "Anything" 10 SAM SALTER "Alter" 10 LIL KIM "Tonight" 10 NANCY WILSON "Sweet" 10 KEYSTONE "Ain" 10 IVORY "Relax" 10 SNOOP DOGGY DOGG "Midnight"
WVEE/Atlanta, GA PD: Tony Brown MD: Rajeyah Shabazz 10 LIL KIM "Tonight" 10 SAM SALTER "Alter"	WJTT/Chattanooga, TN PD: Keith Landecker 10 O JAYS "Stoppin" 10 MISSY ELLIOTT "Rain" 10 DRU HILL "Promise" 5 GINUWINE "Anything" 5 SAM SALTER "Alter" 5 BRIGETTE MCWILLIAMS "Fire" 5 ROME "Like" 5 CORINA "Summertime"	KKDA/Dallas, TX PD/MD: Skip Cheatham 22 LIL KIM "Tonight" 5 GINUWINE "Anything" 5 ROME "Like" ALLURE F.L.L. COOL J "Question" SAM SALTER "Alter"	WTMG/Gainesville, FL PD/MD: Don Cody 18 SAM SALTER "Alter" 15 LIL KIM "Tonight" 14 GINUWINE "Anything" 10 CURTIS MAYFIELD "Living" 8 CORINA "Summertime" 8 KEYSTONE "Ain" 8 ROME "Like" 5 IVORY "Relax"	WGZB/Louisville, KY VP Prog./PD: Tony Fields MD: Tim Jherard IVORY "Relax" SAM SALTER "Alter" ROME "Like" LIL KIM "Tonight" SNOOP DOGGY DOGG "Midnight" GINUWINE "Anything"	WBBB/Macon, GA PD/MD: Kevin Fox 5 ROME "Like" 5 LIL KIM "Tonight" 5 GINUWINE "Anything" 5 IVORY "Relax" 5 SAM SALTER "Alter" 5 SNOOP DOGGY DOGG "Midnight"	WZHT/Montgomery, AL PD/MD: Michael Long 31 ROME "Like" 27 BLACKSTREET "Fix" 22 LEVERT "Sorry" 17 AALIYAH "Go" 13 RAHEEM THE DREAM "Freaky" 9 NOTORIOUS B.I.G. "Notorious" MAGOO & TIMBALAND "Jumps" SAM SALTER "Alter" KEYSTONE "Ain" DRU HILL "Promise" GINUWINE "Anything" ALLURE F.L.L. COOL J "Question" RUDE BOYS "Nothing" IVORY "Relax"	WCDX/Richmond, VA PD: Aeron Maxwell MD: Eric Lee BIG BUB "Need" IVORY "Relax" SNOOP DOGGY DOGG "Midnight"	KJMM/Tulsa, OK PD: Terry Monday MD: Maurice Prince 10 SNOOP DOGGY DOGG "Midnight" ROM "Like" GINUWINE "Anything" LIL KIM "Tonight" SAM SALTER "Alter" KEYSTONE "Ain" IVORY "Relax"
WFXA/Augusta, GA PD: James Alexander MD: Lance Pantion 15 LIL KIM "Tonight" 9 SNOOP DOGGY DOGG "Midnight" 6 WILL SMITH "Men" 5 CHRISTIAN "Full" 5 GINUWINE "Anything" 5 ROME "Like" 5 CORINA "Summertime"	WJWB/Dayton, OH PD/MD: Marco Simmons 13 PUFF DADDY "Missing" 6 R. KELLY "Gotham" 6 AZ YET "Thats" 6 LOST BOYZ "Peace" PHAJA "What"	WROR/Dayton, OH PD/MD: Marv Hankston 9 WILL SMITH "Men" 7 ROME "Like" 5 LAURNEA "Let"	WJWJ/Greenville, SC PD: Marvin Hankston MD: Jay Alan 9 WILL SMITH "Men" 7 ROME "Like" 5 LAURNEA "Let"	WHRK/Memphis, TN PD/MD: Bobby O'Jay APD: Eileen Nathaniel 28 LIL KIM "Tonight" 15 DRU HILL "Promise" 15 GINUWINE "Anything" 6 GINUWINE "Anything" 6 GINUWINE "Anything" 5 SAM SALTER "Alter" 5 KEYSTONE "Ain" 5 ROME "Like" 5 SWEETBACK "Natural" 5 ZHANE "Crush"	WJMM/Miwaukee, WI PD: Nate Bell MD: Kevin Hart 13 ROME "Like" 8 DANA HARRIS "Lay" 7 GINUWINE "Anything" 5 SNOOP DOGGY DOGG "Midnight" LIL KIM "Tonight" TAMIA "Tonight" O JAYS "Stoppin" LIL KIM "Tonight" ROME "Like" BLACKSTREET "Fix"	WQOK/Nashville, TN PD/MD: Tony Wright 6 TONYA "Affair" 6 SNOOP DOGGY DOGG "Midnight" GINUWINE "Anything" ROME "Like" SAM SALTER "Alter" LIL KIM "Tonight" KEYSTONE "Ain" IVORY "Relax"	WPLZ/Richmond, VA PD: Phil Daniels 10 GINUWINE "Anything" 9 ORAN "JUICE" JONES "Poppin" 6 SNOOP DOGGY DOGG "Midnight" 6 ROME "Like" 6 SAM SALTER "Alter" U-MYND "Only" LIL KIM "Tonight" RUDE BOYS "Nothing" IVORY "Relax"	WTLZ/Saginaw, MI PD: Kermit Crockett MD: Tony Lamplay 7 ROME "Like" 7 GINUWINE "Anything" 5 LIL KIM "Tonight" 5 IVORY "Relax" 5 SWEETBACK "Natural" 5 KEYSTONE "Ain" 5 TONYA "Affair" 5 SNOOP DOGGY DOGG "Midnight"
WXYV/Baltimore, MD PD: Dave Ferguson MD: MD Throb 16 MISSY ELLIOTT "Rain" 5 BONE THUGS-N-HARMONY "Eyes" 5 SCARFACE "Smile" 5 RUDE BOYS "Nothing"	WJWB/Detroit, MI PD/MD: Michael Saunders MD: Frankie Darcell 5 LIL KIM "Tonight" 5 TRUTH "Makin" 5 ALLURE F.L.L. COOL J "Question" 5 SAM SALTER "Alter" 5 ROME "Like"	WCHB/Detroit, MI APD/MD: Vickie Preston 20 GINUWINE "Anything" 5 SWW "Someone"	WJWB/Detroit, MI PD: Michael Saunders MD: Frankie Darcell 5 LIL KIM "Tonight" 5 TRUTH "Makin" 5 ALLURE F.L.L. COOL J "Question" 5 SAM SALTER "Alter" 5 ROME "Like"	WQHH/Lansing, MI PD/MD: Brant Johnson 10 U-MYND "Only" 10 GINUWINE "Anything" SNOOP DOGGY DOGG "Midnight" ROME "Like" SAM SALTER "Alter" SWEETBACK "Natural" LIL KIM "Tonight" IVORY "Relax"	WQED/Miami, FL PD/MD: James Thomas BILLY PORTER "Show" GINUWINE "Anything" R. KELLY "Gotham" DRU HILL "Promise" ADINA HOWARD "Freak" DANA HARRIS "Lay" LAURNEA "Let" TAMIA "Tonight" O JAYS "Stoppin" LIL KIM "Tonight" ROME "Like" BLACKSTREET "Fix"	WQVE/New Orleans, LA PD/MD: Gerod Stevens 40 ROME "Like" 24 GINUWINE "Anything" 15 LIL KIM "Tonight" 9 WILL SMITH "Men" 7 WYCLEF JEAN "Tryin'"	WRKE/Salisbury, MD PD: Tony Quartarone MD: Manuel Mena GINUWINE "Anything" SNOOP DOGGY DOGG "Midnight" TASHA HOLIDAY "Real" LIL KIM "Tonight" ROME "Like" SAM SALTER "Alter"	WESE/Tupelo, MS PD/MD: Stan Allen 10 ROME "Like" 10 SNOOP DOGGY DOGG "Midnight" 10 GINUWINE "Anything" 10 LIL KIM "Tonight" 10 SAM SALTER "Alter" 10 KEYSTONE "Ain" 10 IVORY "Relax"
WJMD/Baltimore, MD PD: Dave Ferguson MD: MD Throb 16 MISSY ELLIOTT "Rain" 5 BONE THUGS-N-HARMONY "Eyes" 5 SCARFACE "Smile" 5 RUDE BOYS "Nothing"	WJWB/Detroit, MI PD: Michael Saunders MD: Frankie Darcell 5 LIL KIM "Tonight" 5 TRUTH "Makin" 5 ALLURE F.L.L. COOL J "Question" 5 SAM SALTER "Alter" 5 ROME "Like"	WJWB/Detroit, MI PD: Michael Saunders MD: Frankie Darcell 5 LIL KIM "Tonight" 5 TRUTH "Makin" 5 ALLURE F.L.L. COOL J "Question" 5 SAM SALTER "Alter" 5 ROME "Like"	WJWB/Detroit, MI PD: Michael Saunders MD: Frankie Darcell 5 LIL KIM "Tonight" 5 TRUTH "Makin" 5 ALLURE F.L.L. COOL J "Question" 5 SAM SALTER "Alter" 5 ROME "Like"	WJWB/Detroit, MI PD: Michael Saunders MD: Frankie Darcell 5 LIL KIM "Tonight" 5 TRUTH "Makin" 5 ALLURE F.L.L. COOL J "Question" 5 SAM SALTER "Alter" 5 ROME "Like"	WJWB/Detroit, MI PD: Michael Saunders MD: Frankie Darcell 5 LIL KIM "Tonight" 5 TRUTH "Makin" 5 ALLURE F.L.L. COOL J "Question" 5 SAM SALTER "Alter" 5 ROME "Like"	WJWB/Detroit, MI PD: Michael Saunders MD: Frankie Darcell 5 LIL KIM "Tonight" 5 TRUTH "Makin" 5 ALLURE F.L.L. COOL J "Question" 5 SAM SALTER "Alter" 5 ROME "Like"	WJWB/Detroit, MI PD: Michael Saunders MD: Frankie Darcell 5 LIL KIM "Tonight" 5 TRUTH "Makin" 5 ALLURE F.L.L. COOL J "Question" 5 SAM SALTER "Alter" 5 ROME "Like"	WJWB/Detroit, MI PD: Michael Saunders MD: Frankie Darcell 5 LIL KIM "Tonight" 5 TRUTH "Makin" 5 ALLURE F.L.L. COOL J "Question" 5 SAM SALTER "Alter" 5 ROME "Like"
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84 Total Reporters
84 Current Reporters
82 Current Playlists

Reported Frozen Playlist (1):
WOKK/Raleigh, NC

Did Not Report, Playlist Frozen (1):
KYEA/Monroe, LA

URBAN AC

WALR/Atlanta, GA OM/MD: Kris McClendon APD/MD: Marie Stevens NANCY WILSON "Sweet" DEBORAH COX "Things" KEYSTONE "Ain"	WPAL-AM/Charleston, SC PD/MD: Joe Jackson 10 ROME "Like" 8 KEYSTONE "Ain" 5 DAMAGE "Love" 5 EUNIQUE "Like" 5 NANCY WILSON "Sweet" 5 SAM SALTER "Alter"	WAGF/Dothan, AL PD: Tony Black MD: Regina Dawkins 5 ROME "Like" DAMAGE "Love" GINUWINE "Anything"	WKXI/Jackson, MS PD/MD: Stan Branson 10 BILLY PORTER "Show" 6 112 "Dupid" RAHSAAN PATTERSON "Where"	KJLH/Los Angeles, CA PD/MD: CIM Winston DRU HILL "Promise"	WMCS/Milwaukee, WI MD: Tyrene Jackson 7 CHANGING FACES "G.H.E.T.T." LAURNEA "Let" BILLY PORTER "Show" DEBORAH COX "Things" TAMIA "Tonight"	WYLD/New Orleans, LA PD/MD: LeBron Joseph 15 NANCY WILSON "Sweet" 10 BILLY PORTER "Show" 5 RAHSAAN PATTERSON "Where" SAM SALTER "Alter"	WDAS/Philadelphia, PA PD: Joe Tamburo MD: Daisy Davis 10 CHANGING FACES "G.H.E.T.T." R. KELLY "Gotham"	WTMP/Tampa, FL PD: Nat Washington 9 O JAYS "Stoppin" 5 ROME "Like" 5 GINUWINE "Anything" 5 KEYSTONE "Ain" 5 DAMAGE "Love" 5 EUNIQUE "Like"
WPIN/Baltimore, MD MD: J.C. 5 O JAYS "Stoppin" 5 BABYFACE "Come"	WVAZ/Chicago, IL OM/MD: Maxx Myrick APD/MD: Jamillah Muhammad 18 GOD'S PROPERTY "Stomp" 5 ROME "Like"	WNFQ/Gainesville, FL PD/MD: Paul Dancer 23 NANCY WILSON "Sweet" ADINA HOWARD "Freak" ROME "Like" GINUWINE "Anything" KEYSTONE "Ain"	WSOL/Jacksonville, FL PD: Dave Wynter MD: K.J. 5 CHANGING FACES "G.H.E.T.T." KNEK/Lafayette, LA PD/MD: Tyrone Davis 9 BRIGETTE MCWILLIAMS "Fire" 9 BABYFACE "Close" KEYSTONE "Ain" SAM SALTER "Alter"	WJMM/Louisville, KY PD: Tony Fields R. KELLY "Gotham" BILLY PORTER "Show" BRIGETTE MCWILLIAMS "Fire" TAMIA "Tonight" 22 CURTIS MAYFIELD "Living" 5 NANCY WILSON "Sweet" 5 O JAYS "Stoppin" KEYSTONE "Ain" ROME "Like"	WDLT/Mobile, AL PD/MD: Mark Dytan 5 NANCY WILSON "Sweet" 5 O JAYS "Stoppin" KEYSTONE "Ain" ROME "Like"	WBLS/New York, NY PD: Leo Michaels MD: Michelle Campbell 13 112 "Dupid" 12 LUTHER VANDROSS "Better" 12 JOE "Things" 11 BRANDY, TAMIA, "Missing" 11 MAXWELL "Ascension" 11 MARY J. BLIGE "Lies" 10 KEITH SWEAT "Come" 10 ERYKAH BADI "On" 8 DRU HILL "Bad" 7 JOE "Player" 6 MINT CONDITION "Man" 6 SWW "Can" 6 ISLEY BROTHERS "Tears" 5 BILLY PORTER "Show" 5 WILL SMITH "Men" 5 PUFF DADDY "Missin'" 11 TONYA "Affair" RUDE BOYS "Nothing" ROME "Like"	WIMX/Toledo, OH Interim PD: Jessie Heck RAHSAAN PATTERSON "Where" BABYFACE "Come"	
KQXL/Baton Rouge, LA PD: Al Jai Wallace 9 RAHSAAN PATTERSON "Where" TONYA "Affair" KEYSTONE "Ain" SAM SALTER "Alter"	KRBV/Dallas, TX PD: Thomas Bacote MD: Chris Reynolds 10 ISLEY BROTHERS "Please" 5 EN VOGLIE "Whatever"	WIKS/Greenville, NC PD: B.K. Kirkland MD: Dennis Lee 10 BABYFACE "Come"	KKZZ/Lake Charles, LA PD/MD: Brian Robinson 5 DRU HILL "Promise" 5 R. KELLY "Gotham" 5 ROME "Like" 5 KEYSTONE "Ain" 5 DAMAGE "Love"	KJMS/Memphis, TN PD: Bobby O'Jay 8 SAM SALTER "Alter" 5 DRU HILL "Promise" 5 TONYA "Affair" 5 NANCY WILSON "Sweet" 5 ROME "Like"	WDAI/Myrtle Beach, SC PD: Jeff Kenny MARY J. BLIGE "Can" DRU HILL "Promise" LAURNEA "Let"	WWSJ/Richmond, VA PD: Ron Kotax NANCY WILSON "Sweet" ROME "Like" KEYSTONE "Ain"	WTWG/Tampa, FL PD/MD: Steve Sloan 11 MAXWELL "Suiteady" 11 BROWNSTONE "Miles" 10 KEITH SWEAT "Come"	
WBH/Birmingham, AL PD: Mike Abrams APD: Jonathan Riley MD: Don Alias PATI LABELLE "When" WHITNEY HOUSTON "Heart"	KKOK/Denver, CO PD/MD: Rick Walker 5 R. KELLY "Gotham" 5 SAM SALTER "Alter" 5 KEYSTONE "Ain" 5 TAMIA "Tonight"	KMJQ/Houston, TX PD: Carl Conner MD: Carla Boatner 22 DAVE HOLLISTER "Alight" 7 DRU HILL "Promise" RAHSAAN PATTERSON "Where"	WJWX/Laurel, MS PD/MD: Glenn Ulmer 5 KEYSTONE "Ain" 5 GINUWINE "Anything" 5 ROME "Like" 5 BILLY PORTER "Show" 5 NANCY WILSON "Sweet"	WHOT/Miami, FL PD: Tony Kidd MD: Phil Michaels 23 CHANGING FACES "G.H.E.T.T." 18 ERYKAH BADI "Lifetime"	WJWB/Milwaukee, WI PD: Sandra Robinson KEYSTONE "Ain" U-MYND "Only" SAM SALTER "Alter" DRU HILL "Promise" LIL KIM "Tonight" KEYSTONE "Ain" IVORY "Relax" GINUWINE "Anything" LIL KIM "Tonight" KEYSTONE "Ain" DESI "Everything" EIGHT BALL & MJG "Just" SAM SALTER "Alter"	WPHI/Philadelphia, PA PD: Mictax 24 SWW "Someone" 10 LOST BOYZ "Peace"	WMMJ/Washington, DC PD: Doug Gilmore 5 O JAYS "Stoppin"	
WILB/Boston, MA Interim PD: Rick Anderson 5 CHRISTIAN "Full" GINUWINE "Anything" ADINA HOWARD "Freak" ROME "Like"	WJWB/Milwaukee, WI PD/MD: Ron Scott 5 NANCY WILSON "Sweet" 7 GEORGE DUKE "Enough" 5 ROME "Like"	WJWB/Milwaukee, WI PD/MD: Ron Scott 5 NANCY WILSON "Sweet" 7 GEORGE DUKE "Enough" 5 ROME "Like"	WJWB/Milwaukee, WI PD/MD: Ron Scott 5 NANCY WILSON "Sweet" 7 GEORGE DUKE "Enough" 5 ROME "Like"	WJWB/Milwaukee, WI PD/MD: Ron Scott 5 NANCY WILSON "Sweet" 7 GEORGE DUKE "Enough" 5 ROME "Like"	WJWB/Milwaukee, WI PD/MD: Ron Scott 5 NANCY WILSON "Sweet" 7 GEORGE DUKE "Enough" 5 ROME "Like"	WJWB/Milwaukee, WI PD/MD: Ron Scott 5 NANCY WILSON "Sweet" 7 GEORGE DUKE "Enough" 5 ROME "Like"	WJWB/Milwaukee, WI PD/MD: Ron Scott 5 NANCY WILSON "Sweet" 7 GEORGE DUKE "Enough" 5 ROME "Like"	

38 Total Reporters
38 Current Reporters
38 Current Playlists

One good freak deserves another.

ADINA HOWARD

[FREAK] AND U KNOW IT

The premiere single and video

from the forthcoming album

WELCOME TO FANTASY ISLAND.

WRKE	WZAK	WTKT
WCDX	WTLZ	KRVV
WQOK	WJFX	WYOK
WPLZ	WNOV	WEMX
WPEG	WCKX	KPRS
WJTT	WQHH	KMJM
WJHM	WLJM	KIIZ
WFXE	WCHB	KSJL
WEAS	WQOK	KVSP
WEDR	KDKS	KHRN
WZFX	KMJJ	KJMM
WWDM	KBCE	
WOWI	WEUP	
WFXA	WZHT	And many more...
WWWZ	KIPR	
WXQL	WHRK	
WTMG	KYEA	
WJMZ	WENN	
WYNN	WGZB	
WLNK	WJJN	
WFLM	WJMG	
WIBB	WACR	
WPAL	WKGN	
WHNR	WESE	
WJLB	WJZD	
WTLC	KZWA	
WIZF	KRRQ	

-BDS +230

-Audience reach over 3 million!

Produced by Gulk, G-One and Rob "Fonksta" Bacon

Management: Wes Crockett for Wes World Productions

Album in stores July 29

On EMI World Records America Compact discs and Cassettes

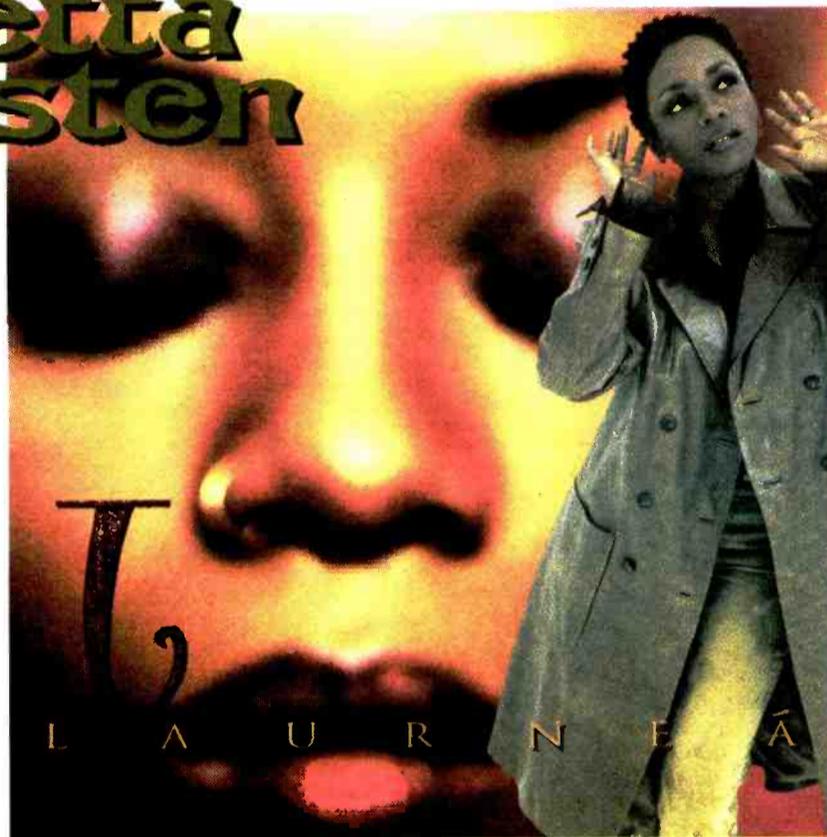
www.adina.com



LAURNEÁ

**THE MESSAGE IS
LOUD AND CLEAR...**

Betta Listen



"Betta Listen", the album, in stores July 29
The smash hit single "Can't Let Go" in stores now
 66 Urban Stations (79%) 26 Urban AC stations (68%)

Already on:

WQUE
WILD
WNHC
WOWI
WCDX
WPLZ
WDAS
WZAK
WIZF
WGZB
WEMX
WALR

KKDA
KSJL
WYLD
WPEG
WWWZ
KPRS
WNOV
WQHH
WTLZ
WDZZ
WJFX
KMJQ

WJHM
WTMP
WHRK
WJMI
KMJJ
KIPR
WKXI
WNHC
KVSP
KDKO
KJLH
KMJK

New Adds:

WAMO
WJZA
WENN
WJMZ
WMNX
WEDR
WMJM
WDAI
WMCS

R&R Urban AC Debut **27**

R&R Rhythmic CHR **26**

Urban Network Debut **46***

Billboard Hot R&B **63***

Executive Producers: Tracey E. Edmonds and Michael McQuann

Creative Direction: Bernard G. Jacobs



Visit the Sony Website <http://www.sony.com>

DESIGN: BENNETT/NOVAR & COMPANY



URBAN AC TOP 30

JUNE 20, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
			1	DIONNE FARRIS Hopeless (Columbia)	1020	949	957	858	35/0
			2	TONY TONI TONE Thinking Of You (Mercury)	984	1052	1044	993	33/0
			3	ERYKAH BADU Next Lifetime (Kedar/Universal)	981	900	870	786	36/1
			4	KENNY LATTIMORE For You (Columbia)	879	874	976	1000	33/0
			5	REFUGEE CAMP ALL-STARS The Sweetest Thing (Columbia)	781	758	709	643	28/0
			6	PATTI LABELLE When You Talk About Love (MCA)	709	601	512	381	36/1
			7	CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic)	682	608	556	535	28/4
			8	BROWNSTONE 5 Miles To Empty (MJJ/Work)	654	628	583	515	26/2
				BLACKSTREET Don't Leave Me (Interscope)	590	621	678	734	26/0
			10	GOD'S PROPERTY Stomp (B-Rite/Interscope)	585	514	399	289	27/1
				ERIC BENET Femininity (Warner Bros.)	563	604	603	571	23/0
			12	TONI BRAXTON I Love Me Some Him (LaFace/Arista)	532	468	508	529	25/0
				ROME I Belong To You (Every...) (RCA)	524	579	625	625	23/1
				MAXWELL Suitelady (Columbia)	492	534	472	449	21/1
			15	KEITH SWEAT Come With Me (Elektra/EEG)	477	446	425	370	26/2
				BRAND NEW HEAVIES Sometimes (Delicious Vinyl/Red Ant)	474	494	459	437	23/0
				BABYFACE Every Time I Close My Eyes (Epic)	430	434	458	469	18/2
			18	BABYFACE How Come, How Long (Epic)	418	357	301	196	28/3
			BREAKER 19	EN VOGUE Whatever (EastWest/EEG)	418	327	291	179	24/2
				SOUNDS OF BLACKNESS Spirit (Perspective/A&M)	413	549	538	507	20/0
			21	BRIGETTE MCWILLIAMS Fire (Virgin)	397	365	347	308	25/2
			22	ZHANE Crush (Illtown/Motown)	372	340	357	328	19/0
				MONICA For You I Will (Warner Sunset/Atlantic)	358	410	377	431	18/0
			24	LEVERT Sorry Is (Atlantic)	331	314	270	271	18/0
				WHITNEY HOUSTON My Heart Is Calling (Arista)	305	380	380	344	19/1
				MARY J. BLIGE Love Is All We Need (MCA)	279	310	418	487	14/1
			DEBUT 27	LAURNEA Can't Let Go (Yab Yum/Epic)	265	188	100	—	26/3
			DEBUT 28	O'JAYS What's Stoppin' You From... (Volcano)	264	208	124	83	20/4
				JOE Don't Wanna Be A Player (Jive)	245	275	339	367	12/1
				EVERETTE HARP Wholy Holy (Blue Note)	241	245	231	223	13/0

This chart reflects airplay from June 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker.

38 Urban AC reporters. 38 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 & ACTIVE

K-CI & JOJO You Bring Me Up (MCA)
Total Plays: 238, Total Stations: 10, Adds: 0

ERIC MARIENTHAL Until You Come Back To Me... (I.E./Verve)
Total Plays: 231, Total Stations: 15, Adds: 0

DEBORAH COX Things Just Ain't The Same (Arista)
Total Plays: 227, Total Stations: 18, Adds: 2

TAMIA Make Tonight Beautiful (Virgin)
Total Plays: 199, Total Stations: 19, Adds: 3

BILLY PORTER Show Me (DVB/A&M)
Total Plays: 194, Total Stations: 23, Adds: 7

MARIO WINANS Don't Know (Motown)
Total Plays: 189, Total Stations: 18, Adds: 0

R. KELLY Gotham City (Jive)
Total Plays: 189, Total Stations: 17, Adds: 5

RAHSAAN PATTERSON Where You Are (MCA)
Total Plays: 184, Total Stations: 18, Adds: 5

702 No Doubt (Biv 10/Motown)
Total Plays: 177, Total Stations: 12, Adds: 0

ROBIN S It Must Be Love (Big Beat/Atlantic)
Total Plays: 160, Total Stations: 9, Adds: 0

Songs ranked by total plays

BREAKERS®

EN VOGUE

Whatever (EastWest/EEG)

TOTAL PLAYS/INCREASE
418/91

TOTAL STATIONS/ADDS
24/2

CHART
19

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
KEYSTONE If It Ain't Love (Qwest/WB)	13
ROME Do You Like This (RCA)	13
NANCY WILSON Sweet Love (Columbia)	9
BILLY PORTER Show Me (DVB/A&M)	7
SAM SALTER After 12, Before 6 (LaFace/Arista)	7
DRU HILL Never Make A Promise (Island)	6
GINUWINE I'll Do Anything/I'm Sorry (550 Music)	5
RAHSAAN PATTERSON Where You Are (MCA)	5
R. KELLY Gotham City (Jive)	5
CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic)	4
DAMAGE Love II Love (Critique)	4
O'JAYS What's Stoppin' You (Volcano)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BILLY PORTER Show Me (DVB/A&M)	+133
PATTI LABELLE When You Talk About Love (MCA)	+108
R. KELLY Gotham City (Jive)	+108
EN VOGUE Whatever (EastWest/EEG)	+91
CURTIS MAYFIELD Back To Living Again (Warner Bros.)	+90
ERYKAH BADU Next Lifetime (Kedar/Universal)	+81
LAURNEA Can't Let Go (Yab Yum/Epic)	+77
CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic)	+74
DIONNE FARRIS Hopeless (Columbia)	+71
GOD'S PROPERTY Stomp (B-Rite/Interscope)	+71

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
ANN NESBY This Weekend (Perspective/A&M)
MONTELL JORDAN What's On Tonight (Def Jam/RAL/Mercury)
LUTHER VANDROSS I Can Make It Better (LV/Epic)
DRU HILL In My Bed (Island)
ERYKAH BADU On & On (Kedar/Universal)
ISLEY BROTHERS Tears (T-Neck/Island)
AFTER 7 Sara Smile (Virgin)
PAUL HARDCASTLE Jokers Wild (JVC)
MARK MORRISON Return Of The Mack (Atlantic)
TEDDY PENDERGRASS Don't Keep Wastin' My Time (Sure Fire)

Breakers: Songs registering 350 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

Columbia Records Dominating The Top 5 Positions



Dionne Farris #1 R&R Urban AC Chart
Holding the #4 spot Urban AC with **Kenny Lattimore**
And rounding the top 5 spot R&R Urban Chart with
Lauryn Hill "The Sweetest Thing"



FIND COMPLETE PLAYLISTS FOR ALL URBAN AC REPORTERS ON R&R ONLINE

POWER 102.3 MARKET #32 WCKX/Columbus, OH (614) 464-0020 Strong

107.5 FM WJZA MARKET #32 WJZA/Columbus, OH (614) 238-0887 Davis/Terry

107.5 FM WBSL MARKET #1 WBSL/New York (212) 592-0554 Michaels/Campbell

RHYTHM 102.3 KJLH MARKET #2 KJLH/Los Angeles (310) 330-5550 Winston

107.5 FM WVAZ MARKET #3 WVAZ/Chicago (312) 360-9000 Myrick/Muhammad

103 JAMZ MARKET #33 WOWI/Norfolk (757) 466-0009 Mauzone

96.1 FM KSJL MARKET #34 KSJL/San Antonio (210) 271-9600 Andrews/Ollervidez

103.5 FM WDAS MARKET #5 WDAS/Philadelphia (610) 617-8500 Tamburro/Davis

V100 MARKET #7 KRBB/Dallas (214) 630-3011 Bacote/Reynolds

MAJIC 102.3 FM WMMJ/Washington DC (301) 306-1111 Gilmore

WTLC MARKET #36 WTLC/Indianapolis (317) 923-1456 Buchanan/Buchanan

WPEG 98.7 FM WPEG/Charlotte (704) 333-0131 Carson/Quick

MAJIC 102 KMJQ/Houston (713) 623-2108 Conner/Boatner

WILD AM 1090 Stereo WILD/Boston (617) 427-2222 Anderson/Gousby

WHTQ MARKET #11 WHTQ/Miami (305) 759-4311 Kidd/Michaels

WJHM MARKET #38 WJHM/Orlando (407) 333-0072 Allen/Hollywood

WQUE MARKET #39 WQUE/New Orleans (504) 827-6000 Stevens

KISS 104.7 MARKET #12 WALR/Atlanta (404) 688-0068 McClendon/Stevens

100.3 KISS FM MARKET #17 KATZ/St. Louis (314) 692-5108 Atkins

97.1 MARKET #17 KXOK/St. Louis (314) 991-7797 Love/Scott

Another Fan Fair Fades Into Sunset

□ Performances, fan club events highlight week of non-stop country action

Another Fan Fair is winding down this week in Nashville. If "business as usual" sometimes becomes a grind in the radio and record industries, that routine is the very thing many in Music City will be looking forward to in the days ahead.

As this week's R&R went to press, the MCA/Decca show was winding down following performances by Tracy Byrd, Trisha Yearwood, Marty Stuart, Big House, Chely Wright, Rhett Akins, Gary Allan, and Lee Ann Womack. The June 20 finale is to include performances by country legends Merle Haggard, George Jones, Hank Thompson, and Kitty Wells.

In addition to the official Fan Fair activities at the Tennessee State Fairgrounds, artists were busy with Monday's TNN/Music City News Awards show, interviews, civic activities, and fan club parties. The Ryman Auditorium — former home of the Grand Ole Opry — proved to be a popular location for fan club events, with Alan Jackson and Brooks & Dunn each booking the venue on two consecutive nights.

With artists and label personnel running themselves ragged this week, here's a look at some of the non-Fan Fair news which has been transpiring in Twang Town.

Hall Of Fame Moving

BMI last week announced plans to purchase the existing Country Music Hall Of Fame building for an undisclosed sum. The announcement answered the question of what would become of the property once the Hall Of Fame moves to a new downtown location.

E.W. "Bud" Wendell, who recently retired as President/CEO of Gaylord Entertainment, will lead a two-year, \$10 million fundraising campaign to move the Hall Of Fame into a \$26 million facility near the new Nashville Arena. The new museum is scheduled to open in late 1999.

The Country Music Foundation, which operates the Hall Of Fame, re-

COUNTRY FLASHBACK

1 YEAR AGO

- No. 1: "Does That Blue Moon Ever Shine On You" — Toby Keith

5 YEARS AGO

- No. 1: "Norma Jean Riley" — Diamond Rio

10 YEARS AGO

- No. 1: "I Know Where I'm Going" — The Judds

15 YEARS AGO

- No. 1: "Listen To The Radio" — Don Williams (second week)

20 YEARS AGO

- No. 1: "Luckenbach, Texas" — Waylon Jennings (fourth week)

cently announced that it has acquired a 3.2-acre site where the 105,000 square-foot facility will be built. Additional funding for the project will come from multiple sources, including the capital fund campaign, bonds, increased attendance, and corporate sponsorships.

As for the old Hall Of Fame building, BMI will develop details of its plans during the next three years. Two years ago, the performance rights organization completed a six-story, \$14 million expansion of its offices.

Starstruck Changes

Although Reba McEntire had no plans to attend this year's Fan Fair, employees of her Starstruck Entertainment management and publici-

ty departments remained on the job after company CEO Narvel Blackstock announced that the two divisions would be dismantled.

With McEntire remaining as Starstruck's only artist client, the move is aimed at placing additional emphasis on her film career and other multimedia activities.

Although Starstruck will retain its successful song publishing division, the company is relinquishing its management and publicity roster. Management clients include Billy Dean, River Road, Jo Dee Messina, Rhett Akins, John & Audrey Wiggins, Linda Davis, Brett James, Jason Sellers, and Gary Oliver. Publicity clients include Akins, Jeff Carson, Trace Adkins, Ty Herndon, and Joe Diffie. Publicity clients Dean, James, and Deryl Dodd were "on hiatus" until the release of new albums.

The company has offered to work with the publicity and management clients through the end of June while assisting all clients who seek guidance in making new arrangements. In the restructuring, some employees are being offered new positions within the company, but at least four will lose their jobs by the end of June. Jake LaGrone, who worked in the management division, has already formed his own management company to represent Rhett Akins.

Earlier this year, McEntire signed with Creative Artists Agency for representation in movies, TV, music, and concerts. She also announced a partnership between Starstruck Films and Universal Studios in Hollywood.

Bits 'N' Pieces

Garth Brooks makes a June 28 appearance on the Grand Ole Opry. The Opry appearance coincides with Brooks's continuing sessions for his new album, tentatively titled, "Sevens." A Capitol/Nashville spokesperson says the album is not currently slated to be released to coincide with Brooks's August 7 performance at Central Park. Those in the Brooks camp say there's still a chance that the target date will still be met.

- Giant flagship artist Clay Walker and his band last week provided the entertainment for the label's fourth annual summer bash. The party also served as Giant owner Irving Azoff's official welcome to new President Doug Johnson and Exec. VP John Burns.

- In the "How Do I Live" competition, CMT viewers gave thumbs up to Trisha Yearwood's version. Yearwood received 56% of the votes, compared to LeAnn Rimes's 44%.

- Alabama has announced that its "June Jam" won't take place in 1998, but a band spokesperson says it's merely a one-year hiatus.

- Dwight Yoakam's new album "Under The Covers" features his versions of songs made famous by other acts. Set for July 15 release, the album includes Yoakam's versions of Glen Campbell's "Wichita Line-man," the Everly Brothers' "Claudette," the Clash's "Train In Vain," the Kinks' "Tired Of Waiting For You," and the Rolling Stones' "The Last Time."

— Calvin Gilbert

Lila McCann

NEW ARTIST FACT FILE

Current Single: "Down Came A Blackbird"
Current Album, Label: "Lila," Asylum/EEG
Influences: Reba McEntire, Shania Twain

Background

Fourteen-year-old Lila McCann was born and raised in the Seattle area, where her father split his time between a career in the military and music. McCann tells R&R, "I've listened to everything, but country is my main background because my dad had a country band."

Recalling her earliest experience onstage, McCann says, "The first time I sang in public was about two weeks before my fifth birthday. I was so excited, but when it was time for me to sing, I was terrified. I ran and hid in a bathroom."

Little did she know that this was about to become a "paying" gig. "There was this new Barbie doll that I really wanted," she said. "When my mom came in, I told her that if she would buy me that new Barbie doll as soon as I got done singing, that I would sing."

Rather than negotiate the terms of the oral contract, McCann's mother agreed. "So I went up there and sang so I could get my doll," McCann laughs.

Doing Demos

Over the years, she'd sing with her father's band, usually at neighborhood bars. The decision to pursue a professional career came naturally. She explains, "It's always been in the back of my head, but I started thinking seriously about it when I was about 12."

Her career move came after meeting producer Mark Spiro, a Seattle native who found success in L.A. through his work with Boyz II Men, Julian Lennon, and Laura Branigan. McCann's parents took her to California to sing a series of demos for the producer.

Those demos led to McCann coming to Nashville in 1995 to perform at a showcase for Asylum. McCann doesn't recall Spiro having serious talks with other labels. "At the time, I was only about 12," she says. "They weren't sure they wanted to step into the arena with someone so young."

McCann was aware of Asylum's success with another young artist — Bryan White. "They've done such a great job with him," she says. "They're a great group of people."

The Music

Before and after signing with Asylum, McCann and Spiro continued to work on additional demos, picking the best songs for her debut album, which was released this week.

"That set the tone for what we were going to do," McCann says of how they determined the al-



Lila McCann

bum's musical direction. "When we got to Nashville, these musicians were so incredible. They just sat down and five minutes later they could play these songs. That's where a lot of it came from, too. They totally made the songs. We went in there and just kind of let the creativity fly."

Sharing a writing credit with Spiro on "Changing Faces," she'd like to pursue songwriting. "I've worked on it a little, but I haven't written anything that was real wonderful," she laughs.

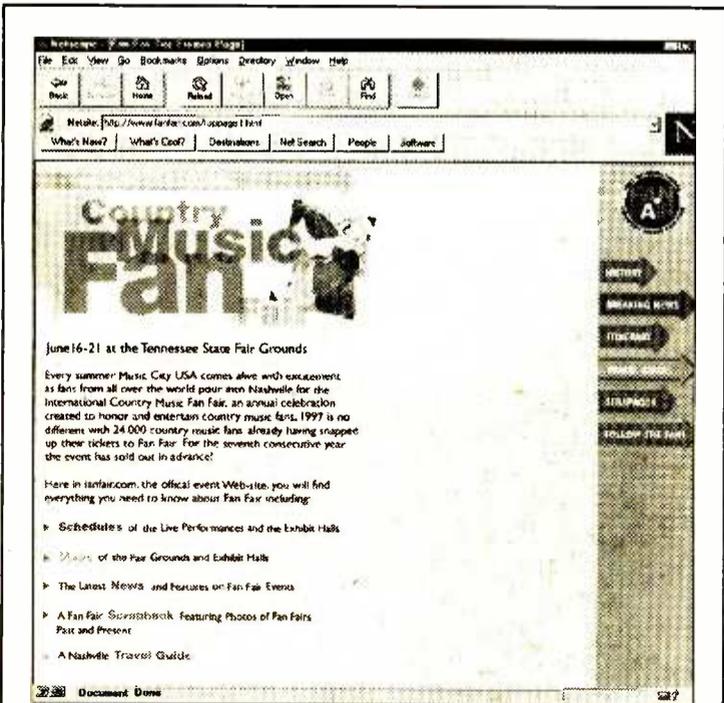
"Almost Over You," an '80s pop hit for Sheena Easton, is a potential single, but her introduction to Country radio came with the current release, "Down Came A Blackbird." Of "Blackbird," McCann admits, "When I first heard that song, I couldn't stand it. Once you hear it over and over again, it kind of clicks something inside of you and makes you start thinking. I love the words ... they're so catchy. It means a lot to me now, especially since it's my first single."

Young Country

Last week, McCann finished her ninth grade year at a public school in Seattle. This week marked her first appearance at Fan Fair.

Although their voices and musical styles are quite different, McCann realizes that her name is likely to be mentioned in conversations about LeAnn Rimes. "So far, the only thing they've compared is our age," McCann says. "It doesn't really bother me. She pretty much set the tone and made it so much easier to be recognized when you're 14 or 15 years old. It's pretty cool. At first, I thought people were going to compare every single thing."

McCann has not been formally introduced to Rimes, but they once tied for first place at a country talent contest in Las Vegas. "I've never met her, but we've crossed paths before," McCann laughs. "We've been around."



COUNTRY GOES ONLINE — Can't make it to Fan Fair this week? Take a virtual trip to Nashville via a new web site, Country.com (<http://www.country.com>). The new joint venture between TNN/CMT features country music and lifestyle pages, live chats and events, and a site-within-a-site (www.fanfair.com) devoted to this week's festivities at the fairgrounds.



LON HELTON

The Current Conundrum: Familiarity Means Recurrents Rule

■ Tice, Moultrie, Walker share their thoughts on playlist cuts

Some stations are shortening their playlists, and I began a discussion of the topic last week by issuing a few cautionary words: *Such decisions must be made on a station-by-station basis.* I reiterate that caveat this week as we continue the theme.

WZZK/Birmingham

WZZK has long been Birmingham's 12+ leader, in addition to dominating the 25-54 demo. In the last year, however, its Arbitron shares have fallen from the high teens to the mid-teens 12+, and the last two books have been in the 11s. Concurrently, the shares of format competitor WOWC-FM have gone from 2.4 (Spring '96) to 3.5 (Winter '97). It's within this framework that PD **Jim Tice** decided to slice the size of his current playlist by eliminating his light category.

Tice explains, "I cut out and passed around the quote from your column in which [KVET-AM & FM & KASE-FM/Austin President] Ron Rogers made the point that there's just too much unfamiliar music by unknown artists on the radio. It's our core artists who drive



Jim Tice

There's just too much product — and that can be just as harmful as not enough.

—Jim Tice

this format. Country is in a battle. People have more options than ever. We want to be sure we have the best product on the air. When people turn on the radio, we want to make sure we're playing something they know."

Is he concerned about jamming new records into a healthy rotation immediately, rather than bringing them up through the current categories? "It's naive to think people don't hear things at other places. We're just going back to where we were a few years ago, before the boom, and concentrating our airplay on songs we know the listeners already like.

"We can't take as many chances as we used to. I think it will turn around and go the other way at some point. But for now, there's just too much product — and that can be just as harmful as not enough."

Waiting & Watching

How does Tice select the records he's going to play? "I can see what records are strong by looking at the [national] charts. A record moving two spots a week tells me something different than a record moving up the chart quickly."

What does it take for him to add a record by a new act? "It'll probably have to get to the mid-20s on the R&R chart before we really look at it. We may get a feel for some earlier than that. But you can tell the records that are catching fire by the moves they make on the chart and what you hear from other programmers.

"There's a lot of great product out there. Song-by-song, I don't think the music now is any weaker than it was a few years ago. It just seems like the big artists aren't getting the great songs like they used to. And as this format becomes totally song-based, I'm afraid it can slide. There are just too many options for people to listen to to *not* play stars and familiar music as much as possible."

Discussing the cuts he had to make in the first week of the tightened playlists, Tice mentions that he regrets having to drop Lila McCann's "Down Came A Blackbird" because it had already been an impact record for him and could go on to be a huge hit. So I ask if he thinks a shorter list might result in missing some hits. "I suppose we will. But from a business point of view, we need to make sure only the best product gets on the air."

BP's Current Cuts

Last week, I mentioned the June 3 memo from **Broadcast Programming's** BP Consulting to its 250 Country clients announcing a 25% playlist paring. In a press release, consultant L.J. Smith noted that Country's loss of AQH and TSL is largely due "to the number of new artists in the format, making the music too unfamiliar for the listeners. Right now, Country radio listeners are feeling alienated. Making our stations more familiar will create a comfort zone for them. Right now, it's like going to a party and not knowing anyone."

'Not As Radical As It Sounds'

Despite the statement's ominous headline proclaiming "BP Consulting Cuts Country Playlist 25%," consultant **Ken Moultrie** says, "It's not quite as radical as it sounds. We're eliminating our 'daypart' and 'night-only' categories. The goal is to make our stations sound more familiar and keep songs around longer, as opposed to having more songs in current rotation and feeling the need to move them to hotter rotations faster. It's not that big of a change, because



Ken Moultrie

songs in the night category got five spins a week and really didn't do anything to expose listeners to those records."

So why was it there in the first place? "That's a great question," laughs Moultrie, "which is why we decided to eliminate it and give songs enough spins for meaningful exposure."

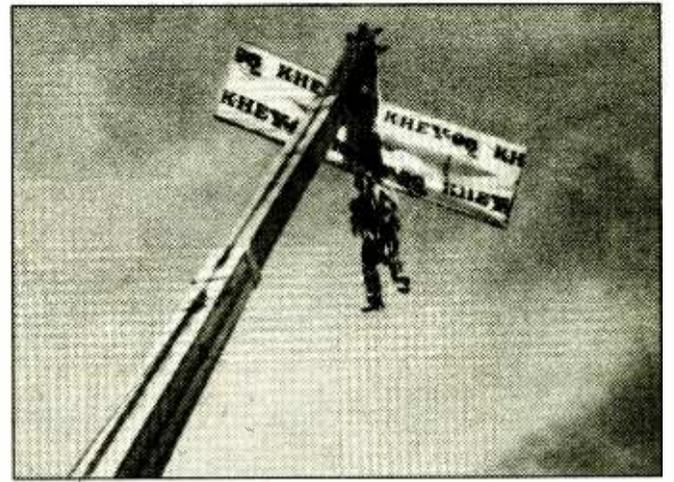
Longer Runs On List

Another part of BP's strategy is to increase the number of weeks a record spends on a station's list. In the statement, Moultrie notes, "In addition to creating a more familiar sound, our goal is to move away from the typical chart mentality of moving songs up and down so quickly. We believe a *real* hit record has a longer life span than the typical 15 weeks a song appears on most national trade magazine charts." (*Editor's note: Trades merely reflect what stations are doing. If a record's life span — from the time it's released to the time it moves to recurrent — has been at 15 weeks, it's because that's what stations have been doing.*)



A life span of 15 weeks is just ridiculous in some cases. Listeners just don't get a chance to become familiar with a record in 15 weeks.

—Ken Moultrie



THE HUMAN PINATA — Those folks at KHEY-FM/EI Paso really know how to celebrate Cinco De Mayo. PD Danny White is pictured here as he's being lowered into a waiting throng, ready to take his whacks from rabid Nerf-ball wielding folk.

Speaking with me after the statement was released, Moultrie expounds on the subject: "A life span of 15 weeks is just ridiculous in some cases. Listeners just don't get a chance to become familiar with a record in 15 weeks."

It can't be repeated enough — playlist decisions must be made on a station-by-station basis. Outlining the circumstances that might prompt a programmer to consider shortening the list, Moultrie says, "Check your TSL — if your cume is consistent or growing but your TSL is down, you may want to examine your policies to see if cutting makes sense for you.

"In all of our research, we're hearing listeners say, 'The music's not as good today as it used to be.' The translation: 'The music is unfamiliar.' This is an adult format based on familiarity. Perhaps some of your P1s are becoming P2s because of the unfamiliarity."

What's 'New' Is Familiar

Consultant **Rusty Walker** shares a unique perspective about what's going on at a lot of stations where recurrent play is increasing and currents are on the decline. "A lot of programmers have just decided to play more familiar 'new' product. Anything under a year old is new to the listener. A debut current and a recurrent are both new songs to the majority of listeners. So in effect, what some programmers are doing is replacing *unfamiliar* 'new' songs with *familiar* 'new' songs. That's what you're doing when you put a recurrent in the place where you used to play a new record.

"I have never fought with anybody who thought that trimming their current list would help them. A tighter list can be better than a broader list, because you wind up playing the better songs more often. People have been complaining for a while that it has become harder to find the hits. If you can't find 35 hits, don't play 35 songs.

"But personally, I believe that what has the most impact on your station's current product isn't the number of current songs you play, but the manner in how fast or slow

you introduce new product. Stations with long lists add records into meaningful/rotations more slowly, so they are actually more conservative. You can either play records for more weeks or add them later, when you're more assured they're coming home as hits."

That will also have an effect on a record's life cycle. "Stations will be playing records longer and in higher rotations than we've seen in recent years. We've already seen the average life of a record move from a 16-18 week average to over 20 weeks."

Is Walker concerned about adding records into medium rotation? "No. They're all gonna get there anyway, aren't they? Nothing's re-



Some programmers are replacing unfamiliar 'new' songs with familiar 'new' songs.
—Rusty Walker

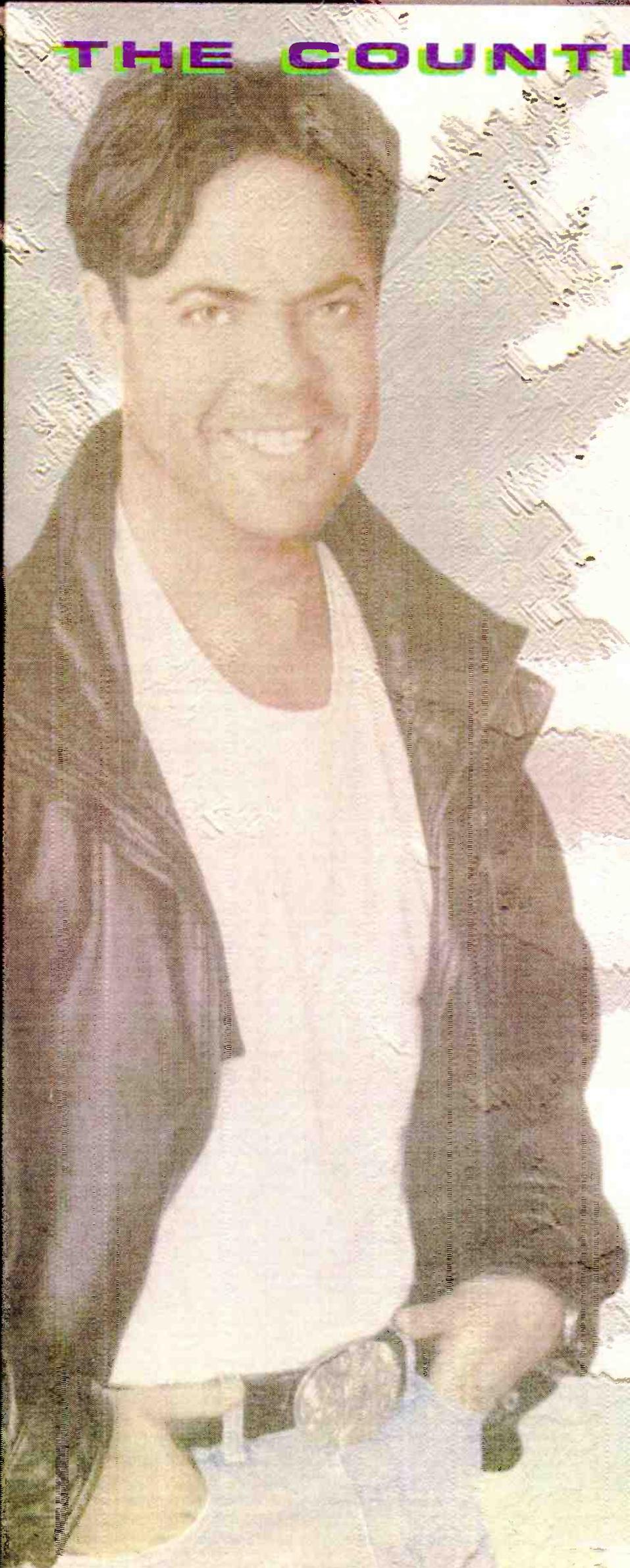
ally changed. Some PDs have just cut out the lights and are now waiting until they're sure they're medium [quality] songs before they put them on the air."

'Keep Your Mouth Shut'

Playlists are, by necessity, living, breathing things. A station's cume and TSL and the available product are all elements in the overall, ever-changing equation.

And Walker reminds us all once again that playlist length is an individual decision. "It's important to note that there's not one Country format — there are hundreds. There's not one competitive state, there are a myriad of competitive states. You must look at what's right for your situation. There are some competitive downsides [to whatever you do]. But you must look at your individual market and, if you find something that will give you a competitive edge, do it — and keep your mouth shut about it when you do find it."

THE COUNTRY CHART



The man is crazy. I really respect him. He's changing the way that we've known Country radio...Single-handedly.
- Tracy Lawrence

I love Blair and everything he stands for in today's Country radio.
-Lorrie Morgan

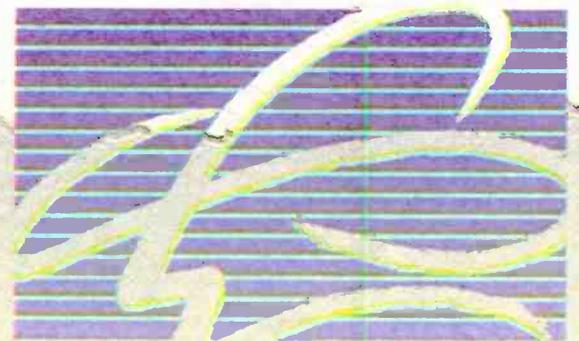
Blair's approach brings back the real strength of what makes Country radio great.
-Blackhawk

Blair's like dog *#@\$! in the backyard. I hear this show all the time... he's everywhere!
-Toby Keith

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JUNE 20, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL STATIONS/ADDS	PLAY RANK	TOTAL PLAYS	+/- PLAYS	TOTAL POINTS	+/- POINTS
			1	TIM MCGRAW W/FAITH HILL It's Your Love (Curb) 196/0	1	7294	+50	36646	+423	
8	3	3	2	TY HERNDON Loved Too Much (Epic) 196/0	2	6953	+179	34627	+1138	
12	6	4	3	MARK WILLS Places I've Never Been (Mercury) 197/0	3	6718	+221	33355	+1193	
13	10	5	4	DEANA CARTER Count Me In (Capitol) 197/0	4	6667	+397	33161	+2050	
11	8	6	5	REBA MCENTIRE I'd Rather Ride Around With You (MCA) 197/0	5	6491	+342	32398	+1824	
20	14	9	6	GEORGE STRAIT Carrying Your Love With Me (MCA) 197/1	6	6357	+954	31489	+4650	
14	11	8	7	MARK CHESNUTT Let It Rain (Decca) 196/2	7	5865	+363	28679	+1685	
15	12	10	8	PAM TILLIS All The Good Ones Are Gone (Arista) 197/0	8	5716	+452	27905	+1970	
16	15	11	9	TRACE ADKINS I Left Something Turned On... (Capitol) 197/0	9	5611	+410	27771	+2222	
18	16	14	10	SONS OF THE DESERT Whatever Comes First (Epic) 190/1	10	5165	+406	25483	+2094	
17	17	15	11	RICK TREVINO I Only Get This Way With You (Columbia) 193/0	11	5020	+348	24286	+1491	
22	19	16	12	LONESTAR Come Cryin' To Me (BNA) 193/2	12	4786	+429	23809	+2162	
19	18	17	13	PATTY LOVELESS The Trouble With The Truth (Epic) 192/1	13	4625	+197	22429	+981	
4	2	2	14	VINCE GILL A Little More Love (MCA) 160/0	14	4419	-2511	21909	-12412	
21	20	18	15	JOHN BERRY I Will, If You Will (Capitol) 192/0	15	4297	+221	21030	+1081	
33	26	23	16	TRACY LAWRENCE How A Cowgirl Says Goodbye (Atlantic) 195/4	16	4242	+577	20874	+2959	
26	24	21	17	MICHAEL PETERSON Drink, Swear, Steal & Lie (Reprise) 190/7	17	4156	+487	20757	+2476	
10	7	7	18	TANYA TUCKER Little Things (Capitol) 145/0	18	4088	-2044	20540	-9595	
24	22	20	19	CLAY WALKER One, Two, I Love You (Giant) 188/1	20	4057	+200	19850	+882	
46	30	25	20	CLINT BLACK & MARTINA MCBRIDE Still Holding On (RCA) 190/6	21	3846	+557	18881	+2684	
23	23	22	21	TRAVIS TRITT She's Going Home With Me (Warner Bros.) 177/3	22	3821	+99	18349	+434	
28	25	24	22	RICOCHET He Left A Lot To Be Desired (Columbia) 186/3	24	3644	+246	17371	+1144	
27	27	26	23	SAMMY KERSHAW Fit To Be Tied Down (Mercury) 180/2	25	3443	+207	16631	+1002	
29	28	27	24	TRACY BYRD Don't Love Make A Diamond Shine (MCA) 183/6	26	3418	+308	16431	+1530	
—	41	32	25	TOBY KEITH We Were In Love (Mercury) 181/32	27	2907	+852	14402	+4224	
35	33	30	26	KENNY CHESNEY She's Got It All (BNA) 171/14	28	2863	+515	13772	+2615	
30	31	29	27	JAMES BONAMY The Swing (Epic) 161/2	29	2698	+171	13064	+838	
—	45	37	28	TRISHA YEARWOOD How Do I Live (MCA) 151/28	32	2404	+729	12310	+3487	
31	32	31	29	LEE ROY PARNELL Lucky Me, Lucky You (Career) 149/3	31	2419	+117	11699	+593	
—	46	36	30	JOHN MICHAEL MONTGOMERY How Was I To Know (Atlantic) 150/18	33	2402	+601	11582	+2744	
—	44	38	31	COLLIN RAYE What The Heart Wants (Epic) 153/18	34	2244	+417	10678	+1873	
36	35	33	32	BILLY YATES Flowers (Almo Sounds) 145/9	36	2119	+158	10284	+666	
43	36	34	33	RAYBON BROTHERS Butterfly Kisses (MCA) 115/4	37	2073	+140	10164	+752	
39	37	35	34	DAVID KERSH Day In, Day Out (Curb) 144/7	38	2061	+166	9753	+736	
40	39	40	35	SHERRIE' AUSTIN Lucky In Love (Arista) 132/5	40	1812	+135	8895	+639	
BREAKER			36	DIAMOND RIO How Your Love Makes Me Feel (Arista) 132/16	41	1796	+372	8652	+1762	
37	38	39	37	TERRI CLARK Just The Same (Mercury) 140/4	42	1761	+9	8371	-59	
BREAKER			38	NEAL MCCOY The Shake (Atlantic) 118/11	44	1648	+194	8072	+850	
42	40	41	39	RIVER ROAD I Broke It, I'll Fix It (Capitol) 132/3	43	1670	+95	7897	+403	
DEBUT			40	ALABAMA Dancin', Shaggin' On The Boulevard (RCA) 107/72	46	1473	+994	7056	+4814	
48	48	46	41	LILA MCCANN Down Came A Blackbird (Asylum/EEG) 104/16	48	1410	+239	6591	+1267	
—	49	47	42	BUFFALO CLUB Nothin' Less Than Love (Rising Tide) 112/24	51	1281	+238	6071	+1021	
45	43	45	43	BOB CARLISLE Butterfly Kisses (DMG/Jive) 52/1	57	975	-122	5329	-824	
—	—	49	44	BILLY RAY CYRUS It's All The Same To Me (Mercury) 76/30	59	861	+323	4340	+1590	
DEBUT			45	LEE ANN WOMACK The Fool (Decca) 80/69	60	786	+680	3635	+3077	
49	50	48	46	BIG HOUSE You Ain't Lonely Yet (MCA) 72/2	62	732	+34	3174	+143	
DEBUT			47	BLACKHAWK Hole In My Heart (Arista) 55/35	63	641	+404	2962	+1710	
DEBUT			48	LEANN RIMES How Do I Live (MCG/Curb) 36/6	66	579	+209	2905	+1021	
—	—	50	49	DERYL DODD Movin' Out To The Country (Columbia) 63/3	64	610	+9	2681	-92	
DEBUT			50	JEFF WOOD You Call That A Mountain (Imprint) 52/2	68	490	+50	2146	+274	

This chart reflects airplay from June 16-22. Songs ranked by total points. Highlighted songs indicate Breaker.

197 Country reporters. 192 current playlists. Songs that are down in points for three consecutive weeks are moved to recurrent. © 1997, R&R Inc.

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MOST ADDED®

ARTIST TITLE LABEL(S)	TOTAL ADDS
ALABAMA Dancin', Shaggin' On The Boulevard (RCA)	72
LEE ANN WOMACK The Fool (Decca)	69
BLACKHAWK Hole In My Heart (Arista)	35
TOBY KEITH We Were In Love (Mercury)	32
BILLY RAY CYRUS It's All The Same To Me (Mercury)	30
TRISHA YEARWOOD How Do I Live (MCA)	28
JOE DIFFIE Somethin' Like This (Epic)	26
BUFFALO CLUB Nothin' Less Than Love (Rising Tide)	24
JOHN MICHAEL MONTGOMERY How Was I To Know (Atlantic)	18
COLLIN RAYE What The Heart Wants (Epic)	18
LORRIE MORGAN Go Away (BNA)	17
DIAMOND RIO How Your Love Makes Me Feel (Arista)	16
LILA MCCANN Down Came A Blackbird (Asylum/EEG)	16

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALABAMA Dancin', Shaggin' On The Boulevard (RCA)	+994
GEORGE STRAIT Carrying Your Love With Me (MCA)	+954
TOBY KEITH We Were In Love (Mercury)	+852
TRISHA YEARWOOD How Do I Live (MCA)	+729
LEE ANN WOMACK The Fool (Decca)	+680
JOHN MICHAEL MONTGOMERY How Was I... (Atlantic)	+601
TRACY LAWRENCE How A Cowgirl Says Goodbye (Atlantic)	+577
CLINT BLACK & MARTINA MCBRIDE Still Holding On (RCA)	+557
KENNY CHESNEY She's Got It All (BNA)	+515
MICHAEL PETERSON Drink, Swear, Steal & Lie (Reprise)	+487

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
ALABAMA Dancin', Shaggin' On The Boulevard (RCA)	+4814
GEORGE STRAIT Carrying Your Love With Me (MCA)	+4650
TOBY KEITH We Were In Love (Mercury)	+4224
TRISHA YEARWOOD How Do I Live (MCA)	+3487
LEE ANN WOMACK The Fool (Decca)	+3077
TRACY LAWRENCE How A Cowgirl Says Goodbye (Atlantic)	+2959
JOHN MICHAEL MONTGOMERY How Was I... (Atlantic)	+2744
CLINT BLACK & MARTINA MCBRIDE Still Holding On (RCA)	+2684
KENNY CHESNEY She's Got It All (BNA)	+2615
MICHAEL PETERSON Drink, Swear, Steal & Lie (Reprise)	+2476

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
ALAN JACKSON Who's Cheatin' Who (Arista)
LEANN RIMES The Light In Your Eyes (MCG/Curb)
KEVIN SHARP She's Sure Taking It Well (143/Asylum/EEG)
GEORGE STRAIT One Night At A Time (MCA)
BRYAN WHITE Sittin' On Go (Asylum/EEG)
JOHN MICHAEL MONTGOMERY I Miss You A Little (Atlantic)
MINDY MCCREARY A Girl's Gotta Do (What...) (BNA)
TRACY LAWRENCE Better Man, Better Off (Atlantic)
BROOKS & DUNN Why Would I Say Goodbye (Arista)
LORRIE MORGAN Good As I Was To You (BNA)

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

The New Album Gallery

June 23, 1997



James Bonamy "Roots And Wings"

(Epic)

When he recorded his debut album, "What I Live To Do," James Bonamy simply sought to find songs which related to his own life. When it was released, Bonamy says, "I was shocked to see how many people care about the same things I do — the silly stuff as much as those heartfelt ballads."

When it came time to record his sophomore album, "Roots And Wings," Bonamy knew the stakes were higher. "I'd seen directly how important the songs were to people, so I wanted to make a commitment to the fans as well as myself. All the people at the label really went out of their way to help me find those special songs I wanted. There are a lot of great songs out there if you're willing to take the time to think about what you do and be dedicated to finding those things. I think we did."

Bonamy again teamed with producer Doug Johnson for the new album, which marks Bonamy's debut as a songwriter, with the energetic "I Knew I'd Need My Heart Someday." The album's first single, "The Swing," is already making a strong showing at Country radio.

GOING FOR ADDS

June 23, 1997

John Anderson "Somebody Slap Me"

Mercury: "Somebody Slap Me" marks three firsts for Anderson: It's not only the first single from his first album for Mercury (his new label), it marks his first work with producer Keith Stegall. The album arrives July 29.

Blake & Brian "Another Perfect Day"

MCG/Curb: Duos are emerging as one of the current trends in country. Fortunately, nobody's taking the stylistic approach of Brooks & Dunn, the genre's reigning kings. As for Blake & Brian, they appear to be more grounded in West Coast country-rock.

Mary Chapin Carpenter "Keeping The Faith"

Columbia: As demonstrated on "Shut Up And Kiss Me," Carpenter has a knack for writing songs which fall into an extremely comfortable groove. She does it again with "Keeping The Faith," the opening track from her latest album, "A Place In The World."

Anita Cochran "Daddy Can You See Me"

Warner Bros.: As one of the first songs Cochran submitted to Warner Bros., "Daddy Can You See Me" is the one that resulted in her major label deal. Written after the death of a friend's father, Cochran says she occasionally gets teary eyed when she performs it live.

Lorrie Morgan "Go Away"

BNA: A massive guitar riff opens the song, which has to be the first country lyric to begin with the word "touche." Morgan and James Stroud co-produced the track, the first from her album "Shakin' Things Up," set for an August release.

David Lee Murphy "All Lit Up In Love"

MCA: His third album won't be out until August, but David Lee Murphy is offering an advance taste with this first single. Sticking with what has worked so well in the past, the track is produced by Tony Brown.

Caryl Mack Parker "It's Good To Be Me"

Magnatone: Caryl Mack Parker and husband Scott wrote it with Lisa Drew. It's the latest single from her self-titled debut album, released last year.

Sawyer Brown "This Night Won't Last Forever"

Curb: If the song sounds familiar, it's because Michael Johnson enjoyed a major pop hit with it. Sawyer Brown didn't have to learn the song for the album: It was one of the first tunes they learned when they started playing club dates.

Daryle Singletary "Even The Wind"

Giant: The two guys who wrote "Even The Wind" have a special place in Singletary's heart. Hank Cochran's credits include classics like "Make The World Go Away" and "The Chair." And Tim Johnson was responsible for Singletary's hit "I Let Her Lie."

Tanya Tucker "Ridin' Out The Heartache"

Capitol: In addition to finding success in the bookstores with her autobiography, Tucker continued to prove her value to Country radio with "Little Things." She follows it up with another track from her "Complicated" album.



Billy Ray Cyrus "The Best Of Billy Ray Cyrus: Cover To Cover"

(Mercury)

With two chords, a catchy beat, and a hot video, Billy Ray Cyrus saw his career ignite in 1992 with the smash "Achy Breaky Heart." Like many artists whose first single turned into a national craze, Cyrus has been blessed — and perhaps cursed — by the record's success. The song's novelty factor didn't make things any easier for him.

To his credit, Cyrus has made it a point to steer well away from material which might be deemed an "Achy Breaky" clone. He succeeded in his aim for more a more substantive artistic statement in his last album, "Trail Of Tears."

Four albums into his career, Cyrus has compiled his first greatest-hits collection, which contains three new tracks — including the current single, "It's All The Same To Me." The new recordings mark the first time Cyrus has been produced by John Kelton and Mercury/Nashville VP/A&R Keith Stegall. The other two tracks are "Bluegrass State Of Mind" (an ode to Cyrus's homestate of Kentucky) and "Cover To Cover" (written by the prolific and extremely successful Gary Burr). Since "Cover To Cover" is included in the album's title, don't be surprised to see that become a single.

The other tracks include "In The Heart Of A Woman," "Could've Been Me," "She's Not Cryin' Anymore," and — of course — "Achy Breaky Heart."



Toby Keith "Dream Walkin'"

(Mercury)

If Toby Keith's new album sounds a little bit different, you might attribute some of it to a new producer — James Stroud. But Keith's other intention is something that Country radio should appreciate. "I'm a little bit concerned with the fact that we've lost some of the young audience who've gone over to the great music that's going on in the pop and alternative fields," he says. "My approach to this whole album was to try and draw some fans who are not listening

to Country right now. We need them to come back over."

In addition to the current single, "We Were In Love," the album contains "I'm So Happy I Can't Stop Crying," originally a track from Sting's "Mercury Falling" album. After Keith recorded the former Police-man's song, the tape was shipped to England, where Sting recorded his bass and vocal tracks.

Regarding his work with Stroud, Keith explains, "I don't think my vocals have ever been any more powerful than they are on this album. Everybody's been saying, 'Man, your voice is bigger.' I owe that to James and his team. He didn't piece things together. What you hear is pretty much me singing, right there."

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NEW & ACTIVE

BURNIN' DAYLIGHT Live To Love Again (Curb)

Total Stations: 38, Total Points: 1816, Total Adds: 8, Including: KYGO 13, KBUL 11, WGTY 9, WQMX 9, WXBM 9, KHEY 7, KUBL 7, WBCT 5
Plays Include: WRNS 25 (25), KBEQ 24 (18), KASE 21 (21), WWQQ 20 (20), KEAN 17 (17), KJUG 15 (15), WQBE 15 (15), WXTA 15 (5), WFRG 14 (14), WUSQ 14 (14), WAXX 12 (12), WROO 10 (10), WTVY 10 (10), WNCY 9 (5), KNFR 7 (7), KNIX 7 (7), WEZL 7 (7), WIBW 7 (7), WRBQ 7 (7), WXBQ 7 (9), WXXQ 7 (7)

KIPPI BRANNON I'd Be With You (Curb/Universal)

Total Stations: 42, Total Points: 1809, Total Adds: 8, Including: KMLE 26, WFRG 14, WCKT 10, WYYD 10, KHEY 7, KJUG 7, WBCT 5, WSOC 5
Plays Include: WRBQ 18 (7), WRNS 15 (15), WKCN 14 (7), KRRV 12 (12), WAXX 12 (12), WFMB 12 (12), KRWQ 11 (11), WGTY 10 (9), WOVK 10 (10), WSM 10 (10), WTVY 10 (10), WWQQ 10 (10), WWYZ 10 (10), KHAY 9 (9), KPLM 9 (9), WRKZ 9 (9), WUSY 9 (7), WXBM 9 (9)

JEFF CARSON Butterfly Kisses (MCG/Curb)

Total Stations: 17, Total Points: 1594, Total Adds: 0, Including: KFRG 37 (24), KYGO 30 (22), WDDD 30 (30), KMPS 28 (28), KKCB 26 (26), KKCS 26 (26), WWZD 25 (25), KRWQ 23 (23), WKIX 18 (18), WDEN 15 (15), WFMS 15 (15), WXCL 14 (14), WXBM 9 (9), KKIX 7 (7), KTTS 5 (5), KVOX 5 (5), WNOE 5 (5)

MILA MASON That's The Kinda Love (That I'm Talkin') (Atlantic)

Total Stations: 35, Total Points: 1534, Total Adds: 13, Including: KKCB 20, WKIX 18, WTCM 13, KRRV 12, WWZD 12, KPLM 9, WXBM 9, KHAY 7, WRBQ 7, WXXQ 7, WCKT 6, KORD 5, KVOX 5
Plays Include: KUZZ 22 (22), WKSF 18 (18), WRNS 18 (12), KEAN 17 (17), WXTA 15 (15), WUSQ 14 (14), KTST 12 (10), WKDQ 12 (12), WSIX 12 (12), KRWQ 11 (11), WUSY 11 (11)

CRAWFORD/WEST Summertime Girls (Warner Bros.)

Total Stations: 29, Total Points: 1168, Total Adds: 1, Including: WTCM 8
Plays Include: WWQQ 20 (20), KEAN 17 (17), KJUG 15 (15), KSOP 15 (15), WIBW 15 (15), KXDD 14 (14), WAXX 12 (12), WSIX 12 (12), KRWQ 11 (5), WKCN 10 (7), WTVY 10 (10), WWYZ 10 (10), KPLM 9 (9), WUSY 9 (7), KSKS 7 (7), KUZZ 7 (7), WXXQ 7 (7), WTDR 6 (6), KASE 5 (5), KSAN 5 (5), KTTS 5 (5), KWJJ 5 (5), WDEN 5 (5), WKSF 5 (5), WRKZ 5 (5), WSOC 5 (5), WSSL 5 (7)

NIKKI NELSON I Don't Know How Not To Love You (DKC/Columbia)

Total Stations: 28, Total Points: 1165, Total Adds: 1, Including: WIOV 5
Plays Include: KBEQ 24 (18), KEAN 17 (17), WTQR 15 (15), WXTA 15 (15), KXDD 14 (14), WSOC 12 (12), KPLX 10 (10), WOVK 10 (10), WWQQ 10 (10), WGTY 9 (8), KVOO 8 (8), KJUG 7 (7), KSOP 7 (7), WMSI 7 (7), WMTZ 7 (7), KFDI 5 (5), KORDS 5 (5), KTTS 5 (5), KWJJ 5 (5), KYCY 5 (5), WCMS 5 (5), WDEN 5 (5), WRKZ 5 (5), WTVY 5 (5), WWFG 5 (5), WWYZ 5 (5)

JOE DIFFIE Somethin' Like This (Epic)

Total Stations: 30, Total Points: 1141, Total Adds: 26, Including: KKCB 20, KLLL 17, KGNC 15, WEZL 15, WIBW 15, KTST 12, WSIX 12, KRWQ 11, WKCN 10, WTVY 10, WKML 9, WNCY 9, WRKZ 9, WGTY 8, WTCM 8, WROO 7, WXXQ 7, KHAY 6, WXCL 6, KORD 5, KTTS 5, KYGO 5, WDEN 5, WKSF 5, WSSL 5, WVLK 5

LORRIE MORGAN Go Away (BNA)

Total Stations: 19, Total Points: 1108, Total Adds: 17, Including: KTTS 30, WKIX 18, WRBQ 18, KEAN 17, KAJA 15, KGEE 14, WGNE 14, WMIL 14, KVOX 12, WTVY 10, KNIX 7, WPOR 7, KASE 5, KFDI 5, WBCT 5, WDEN 5, WGH 5
Plays Include: KWJJ 18 (18), WCKT 17 (6)

SAWYER BROWN This Night Won't Last Forever (Curb)

Total Stations: 13, Total Points: 824, Total Adds: 11, Including: KEAN 17, KKCS 17, WBCT 15, WXTA 15, KWNR 13, WTCM 12, KZLA 10, KHAK 9, WXBM 9, KSOP 7, WDEN 5
Plays Include: KMLE 26 (26), KTST 12 (10)

REGINA REGINA Asking For The Moon (Giant)

Total Stations: 15, Total Points: 614, Total Adds: 1, Including: KJUG 7
Plays Include: KBEQ 18 (18), WXTA 15 (15), WFMB 14 (14), WUSQ 14 (14), KTST 12 (10), WAXX 12 (12), WRNS 10 (12), KFDI 5 (5), KTTS 5 (5), WDEN 5 (5), WRKZ 5 (5), WSOC 5 (5), WTVY 5 (5), WWYZ 5 (5)

GREG HOLLAND Exception To The Rule (Asylum/EEG)

Total Stations: 15, Total Points: 569, Total Adds: 5, Including: KEAN 17, WAXX 6, WIOV 5, WKSF 5, WXTA 5
Plays Include: KSON 12 (12), WSOC 12 (5), KFDI 5 (5), KTTS 5 (5), WBCT 5 (5), WDEN 5 (5), WRKZ 5 (5), WTVY 5 (5), WWYZ 5 (5)

THRASHER SHIVER Between The Stones And Jones (Asylum/EEG)

Total Stations: 10, Total Points: 430, Total Adds: 0, Including: WFRG 14 (14), WTCM 14 (14), WAXX 12 (12), WKDQ 12 (12), KEEY 10 (10), KPLM 9 (9), WQMX 9 (9), KTTS 5 (5), WBCT 5 (45), WWYZ 5 (5)

BLAKE & BRIAN Another Perfect Day (MCG/Curb)

Total Stations: 10, Total Points: 402, Total Adds: 2, Including: WWQQ 10, WDEN 5
Plays Include: WIXY 18 (18), WTQR 15 (15), KPLX 10 (10), WQBE 6 (6), KFDI 5 (5), KTTS 5 (5), WWYZ 5 (5), WXTA 5 (5)

GENE WATSON No Goodbyes (SOR)

Total Stations: 10, Total Points: 360, Total Adds: 0, Including: KEAN 17 (17), KTTS 10 (10), WDAF 10 (10), WFMB 10 (10), WTVY 10 (10), WKML 9 (9), KVOO 8 (8), WOW 6 (6), KFDI 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:

BILLY RAY CYRUS It's All The Same To Me
LEE ANN WOMACK The Fool

Hottest:

TRACY LAWRENCE How A Cowgirl Says Goodbye
REBA McENTIRE I'd Rather Ride Around With You
GEORGE STRAIT Carrying Your Love With Me

Real Country

Dave Nicholson • (602) 966-6236

Adds:

DIAMOND RIO How Your Love Makes Me Feel
JOE DIFFIE Somethin' Like This
JOHN MICHAEL MONTGOMERY How Was I To Know
LORRIE MORGAN Go Away
LEANN WOMACK The Fool

Hottest:

TRACE ADKINS I Left Something Turned On At Home
CLAY WALKER One, Two, I Love You
TIM MCGRAW w/FAITH HILL It's Your Love
GEORGE STRAIT Carrying Your Love With Me

AFTER MIDNITE ENTERTAINMENT

Mandy McCormack • (818) 461-5435

Adds:

BUFFALO CLUB Nothin' Less Than Love
LEE ANN WOMACK The Fool

Hottest:

TIM MCGRAW w/FAITH HILL It's Your Love
MARK WILLS Places I've Never Been
TY HERNDON Loved Too Much
REBA McENTIRE I'd Rather Ride Around With You
DEANA CARTER Count Me In

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

Adds:

TOBY KEITH We Were In Love
COLLIN RAYE What The Heart Wants

Hottest:

TRACE ADKINS I Left Something Turned On At Home

BROADCAST PROGRAMMING

Walter Powers • (800) 426-9082

Super Country/Pure Country — Ken Moultrie

Adds:

TOBY KEITH We Were In Love

Hottest:

ALAN JACKSON Who's Cheatin' Who
VINCE GILL A Little More Love
TIM MCGRAW w/FAITH HILL It's Your Love
GEORGE STRAIT Carrying Your Love With Me
REBA McENTIRE I'd Rather Ride Around With You

Digital Country — L.J. Smith

Adds:

JOHN MICHAEL MONTGOMERY How Was I To Know

Hottest:

VINCE GILL A Little More Love
TIM MCGRAW w/FAITH HILL It's Your Love
GEORGE STRAIT Carrying Your Love With Me
REBA McENTIRE I'd Rather Ride Around With You
DEANA CARTER Count Me In

New Country — L.J. Smith

Adds:

JOHN MICHAEL MONTGOMERY How Was I To Know

BROADCAST PROGRAMMING CONTINUED

Hottest:

TIM MCGRAW w/FAITH HILL It's Your Love
REBA McENTIRE I'd Rather Ride Around With You
DEANA CARTER Count Me In
MARK CHESNUTT Let It Rain
GEORGE STRAIT Carrying Your Love With Me

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John Hendricks • (303) 784-8758

Adds:

ALABAMA Dancin', Shaggin' On The Boulevard
BEKKA & BILLY Better Days
BUFFALO CLUB Nothin' Less Than Love
KENNY CHESNEY She's Got It All
KATHY MATTEA I'm On Your Side

Hottest:

BILLY YATES Flowers
TIM MCGRAW w/FAITH HILL It's Your Love
CHARLIE DANIELS w/JOHN BERRY Long Haired Country Boy
JAMES BONAMY The Swing
SONS OF THE DESERT Whatever Comes First

JONES RADIO NETWORK

Phil Barry • (303) 784-8700

U.S. Country — Jim Murphy

Adds:

ALABAMA Dancin', Shaggin' On The Boulevard
NIKKI NELSON I Don't Know How Not To Love You

Hottest:

TRACE ADKINS I Left Something Turned On At Home
DEANA CARTER Count Me In
TY HERNDON Loved Too Much
REBA McENTIRE I'd Rather Ride Around With You
TIM MCGRAW w/FAITH HILL It's Your Love

CD Country — John Hendricks

Adds:

BLACKHAWK Hole In My Heart
MARY CHAPIN CARPENTER Keeping The Faith
ANITA COCHRAN Daddy Can You See Me
CHARLIE DANIELS w/JOHN BERRY Long Haired Country Boy
JOE DIFFIE Somethin' Like This

Hottest:

MARK WILLS Places I've Never Been
CLAY WALKER One, Two, I Love You
MICHAEL PETERSON Drink, Swear, Steal & Lie
TIM MCGRAW w/FAITH HILL It's Your Love
REBA McENTIRE I'd Rather Ride Around With You

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Hot Country — David Felker

Adds:

ALABAMA Dancin', Shaggin' On The Boulevard
KIPPI BRANNON I'd Be With You
BILLY RAY CYRUS It's All The Same To Me
DERYL DODD Movin' Out To The Country
JEFF WOOD You Call That A Mountain

Hottest:

TIM MCGRAW w/FAITH HILL It's Your Love
MARK WILLS Places I've Never Been
TY HERNDON Loved Too Much
VINCE GILL A Little More Love
DEANA CARTER Count Me In

Mainstream Country — David Felker

Adds:

DIAMOND RIO How Your Love Makes Me Feel
TOBY KEITH We Were In Love
COLLIN RAYE What The Heart Wants

Hottest:

TIM MCGRAW w/FAITH HILL It's Your Love
TY HERNDON Loved Too Much
VINCE GILL A Little More Love
REBA McENTIRE I'd Rather Ride Around With You
TANYA TUCKER Little Things



60.2 million households
Traci Todd
Manager/Video Programming

ADDS

PRAIRIE OYSTER One Way Track (Verve)
GEORGE STRAIT Carrying Your Love With Me (MCA)

FAVORITE 15

DEANA CARTER Count Me In (Capitol)
MARK CHESNUTT Let It Rain (Decca)
VINCE GILL A Little More Love (MCA)
ALAN JACKSON Who's Cheatin' Who (Arista)
ALISON KRAUSS Find My Way Back To My Heart (Rounder)
TRACY LAWRENCE How A Cowgirl Says Goodbye (Atlantic)
PATTY LOVELESS The Trouble With The Truth (Epic)
REBA McENTIRE I'd Rather Ride Around With You (MCA)
TIM MCGRAW/FAITH HILL It's Your Love (Curb)
RICDCHET He Left A Lot To Be Desired (Columbia)
SONS OF THE DESERT Whatever Comes First (Epic)
PAM TILLIS All The Good Ones Are Gone (Arista)
TRAVIS TRITT She's Going Home With Me (Warner Bros.)
CLAY WALKER One, Two, I Love You (Giant)
MARK WILLS Places I've Never Been (Mercury)

Information current as of June 23, 1997.



38 million households
Chris Parr, Director/Programming
Paul Hastaba, VP/GM

ADDS

BLACKHAWK Hole In My Heart (Arista)
DIAMOND RIO How Your Love Makes Me Feel (Arista)
JACK INGRAM Flutter (Rising Tide)
CLEDDUS T. JUDD Skool (Razor & Tie)
JOHN MICHAEL MONTGOMERY How Was I To Know (Atlantic)
GEORGE STRAIT Carrying Your Love With Me (MCA)

TOP 10

TANYA TUCKER Little Things (Capitol)
DEANA CARTER Count Me In (Capitol)
SONS OF THE DESERT Whatever Comes First (Epic)
TIM MCGRAW/FAITH HILL It's Your Love (Curb)
ALAN JACKSON Who's Cheatin' Who (Arista)
MARK WILLS Places I've Never Been (Mercury)
PAM TILLIS All The Good Ones Are Gone (Arista)
MARK CHESNUTT Let It Rain (Decca)
REBA McENTIRE I'd Rather Ride Around With You (MCA)
CLAY WALKER One, Two, I Love You (Giant)

HEAVY

DEANA CARTER Count Me In (Capitol)
ALAN JACKSON Who's Cheatin' Who (Arista)
TRACY LAWRENCE How A Cowgirl Says Goodbye (Atlantic)
PATTY LOVELESS The Trouble With The Truth (Epic)
REBA McENTIRE I'd Rather Ride Around With You (MCA)
TIM MCGRAW/FAITH HILL It's Your Love (Curb)
SONS OF THE DESERT Whatever Comes First (Epic)
GEORGE STRAIT Carrying Your Love With Me (MCA)
PAM TILLIS All The Good Ones Are Gone (Arista)
CLAY WALKER One, Two, I Love You (Giant)
MARK WILLS Places I've Never Been (Mercury)

HOT SHOTS

BLACKHAWK Hole In My Heart (Arista)
JUNIOR BROWN I Hung It Up (MCG/Curb)
KENNY CHESNEY She's Got It All (BNA)
SARA EVANS Three Chords & The Truth (RCA)
JACK INGRAM Flutter (Rising Tide)
DAVID LEE MURPHY All Lit Up In Love (MCA)
RYAN REYNOLDS Do I Ever Cross Your Mind (Imprint)
SAWYER BROWN This Night Won't Last Forever (Curb)
LEE ANN WOMACK The Fool (Decca)
BOB WOODRUFF Almost Saturday Night (Imprint)
BILLY YATES Flowers (Almo Sounds)
TRISHA YEARWOOD How Do I Live (MCA)

Heavy rotation songs receive four to five 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 heavy rotation.

Information current as of June 18, 1997.

Stations and their adds listed alphabetically by market

KEAN/Bilene, TX PD: Dwayne Alexander MD: Rudy Allen Fernandez 17 ALAN JACKSON 17 GREG HOLLAND 17 SAWYER BROWN 17 LORRIE MORGAN	WZZK/Birmingham, AL PD: Jim Tison MD: Scott Stewart 22 MICHAEL PETERSON 22 TOBY KEITH	WHOK/Columbus, OH PD: Don Crain MD: George Wolf 10 TRISHA YEARWOOD 10 TOBY KEITH 5 MC POTTIS	WCKT/Ft. Myers, FL PD: Paul Orr APD/MD: BJ Odum 6 MILA MASON 6 TRISHA YEARWOOD	WROO/Jacksonville, FL PD: Buzz Jackson 7 ALABAMA 7 JOE DIFFIE 7 SHERRIE AUSTIN 5 BILLY RAY CYRUS	WWQM/Madison, WI OM/MD: Tom Oakes MD: Mel McKenzie 16 NEAL MCCOY	KTST/Oklahoma City, OK OM/MD: Charlie Harrigan 12 JOE DIFFIE	KBUL/Reno, NV PD: Randy Black APD/MD: Chuck Reeves 17 ALABAMA 11 BURNIN' DAYLIGHT 11 MICHAEL PETERSON 11 DARYLE SINGLETARY	WJCL/Savannah, GA MD: Jay Morgan 20 BLACK & MCBRIDE 5 TRISHA YEARWOOD 5 JOHN ANDERSON	KWEN/Tulsa, OK PD: Dave Block 17 TOBY KEITH
WQMX/Akron, OH PD: Kevin Mason MD: Bill Shiel 9 ALABAMA 9 TRISHA YEARWOOD 9 LEANN RIMES 9 BURNIN' DAYLIGHT	KQFC/Boise, ID 12 TOBY KEITH 12 DAVID KERSH 12 JOHN M. MONTGOMERY 12 BILLY YATES 12 TRISHA YEARWOOD 6 BOB CARLISLE 6 LILA MCCANN 6 RAYBON BROTHERS	KRYS/Corpus Christi, TX PD: Clayton Allen Pickens MD: Lou Ramirez 7 DAVID KERSH 7 LILA MCCANN 7 RIVER ROAD	WWGR/Ft. Myers, FL APD/MD: Joe Montone MD: Buzzy Ford 9 ALABAMA 9 BILLY RAY CYRUS 9 JOHN M. MONTGOMERY 9 LEE ANN WOMACK	WXBD/Johnson City, VA PD: Bill Healy MD: Reggie Heel 17 BILLY RAY CYRUS 5 MARK CHESNUTT	WDOO/Macon-Carrolldale, IL PD: Jon Prall MD: Tracy McSherry 24 ALABAMA 10 BUFFALO CLUB 10 LEE ANN WOMACK	KXXY/Oklahoma City, OK OM: Charlie Harrigan MD: Bill Reed 10 TOBY KEITH 10 KENNY CHESNEY	WKHK/Richmond, VA PD: Mark Richards MD: Rick Campbell 15 DIAMOND RIO 15 ALABAMA 15 NEAL MCCOY	KMPS/Seattle, WA PD: Mark Richards MD: Tony Thomas 16 ALABAMA 5 BLACKHAWK	WVZD/Tupelo, MS PD: Rusty Pugh MD: Tom Bigbee 12 MILA MASON 12 BILLY RAY CYRUS 5 BUFFALO CLUB 5 BIG HOUSE
WGNA/Albany, NY PD: Buzz Brindle MD: Bill Earley 6 TOBY KEITH 6 COLLIN RAYE	WKLB/Boston, MA PD: Mike Brophy APD/MD: Ginny Rogers 12 M. CHAPIN CARPENTER 12 BILLY RAY CYRUS 12 BOB WOODRUFF 5 BUFFALO CLUB 5 LEE ANN WOMACK	KPLX/Dallas, TX PD: Smokey Rivers MD: Teresa Whitney 28 LEE ANN WOMACK 20 BLACKHAWK	KTCS/Ft. Smith, AR OM/MD: Mark Harper 15 JOHN M. MONTGOMERY 15 TRISHA YEARWOOD 5 LEE ANN WOMACK	WHTZ/Johnstown, PA PD/MD: Jim Cleary 8 ALABAMA 7 LILA MCCANN 5 LEE ANN WOMACK	KTEX/McAllen, TX PD/MD: Jim Paczkowski 12 MICHAEL PETERSON 5 DAVID KERSH 5 DIAMOND RIO	WOW/Omaha, NE PD: Tom Goodwin MD: John Glenn 14 DIAMOND RIO 14 LEE ANN WOMACK 7 BILLY YATES	KFRG/Riverside, CA PD: Ray Masale MD: Don Jeffrey 16 GEORGE STRAIT 10 TRACY LAWRENCE 10 KENNY CHESNEY	KRMD/Shreveport, LA PD: John Swan MD: Rick Stephenson 15 COLLIN RAYE 15 BILLY RAY CYRUS 15 ALABAMA	KNUE/Tyler, TX PD: Amy Austin MD: Chuck McKinley 7 BUFFALO CLUB 7 JOHN M. MONTGOMERY
KRST/Albuquerque, NM PD: Jim Patrick MD: Chaz Malibu 12 TOBY KEITH 5 TRISHA YEARWOOD	WYRK/Buffalo, NY PD: Ken Johnson MD: Pat O'Brien 12 KENNY CHESNEY	KYNG/Dallas, TX PD: Dan Pearman MD: Stacy Tackett 10 DAVID KERSH 5 LEE ANN WOMACK 5 BILLY YATES 5 JAMES BONAMY	WQHK/Ft. Wayne, IN PD: Dean McNeil MD: Jeff Moore 5 BUFFALO CLUB 5 LEE ANN WOMACK	WMTZ/Johnstown, PA PD/MD: Brian Cleary 8 ALABAMA 7 LILA MCCANN 5 LEE ANN WOMACK	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYYD/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
KRRV/Alexandria, LA PD: Dru LaBorde MD: Scott Bryant 12 LEE ANN WOMACK 12 ALABAMA 12 LILA MCCANN 12 MILA MASON	KHAK/Cedar Rapids, IA PD: Jeff Winfield MD: Dawn Johnson 22 ALABAMA 9 BILLY RAY CYRUS 9 BLACKHAWK 9 LEE ANN WOMACK 9 SAWYER BROWN	WGNE/Daytona Beach, FL PD: John Rivers MD: Leann Rimes 21 ALABAMA 14 DIAMOND RIO 14 LORRIE MORGAN	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
WFGY/Altoona, PA PD/MD: Polly Wogg 45 ALABAMA 15 COLLIN RAYE 15 LILA MCCANN 15 JOHN M. MONTGOMERY	WIXY/Champaign, IL Acting MD: Nicole Basis 6 BUFFALO CLUB 6 LEE ANN WOMACK 5 ALABAMA	KYGO/Daytona Beach, FL PD: John St. John MD: Jennifer Page 13 BURNIN' DAYLIGHT 13 LEE ANN WOMACK 15 BLACKHAWK 5 SARA EVANS 5 JOE DIFFIE	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
KGNC/Amarillo, TX PD: Bob Shannon 15 BLACKHAWK 15 JOE DIFFIE 15 ALABAMA 7 LEE ANN WOMACK	WBUB/Charleston, SC PD: Charlie Lindsay MD: John Dixon 12 TOBY KEITH 12 KENNY CHESNEY	KJYJ/Des Moines, IA PD: Beverly Brannigan MD: Eddie Hatfield 15 TOBY KEITH 15 JOHN M. MONTGOMERY 15 COLLIN RAYE 15 BLACKHAWK 15 LEE ANN WOMACK	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
KASH/Anchorage, AK MD: Chris Crowley 5 COLLIN RAYE 5 LEE ANN WOMACK	WEZL/Charleston, SC PD: Kris Van Dyke MD: Gary Griffin 15 JOE DIFFIE 7 LEE ANN WOMACK	WVTV/Dothan, AL PD/MD: Shannon O'Neal 10 LEE ANN WOMACK 10 BLACKHAWK 10 JOE DIFFIE 10 MITCH FOREMAN 10 LORRIE MORGAN 5 MC POTTIS 5 BOB WOODRUFF 5 CRYSTAL BERNARD	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
WNCY/Appleton, WI PD: Mark Shannon MD: Steve Davis 24 COLLIN RAYE 9 BLACKHAWK 9 JOE DIFFIE	WQBE/Charleston, WV OM/MD: Jeff Whitehead 15 TOBY KEITH 15 BLACKHAWK 15 BILLY RAY CYRUS 5 MARK CHESNUTT	WVTV/Dothan, AL PD/MD: Shannon O'Neal 10 LEE ANN WOMACK 10 BLACKHAWK 10 JOE DIFFIE 10 MITCH FOREMAN 10 LORRIE MORGAN 5 MC POTTIS 5 BOB WOODRUFF 5 CRYSTAL BERNARD	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
WKSJ/Asheville, NC PD: Steve Lewis MD: Nikki Thomas 5 JOE DIFFIE 5 BLACKHAWK 5 GREG HOLLAND	WSOC/Charlotte, NC PD: Paul Johnson MD: Rick McCracken 5 KIPPI BRANNON	WVTV/Dothan, AL PD/MD: Shannon O'Neal 10 LEE ANN WOMACK 10 BLACKHAWK 10 JOE DIFFIE 10 MITCH FOREMAN 10 LORRIE MORGAN 5 MC POTTIS 5 BOB WOODRUFF 5 CRYSTAL BERNARD	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
WKHX/Atlanta, GA PD: Neil McKinley MD: Johnny Gray 28 TRACY LAWRENCE 28 TOBY KEITH 18 BLACK & MCBRIDE 18 TRACY BYRD	WTRD/Charlotte, NC PD/MD: Loyd Ford 6 BUFFALO CLUB	WVTV/Dothan, AL PD/MD: Shannon O'Neal 10 LEE ANN WOMACK 10 BLACKHAWK 10 JOE DIFFIE 10 MITCH FOREMAN 10 LORRIE MORGAN 5 MC POTTIS 5 BOB WOODRUFF 5 CRYSTAL BERNARD	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
WYAT/Atlanta, GA PD: Neil McKinley MD: Johnny Gray 18 TRISHA YEARWOOD 18 BLACKHAWK 18 ALABAMA 18 DIAMOND RIO	WUSY/Chattanooga, TN PD: Clay Hunkeler MD: Bill Pindexter 11 TRISHA YEARWOOD 11 BUFFALO CLUB 11 ALABAMA 9 TOBY KEITH	WVTV/Dothan, AL PD/MD: Shannon O'Neal 10 LEE ANN WOMACK 10 BLACKHAWK 10 JOE DIFFIE 10 MITCH FOREMAN 10 LORRIE MORGAN 5 MC POTTIS 5 BOB WOODRUFF 5 CRYSTAL BERNARD	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
WKCC/Augusta, GA PD: Tommy Gentry MD: Tony Cooper No Adds	KALF/Chicago, CA PD/MD: Scott Michaels 17 LILA MCCANN 17 TRISHA YEARWOOD 17 BUFFALO CLUB 17 LEE ANN WOMACK 17 BLACKHAWK	WVTV/Dothan, AL PD/MD: Shannon O'Neal 10 LEE ANN WOMACK 10 BLACKHAWK 10 JOE DIFFIE 10 MITCH FOREMAN 10 LORRIE MORGAN 5 MC POTTIS 5 BOB WOODRUFF 5 CRYSTAL BERNARD	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
KASE/Houston, TX PD: Brad Hansen MD: Steve Gary 5 LORRIE MORGAN 5 LILA MCCANN 5 TANYA TUCKER	WUBC/Cincinnati, OH PD: Tim Croson MD: Duke Hamilton 23 BILLY RAY CYRUS 13 BROOKS & DUNN 5 LEE ANN WOMACK 5 LONESTAR	WVTV/Dothan, AL PD/MD: Shannon O'Neal 10 LEE ANN WOMACK 10 BLACKHAWK 10 JOE DIFFIE 10 MITCH FOREMAN 10 LORRIE MORGAN 5 MC POTTIS 5 BOB WOODRUFF 5 CRYSTAL BERNARD	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
WPCB/Baltimore, MD PD: Scott Lindemulder APD/MD: Greg Cole 15 TOBY KEITH 15 SHERRIE AUSTIN	WGAR/Cleveland, OH PD: Denny Nugent MD: Chuck Collier 18 ALABAMA 18 KENNY CHESNEY	WVTV/Dothan, AL PD/MD: Shannon O'Neal 10 LEE ANN WOMACK 10 BLACKHAWK 10 JOE DIFFIE 10 MITCH FOREMAN 10 LORRIE MORGAN 5 MC POTTIS 5 BOB WOODRUFF 5 CRYSTAL BERNARD	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
WYNK/Baton Rouge, LA PD/MD: Brian King 13 ALABAMA 13 JOHN M. MONTGOMERY 13 TOBY KEITH 5 LILA MCCANN 5 OERLY DODD	WKCS/Colorado Springs, CO PD: Charlie Cassidy MD: Travis Daily 17 SAWYER BROWN 17 BLACKHAWK 17 LILA MCCANN	WVTV/Dothan, AL PD/MD: Shannon O'Neal 10 LEE ANN WOMACK 10 BLACKHAWK 10 JOE DIFFIE 10 MITCH FOREMAN 10 LORRIE MORGAN 5 MC POTTIS 5 BOB WOODRUFF 5 CRYSTAL BERNARD	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
KAYD/Beaumont, TX PD/MD: Frank Dawson 7 LEE ANN WOMACK 7 ALABAMA	WCOS/Columbia, SC PD: Bob Raleigh MD: Glen Garrett 7 ALABAMA 7 COLLIN RAYE	WVTV/Dothan, AL PD/MD: Shannon O'Neal 10 LEE ANN WOMACK 10 BLACKHAWK 10 JOE DIFFIE 10 MITCH FOREMAN 10 LORRIE MORGAN 5 MC POTTIS 5 BOB WOODRUFF 5 CRYSTAL BERNARD	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
WKNN/Biloxi, MS PD: Rick Mize MD: Kipp Gregory 12 LEE ANN WOMACK 12 LEE ANN WOMACK 12 TRISHA YEARWOOD	WKCN/Columbus, GA PD: Robin Lee MD: Andy Woods 10 JOE DIFFIE 10 LEE ANN WOMACK	WVTV/Dothan, AL PD/MD: Shannon O'Neal 10 LEE ANN WOMACK 10 BLACKHAWK 10 JOE DIFFIE 10 MITCH FOREMAN 10 LORRIE MORGAN 5 MC POTTIS 5 BOB WOODRUFF 5 CRYSTAL BERNARD	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA
WHWK/Binghamton, NY PD/MD: John Davison 23 ALABAMA 13 JOHN M. MONTGOMERY 13 BUFFALO CLUB 13 BLACKHAWK	WCOL/Columbus, OH PD: Gary Moss MD: John Crenshaw 19 BILLY RAY CYRUS 19 TRISHA YEARWOOD	WVTV/Dothan, AL PD/MD: Shannon O'Neal 10 LEE ANN WOMACK 10 BLACKHAWK 10 JOE DIFFIE 10 MITCH FOREMAN 10 LORRIE MORGAN 5 MC POTTIS 5 BOB WOODRUFF 5 CRYSTAL BERNARD	WQKS/Fresno, CA PD: Ken Soesen MD: Steve Montgomery 7 DIAMOND RIO 7 BILLY RAY CYRUS	KBEQ/Kansas City, MO PD: Mike McEntire MD: T.J. McEntire 18 ALABAMA 18 JEFF WOOD	KRWQ/Medford, OR PD/MD: Judi Austin 11 JOE DIFFIE 11 BILLY RAY CYRUS 11 BLACKHAWK 11 ALABAMA 11 DIAMOND RIO 5 SHERRIE AUSTIN	WVOW/Omaha, NE PD: Ken Brooks MD: Tom Scott 6 ALABAMA 6 BLACKHAWK	WYWK/Roanoke, VA PD/MD: Robynn Jaymes 16 TRACY BYRD 16 TERRI CLARK 16 KENNY CHESNEY 10 KIPPI BRANNON 10 BIG HOUSE 10 NEAL MCCOY	KDRK/Spokane, WA PD: Ray Edwards MD: Tim Cooter 9 TRACY BYRD 8 DIAMOND RIO 8 TOBY KEITH	KJUG/Visalia, CA PD/MD: Dave Daniels 22 ALABAMA 22 RAYBON BROTHERS 22 LEE ANN WOMACK 7 KIPPI BRANNON 7 REGINA REGINA

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WKIS/Miami, FL
WQDR/Raleigh, NC

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PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
34	55	34	42		BROOKS & DUNN/Why Would I Say...
55	34	34	42		TY HERNDON/Loved Too Much
24	34	34	42		REBA MCENTIRE/d Rather Ride...
18	24	24	42		GEORGE STRAIT/Carrying Your...
24	18	24	42		TRACE ADKINS/ Left Something...
7	18	11	24		MICHAEL PETERSON/Drink, Swear...
24	24	24	42		SONS OF THE DESERT/Whatever Comes First
7	24	24	42		JOHN BERRY/Will, If You Will
34	24	24	42		MARK WILLS/Places I've Never...
18	24	24	42		DAVID KERSH/Day In, Day Out
18	34	34	42		BLACK & MCBRIDE/Still Holding On
18	18	11	24		PATTY LOVELESS/The Trouble With...
7	24	24	42		PAM TILLIS/All The Good Ones...
18	7	24	42		SHERRIE AUSTIN/Lucky In Love
-	-	7	24		BLACK & MCBRIDE/Still Holding On
24	24	24	42		DEANA CARTER/Count Me In
-	7	24	42		KENNY CHESNEY/She's Got It All
-	-	7	24		LILA MCCANN/Down Came A...
7	7	24	42		COLLIN RAYE/What The Heart Wants
7	7	24	42		TRISHA YEARWOOD/How Do I Live
24	18	18	42		VINCE GILL/Little More Love
55	15	18	42		ALAN JACKSON/Who's Cheatin' Who
55	15	18	42		TIM MCGRAW/W.F. HILL/It's Your Love
15	15	18	42		JOHN M. MONTGOMERY/How Was I To Know
15	15	18	42		LEANN RIMES/The Light In Your...
15	15	18	42		GEORGE STRAIT/Carrying Your...
24	34	24	42		TANYA TUCKER/Little Things
15	15	18	42		BRYAN WHITE/Sittin' On Go
15	15	18	42		JEFF WOOD/Use Mine
7	7	21	42		BUFFALO CLUB/Nothin' Less Than...
-	-	7	21		BOB CARLISLE/Butterfly Kisses
18	7	11	42		TRACY LAWRENCE/How A Cowgirl...
-	-	-	11		JOHN M. MONTGOMERY/How Was I To Know
-	-	-	11		RICOCHET/He Left A Lot To...
7	18	11	42		SAWYER BROWN/Six Days On The Road
18	18	11	42		BILLY YATES/Flowers

95.9 KLSN
MARKET #3
WUSN/Chicago
(312) 649-0099
Sledge/Biondo

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
36	36	36	36		TY HERNDON/Loved Too Much
20	36	36	36		MARK WILLS/Places I've Never...
36	36	36	36		TANYA TUCKER/Little Things
36	36	36	36		LEANN RIMES/The Light In Your...
20	36	36	36		TIM MCGRAW/W.F. HILL/It's Your Love
20	36	36	36		DEANA CARTER/Count Me In
20	36	36	36		MARK CHESNUTT/Let It Rain
20	36	36	36		VINCE GILL/Little More Love
20	36	36	36		TRACE ADKINS/ Left Something...
14	20	20	36		MICHAEL PETERSON/Drink, Swear...
14	20	20	36		CLAY WALKER/One, Two, I Love You
20	20	20	36		SAMMY KERSHAW/Fit To Be Tied Down
20	20	20	36		JOHN BERRY/Will, If You Will
20	20	20	36		PAM TILLIS/All The Good Ones...
20	20	20	36		GEORGE STRAIT/Carrying Your...
20	20	20	36		REBA MCENTIRE/d Rather Ride...
20	20	20	36		PATTY LOVELESS/The Trouble With...
20	20	20	36		SONS OF THE DESERT/Whatever Comes First
14	20	20	36		BOB CARLISLE/Butterfly Kisses
20	20	20	36		RICK TREVIN/O Only Get This...
-	14	20	36		CLAY WALKER/One, Two, I Love You
-	14	20	36		TRISHA YEARWOOD/How Do I Live
-	14	20	36		JOHN BERRY/Will, If You Will
-	14	20	36		NEAL MCCOY/The Shake
-	14	20	36		TRACY BYRD/Don't Love Make...
-	14	20	36		SHERRIE AUSTIN/Lucky In Love
-	14	20	36		TRAVIS TRITT/She's Going Home...
-	14	20	36		TERRI CLARK/Just The Same
-	14	20	36		KENNY CHESNEY/She's Got It All
-	14	20	36		RICOCHET/He Left A Lot To...
-	5	14	36		TRACY LAWRENCE/How A Cowgirl...
-	5	14	36		COLLIN RAYE/What The Heart Wants
-	5	14	36		JOHN M. MONTGOMERY/How Was I To Know
-	5	14	36		BILLY RAY CYRUS/It's All The Same...
5	5	5	36		RIVER ROAD/ Broke It, I'll...
-	-	-	5		ALABAMA/Dancin', Shaggin'...

KISAN 94.1 FM
MARKET #4
KSAN/San Francisco
(415) 291-0202
Roberts/Ryan

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
15	26	25	36		TRACE ADKINS/ Left Something...
36	45	36	36		VINCE GILL/Little More Love
36	15	15	36		ALAN JACKSON/Who's Cheatin' Who
36	45	36	36		REBA MCENTIRE/d Rather Ride...
36	45	36	36		TIM MCGRAW/W.F. HILL/It's Your Love
36	45	36	36		LEANN RIMES/The Light In Your...
36	45	36	36		GEORGE STRAIT/Carrying Your...
15	45	15	36		GEORGE STRAIT/One Night At A Time
25	45	36	36		MARK WILLS/Places I've Never...
25	26	25	36		DEANA CARTER/Count Me In
15	26	25	36		TY HERNDON/Loved Too Much
25	26	25	36		DIAMOND RIO/How Your Love...
25	26	25	36		TY HERNDON/Loved Too Much
25	26	25	36		PATTY LOVELESS/The Trouble With...
-	5	15	25		JOHN M. MONTGOMERY/How Was I To Know
15	15	25	25		MICHAEL PETERSON/Drink, Swear...
25	26	25	25		SONS OF THE DESERT/Whatever Comes First
25	26	25	25		PAM TILLIS/All The Good Ones...
15	26	25	25		BOB CARLISLE/Butterfly Kisses
15	26	25	25		TRAVIS TRITT/She's Going Home...
25	26	25	25		CLAY WALKER/One, Two, I Love You
25	26	25	25		BILLY YATES/Flowers
15	15	15	15		JOHN BERRY/Will, If You Will
-	5	15	15		BLACK & MCBRIDE/Still Holding On
5	15	15	15		JAMES BONAMY/The Swing
-	15	15	15		TOBY KEITH/We Were In Love
-	15	15	15		TRACY LAWRENCE/How A Cowgirl...
15	15	15	15		RICOCHET/He Left A Lot To...
15	15	15	15		TRISHA YEARWOOD/How Do I Live
-	-	15	15		ALABAMA/Sad Lookin' Moon
-	-	15	15		GARY ALLAN/Her Man
15	15	15	15		JOHN BERRY/She's Taken A Shine
15	15	15	15		BROOKS & DUNN/A Man This Lonely
36	15	15	15		BROOKS & DUNN/Why Would I Say...
-	5	15	15		TRACY BYRD/Don't Love Make...
-	15	15	15		KENNY CHESNEY/When I Close My Eyes
15	15	15	15		VINCE GILL/Pretty Little
15	15	15	15		TRACY LAWRENCE/Better Man...

YOUNG COUNTRY 93.3
MARKET #4
KYCY/San Francisco
(415) 391-9330
Logan/Jordan

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
35	50	50	50		PAUL BRANDT/Take It From Me
35	50	50	50		TY HERNDON/Loved Too Much
50	35	50	50		REBA MCENTIRE/d Rather Ride...
50	50	50	50		TIM MCGRAW/W.F. HILL/It's Your Love
50	50	50	50		GEORGE STRAIT/Carrying Your...
35	35	35	50		PAM TILLIS/All The Good Ones...
35	35	35	50		TRAVIS TRITT/She's Going Home...
5	5	25	35		TRACE ADKINS/ Left Something...
35	35	35	35		TRACY BYRD/Don't Love Make...
5	25	25	35		DEANA CARTER/Count Me In
35	35	35	35		MARK CHESNUTT/Let It Rain
35	35	35	35		LONESTAR/Come Cryin' To Me
35	35	35	35		PATTY LOVELESS/The Trouble With...
5	35	35	35		TIM MCGRAW/Everywhere
5	35	35	35		JOHN M. MONTGOMERY/How Was I To Know
25	25	25	35		RICOCHET/He Left A Lot To...
25	25	25	35		SONS OF THE DESERT/Whatever Comes First
35	35	35	35		RICK TREVIN/O Only Get This...
50	50	50	50		CLAY WALKER/Little Things
-	5	5	35		TRISHA YEARWOOD/How Do I Live
5	25	35	35		MARK WILLS/Places I've Never...
25	25	25	35		JOHN BERRY/Will, If You Will
35	35	35	35		BLACK & MCBRIDE/Still Holding On
25	25	25	35		RAYBON BROTHERS/Butterfly Kisses
5	25	25	35		DIAMOND RIO/How Your Love...
5	25	25	35		RIVER ROAD/ Broke It, I'll...
5	25	25	35		MICHAEL PETERSON/Drink, Swear...
10	10	10	10		JOHN BERRY/She's Taken A Shine
10	10	10	10		KENNY CHESNEY/When I Close My Eyes
50	50	50	10		DEANA CARTER/We Danced Anyway
50	50	10	10		VINCE GILL/Little More Love
50	50	10	10		ALAN JACKSON/Who's Cheatin' Who
10	10	10	10		JOHN BERRY/Will, If You Will
10	10	10	10		REBA MCENTIRE/Just The Same
10	10	10	10		JOHN M. MONTGOMERY/How Was I To Know
10	10	10	10		LEANN RIMES/The Light In Your...
10	10	10	10		LORRIE MORGAN/Good As I Was To You
50	10	10	10		MINDY MCCREADY/A Girl's Gotta Do...
10	10	10	10		COLLIN RAYE/On The Verge
35	50	10	10		LEANN RIMES/The Light In Your...
50	50	10	10		KEVIN SHARP/She's Sure Taking...

COUNTRY 92.5 WXTU
MARKET #5
WXTU/Philadelphia
(610) 667-9000
McCarbe/Radler

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
32	32	32	32		ALAN JACKSON/Who's Cheatin' Who
32	32	32	32		TIM MCGRAW/W.F. HILL/It's Your Love
32	32	32	32		TANYA TUCKER/Little Things
7	7	7	32		GEORGE STRAIT/Carrying Your...
-	24	24	32		TRISHA YEARWOOD/How Do I Live
32	32	32	32		BRYAN WHITE/Sittin' On Go
32	32	32	32		LEANN RIMES/The Light In Your...
32	32	32	32		REBA MCENTIRE/d Rather Ride...
24	32	32	32		DEANA CARTER/Count Me In
24	32	32	32		MARK WILLS/Places I've Never...
7	24	24	32		LONESTAR/Come Cryin' To Me
24	24	24	32		MARK CHESNUTT/Let It Rain
-	24	24	32		LONESTAR/Come Cryin' To Me
-	7	24	32		SHERRIE AUSTIN/Lucky In Love
-	7	24	32		TRACE ADKINS/ Left Something...
-	24	24	32		BLACK & MCBRIDE/Still Holding On
24	24	24	32		SAMMY KERSHAW/Fit To Be Tied Down
17	17	17	17		KEVIN SHARP/Nobody Knows
17	17	17	17		CLAY WALKER/Rumor Has It
32	17	17	17		GEORGE STRAIT/One Night At A Time
17	17	17	17		TRACE ADKINS/Every Light In...
17	17	17	17		KENNY CHESNEY/When I Close My Eyes
17	17	17	17		DAVID KERSH/Another You
17	17	17	17		JOHN M. MONTGOMERY/How Was I To Know
17	17	17	17		TOBY KEITH/We Were In Love
17	17	17	17		BROOKS & DUNN/A Man This Lonely
17	17	17	17		PATTY LOVELESS/She Drew A Broken...
17	17	17	17		ALAN JACKSON/That Bitty
-	-	-	17		MILA MASON/You're Doing O...
17	17	17	17		ALAN JACKSON/Everything I Love
32	17	17	17		KEVIN SHARP/She's Sure Taking...
17	17	17	17		LONESTAR/Heartbreak Every Day
32	32	32	17		COLLIN RAYE/On The Verge
17	17	17	17		TRISHA YEARWOOD/Everybody Knows
17	17	17	17		TRACY LAWRENCE/How A Cowgirl...
17	17	17	17		TRACY LAWRENCE/That A Year
17	17	17	17		ALABAMA/Sad Lookin' Moon
7	7	7	17		TY HERNDON/Loved Too Much
7	7	7	17		TRAVIS TRITT/She's Going Home...
7	7	7	17		RICK TREVIN/O Only Get This...
7	7	7	17		JOHN BERRY/Will, If You Will

W4 Country
MARKET #6
WWW/Detroit
(313) 259-4323
Hamlin/E

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
23	23	33	33		GEORGE STRAIT/Carrying Your...
23	23	33	33		PAM TILLIS/All The Good Ones...
23	23	33	33		REBA MCENTIRE/d Rather Ride...
33	33	33	33		TIM MCGRAW/W.F. HILL/It's Your Love
23	23	33	33		DEANA CARTER/Count Me In
33	33	33	33		MARK CHESNUTT/Let It Rain
23	23	33	33		TY HERNDON/Loved Too Much
-	23	23	33		MARK WILLS/Places I've Never...
-	23	23	33		ALABAMA/Dancin', Shaggin'...
13	13	23	33		BLACK & MCBRIDE/Still Holding On
13	13	23	33		TRACY LAWRENCE/How A Cowgirl...
-	5	23	33		TOBY KEITH/We Were In Love
13	13	23	33		MICHAEL PETERSON/Drink, Swear...
13	13	23	33		LONESTAR/Come Cryin' To Me
23	23	23	33		TERRI CLARK/Just The Same
23	23	23	33		SAMMY KERSHAW/Fit To Be Tied Down
13	13	23	33		CLAY WALKER/One, Two, I Love You
23	23	23	33		TRACY BYRD/Don't Love Make...
23	23	23	33		TRACE ADKINS/ Left Something...
23	23	23	33		PATTY LOVELESS/The Trouble With...
23	23	23	33		JOHN BERRY/Will, If You Will
23	23	23	33		RICK TREVIN/O Only Get This...
23	23	23	33		SONS OF THE DESERT/Whatever Comes First
13	13	13	33		JAMES BONAMY/The Swing
5	5	13	33		BILLY YATES/Flowers
-	13	13	33		JOHN M. MONTGOMERY/How Was I To Know
5	5	13	33		DAVID KERSH/Day In, Day Out
-	13	13	33		KENNY CHESNEY/She's Got It All
-	13	13	33		COLLIN RAYE/What The Heart Wants
13	13	13	33		

COUNTRY PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE

MARKET #14				
KSON/San Diego (619) 291-9797 Shepard/Upton				
PLAYS	ARTIST/TITLE			
3W	2W	LW	TW	
31	31	31	31	LEANN RIMES/The Light In Your...
31	31	31	31	BRYAN WHITE/Sittin' On Go
31	31	31	31	TIM MCGRAW W/F HILL/It's Your Love
20	31	31	31	TY HERNDON/Loved Too Much
20	31	31	31	MARK CHESNUTT/Let It Rain
20	31	31	31	VINCE GILL/A Little More Love
20	31	31	31	PATTY LOVELESS/The Trouble With...
20	31	31	31	GEORGE STRAIT/Carrying Your...
20	31	31	31	BOB CARLISLE/Butterfly Kisses
20	31	31	31	TRAVIS TRITT/She's Going Home...
20	31	31	31	RICK TREVINI/Only Get This...
20	31	31	31	REBA MCENTIRE/d Rather Ride...
20	31	31	31	MARK WILLS/Places I've Never...
20	31	31	31	RICOCHET/He Left A Lot To...
20	31	31	31	MICHAEL PETERSON/Drink, Swear...
20	31	31	31	GEORGE STRAIT/Carrying Your...
20	31	31	31	TRAVIS TRITT/She's Going Home...
20	31	31	31	RIVER ROAD/Broke It, I'll...
12	20	20	20	LEONESTAR/Come Cryin' To Me
12	20	20	20	PAM TILLIS/All The Good Ones...
12	20	20	20	DEANA CARTER/Count Me In
12	20	20	20	BLACK & MCBRIDE/Still Holding On
12	20	20	20	TRISHA YEARWOOD/How Do I Live
12	20	20	20	TOBY KEITH/We Were In Love
14	14	14	14	CLAY WALKER/Rumor Has It
14	14	14	14	GEORGE STRAIT/One Night At A Time
31	31	31	31	ALABAMA/Sad Lookin' Moon
31	31	31	31	ALAN JACKSON/Who's Cheatin' Who
31	31	31	31	TRACY LAWRENCE/Better Man...
31	31	31	31	JOHN M. MONTGOMERY/How Was I To Know
31	31	31	31	TRACY BYRD/Don't Take Her...
31	14	14	14	MINDY MCCREADY/A Girl's Gotta Do
14	14	14	14	COLLIN RAYE/On The Verge
12	12	12	12	LILA MCCANN/Down Came A...
12	12	12	12	JOHN BERRY/Will, If You Will
12	12	12	12	BILLY YATES/Flowers
12	12	12	12	BOB CARLISLE/Butterfly Kisses
12	12	12	12	TRACY LAWRENCE/How A Cowgirl...
12	12	12	12	JOHN M. MONTGOMERY/How Was I To Know
12	12	12	12	GREG HOLLAND/Exception To
12	12	12	12	COLLIN RAYE/What The Heart Wants
12	12	12	12	LEE ANN WOMACK/The Fool

MARKET #15				
WMJG/Long Island (516) 423-6740 Asker/Alexander				
PLAYS	ARTIST/TITLE			
3W	2W	LW	TW	
38	38	38	38	LEANN RIMES/The Light In Your...
38	38	38	38	ALAN JACKSON/Who's Cheatin' Who
38	38	38	38	VINCE GILL/A Little More Love
38	38	38	38	TIM MCGRAW W/F HILL/It's Your Love
22	38	38	38	TY HERNDON/Loved Too Much
22	38	38	38	MARK WILLS/Places I've Never...
22	38	38	38	DEANA CARTER/Count Me In
22	38	38	38	TANYA TUCKER/Little Things
22	38	38	38	GEORGE STRAIT/Carrying Your...
22	38	38	38	RICK TREVINI/Only Get This...
22	38	38	38	MARK CHESNUTT/Let It Rain
22	38	38	38	REBA MCENTIRE/d Rather Ride...
22	38	38	38	SONS OF THE DESERT/Whatever Comes First
22	38	38	38	PAM TILLIS/All The Good Ones...
22	38	38	38	TRAVIS TRITT/She's Going Home...
22	38	38	38	PATTY LOVELESS/The Trouble With...
22	38	38	38	JOHN BERRY/Will, If You Will
22	38	38	38	TRACE ADKINS/Left Something...
22	38	38	38	RICOCHET/He Left A Lot To...
15	22	22	22	CLAY WALKER/One, Two, I Love You
15	22	22	22	TRACY LAWRENCE/How A Cowgirl...
15	22	22	22	BLACK & MCBRIDE/Still Holding On
15	22	22	22	SAMMY KERSHAW/Fit To Be Tied Down
15	22	22	22	MICHAEL PETERSON/Drink, Swear...
15	22	22	22	JAMES BONAMY/The Swing
15	22	22	22	LEE ROY PARNELL/Lucky Me, Lucky You
15	22	22	22	TERRI CLARK/Just The Same
15	22	22	22	LEONESTAR/Come Cryin' To Me
15	22	22	22	RIVER ROAD/Broke It, I'll...
15	22	22	22	TRACY BYRD/Don't Take Her...
15	22	22	22	SARA EVANS/Three Chords And...
15	22	22	22	BUFFALO CLUB/Nothin' Less Than...
15	22	22	22	KENNY CHESNEY/She's Got It All
15	22	22	22	LILA MCCANN/Down Came A...
15	22	22	22	BILLY YATES/Flowers
15	22	22	22	DAVID KERSH/Day In, Day Out
15	22	22	22	COLLIN RAYE/What The Heart Wants
15	22	22	22	TOBY KEITH/We Were In Love
15	22	22	22	BLACKHAWK/Hole In My Heart
15	22	22	22	JOHN M. MONTGOMERY/How Was I To Know
15	22	22	22	ALABAMA/Dancin', Shaggin'...
38	38	38	38	KEVIN SHARP/She's Sure Taking...

MARKET #16				
KEYE/Minneapolis (612) 820-4200 Swedberg/Moon				
PLAYS	ARTIST/TITLE			
3W	2W	LW	TW	
40	40	40	40	ALAN JACKSON/Who's Cheatin' Who
40	40	40	40	TIM MCGRAW W/F HILL/It's Your Love
40	40	40	40	TY HERNDON/Loved Too Much
40	40	40	40	MARK WILLS/Places I've Never...
40	40	40	40	GEORGE STRAIT/Carrying Your...
26	40	40	40	DEANA CARTER/Count Me In
26	40	40	40	REBA MCENTIRE/d Rather Ride...
26	40	40	40	SAMMY KERSHAW/Fit To Be Tied Down
26	40	40	40	MICHAEL PETERSON/Drink, Swear...
26	40	40	40	LEE ROY PARNELL/Lucky Me, Lucky You
26	40	40	40	JAMES BONAMY/The Swing
26	40	40	40	JOHN BERRY/Will, If You Will
26	40	40	40	BILLY YATES/Flowers
26	40	40	40	PAM TILLIS/All The Good Ones...
26	40	40	40	TRACY LAWRENCE/How A Cowgirl...
26	40	40	40	BLACK & MCBRIDE/Still Holding On
18	26	26	26	COLLIN RAYE/What The Heart Wants
18	26	26	26	DIAMOND RIO/How Your Love...
18	26	26	26	JOHN M. MONTGOMERY/How Was I To Know
18	26	26	26	RIVER ROAD/Broke It, I'll...
18	26	26	26	TRACE ADKINS/Left Something...
18	26	26	26	TRISHA YEARWOOD/How Do I Live
18	26	26	26	LEANN RIMES/How Do I Live
18	26	26	26	DERLY DODD/Movin' Out To...
18	26	26	26	SONS OF THE DESERT/Whatever Comes First
18	26	26	26	SHERRIE AUSTIN/Lucky In Love
18	26	26	26	BUFFALO CLUB/Nothin' Less Than...
18	26	26	26	TOBY KEITH/We Were In Love
18	26	26	26	BLACKHAWK/Hole In My Heart
18	26	26	26	PATTY LOVELESS/The Trouble With...
18	26	26	26	KENNY CHESNEY/She's Got It All
18	26	26	26	LILA MCCANN/Down Came A...
18	26	26	26	BILLY YATES/Flowers
18	26	26	26	DAVID KERSH/Day In, Day Out
18	26	26	26	COLLIN RAYE/What The Heart Wants
18	26	26	26	TOBY KEITH/We Were In Love
18	26	26	26	BLACKHAWK/Hole In My Heart
18	26	26	26	JOHN M. MONTGOMERY/How Was I To Know
18	26	26	26	RICOCHET/He Left A Lot To...
18	26	26	26	BOB CARLISLE/Butterfly Kisses
18	26	26	26	TERRI CLARK/Just The Same

MARKET #17				
WIL/St. Louis (314) 781-9600 Barnett/Langston				
PLAYS	ARTIST/TITLE			
3W	2W	LW	TW	
35	35	35	35	KEVIN SHARP/She's Sure Taking...
35	35	35	35	ALAN JACKSON/Who's Cheatin' Who
35	35	35	35	LEANN RIMES/The Light In Your...
35	35	35	35	REBA MCENTIRE/d Rather Ride...
25	35	35	35	TY HERNDON/Loved Too Much
25	35	35	35	MARK WILLS/Places I've Never...
25	35	35	35	TIM MCGRAW W/F HILL/It's Your Love
25	35	35	35	NEAL MCCOY/The Shake
25	35	35	35	GEORGE STRAIT/Carrying Your...
25	35	35	35	TANYA TUCKER/Little Things
25	35	35	35	PAM TILLIS/All The Good Ones...
25	35	35	35	TRACE ADKINS/Left Something...
25	35	35	35	TRACY WALKER/One, Two, I Love You
25	35	35	35	MICHAEL PETERSON/Drink, Swear...
25	35	35	35	JOHN BERRY/Will, If You Will
25	35	35	35	LEONESTAR/Come Cryin' To Me
25	35	35	35	BOB CARLISLE/Butterfly Kisses
25	35	35	35	BILLY YATES/Flowers
25	35	35	35	BLACK & MCBRIDE/Still Holding Or...
25	35	35	35	ALABAMA/Dancin', Shaggin'...
25	35	35	35	TRISHA YEARWOOD/How Do I Live
25	35	35	35	TOBY KEITH/We Were In Love
25	35	35	35	TERRI CLARK/Just The Same
25	35	35	35	SHERRIE AUSTIN/Lucky In Love
25	35	35	35	TRACY BYRD/Don't Take Her...
25	35	35	35	LEONESTAR/Come Cryin' To Me
25	35	35	35	BOB CARLISLE/Butterfly Kisses
25	35	35	35	BILLY YATES/Flowers
25	35	35	35	BLACK & MCBRIDE/Still Holding Or...
25	35	35	35	ALABAMA/Dancin', Shaggin'...
25	35	35	35	TRISHA YEARWOOD/How Do I Live
25	35	35	35	TOBY KEITH/We Were In Love
25	35	35	35	TRACY WALKER/One, Two, I Love You
25	35	35	35	MICHAEL PETERSON/Drink, Swear...
25	35	35	35	JOHN BERRY/Will, If You Will
25	35	35	35	LEONESTAR/Come Cryin' To Me
25	35	35	35	BOB CARLISLE/Butterfly Kisses
25	35	35	35	BILLY YATES/Flowers
25	35	35	35	BLACK & MCBRIDE/Still Holding Or...
25	35	35	35	ALABAMA/Dancin', Shaggin'...
25	35	35	35	TRISHA YEARWOOD/How Do I Live
25	35	35	35	TOBY KEITH/We Were In Love
25	35	35	35	TRACY WALKER/One, Two, I Love You
25	35	35	35	MICHAEL PETERSON/Drink, Swear...
25	35	35	35	JOHN BERRY/Will, If You Will
25	35	35	35	LEONESTAR/Come Cryin' To Me
25	35	35	35	BOB CARLISLE/Butterfly Kisses
25	35	35	35	BILLY YATES/Flowers
25	35	35	35	BLACK & MCBRIDE/Still Holding Or...
25	35	35	35	ALABAMA/Dancin', Shaggin'...
25	35	35	35	TRISHA YEARWOOD/How Do I Live
25	35	35	35	TOBY KEITH/We Were In Love
25	35	35	35	TRACY WALKER/One, Two, I Love You
25	35	35	35	MICHAEL PETERSON/Drink, Swear...
25	35	35	35	JOHN BERRY/Will, If You Will
25	35	35	35	LEONESTAR/Come Cryin' To Me
25	35	35	35	BOB CARLISLE/Butterfly Kisses
25	35	35	35	BILLY YATES/Flowers
25	35	35	35	BLACK & MCBRIDE/Still Holding Or...
25	35	35	35	ALABAMA/Dancin', Shaggin'...
25	35	35	35	TRISHA YEARWOOD/How Do I Live
25	35	35	35	TOBY KEITH/We Were In Love
25	35	35	35	TRACY WALKER/One, Two, I Love You
25	35	35	35	MICHAEL PETERSON/Drink, Swear...
25	35	35	35	JOHN BERRY/Will, If You Will
25	35	35	35	LEONESTAR/Come Cryin' To Me
25	35	35	35	BOB CARLISLE/Butterfly Kisses
25	35	35	35	BILLY YATES/Flowers
25	35	35	35	BLACK & MCBRIDE/Still Holding Or...
25	35	35	35	ALABAMA/Dancin', Shaggin'...
25	35	35	35	TRISHA YEARWOOD/How Do I Live
25	35	35	35	TOBY KEITH/We Were In Love
25	35	35	35	TRACY WALKER/One, Two, I Love You
25	35	35	35	MICHAEL PETERSON/Drink, Swear...
25	35	35	35	JOHN BERRY/Will, If You Will
25	35	35	35	LEONESTAR/Come Cryin' To Me
25	35	35	35	BOB CARLISLE/Butterfly Kisses
25	35	35	35	BILLY YATES/Flowers
25	35	35	35	BLACK & MCBRIDE/Still Holding Or...
25	35	35	35	ALABAMA/Dancin', Shaggin'...
25	35	35	35	TRISHA YEARWOOD/How Do I Live
25	35	35	35	TOBY KEITH/We Were In Love
25	35	35	35	TRACY WALKER/One, Two, I Love You
25	35	35	35	MICHAEL PETERSON/Drink, Swear...
25	35	35	35	JOHN BERRY/Will, If You Will
25	35	35	35	LEONESTAR/Come Cryin' To Me
25	35	35	35	BOB CARLISLE/Butterfly Kisses
25	35	35	35	BILLY YATES/Flowers
25	35	35	35	BLACK & MCBRIDE/Still Holding Or...
25	35	35	35	ALABAMA/Dancin', Shaggin'...
25	35	35	35	TRISHA YEARWOOD/How Do I Live
25	35	35	35	TOBY KEITH/We Were In Love
25	35	35	35	TRACY WALKER/One, Two, I Love You
25	35	35	35	MICHAEL PETERSON/Drink, Swear...
25	35	35	35	JOHN BERRY/Will, If You Will
25	35	35	35	LEONESTAR/Come Cryin' To Me
25	35	35	35	BOB CARLISLE/Butterfly Kisses
25	35	35	35	BILLY YATES/Flowers
25	35	35	35	BLACK & MCBRIDE/Still Holding Or...
25	35	35	35	ALABAMA/Dancin', Shaggin'...
25	35	35	35	TRISHA YEARWOOD/How Do I Live
25	35	35	35	TOBY KEITH/We Were In Love
25	35	35	35	TRACY WALKER/One, Two, I Love You
25	35	35	35	MICHAEL PETERSON/Drink, Swear...
25	35	35	35	JOHN BERRY/Will, If You Will
25	35	35	35	LEONESTAR/Come Cryin' To Me
25	35	35	35	BOB CARLISLE/Butterfly Kisses
25	35	35	35	BILLY YATES/Flowers
25	35	35	35	BLACK & MCBRIDE/Still Holding Or...
25	35	35	35	ALABAMA/Dancin', Shaggin'...
25	35	35	35	TRISHA YEARWOOD/How Do I Live
25	35	35	35	TOBY KEITH/We Were In Love
25	35	35	35	TRACY WALKER/One, Two, I Love You
25	35	35	35	MICHAEL PETERSON/Drink, Swear...
25	35	35	35	JOHN BERRY/Will, If You Will
25	35	35	35	LEONESTAR/Come Cryin' To Me
25	35	35	35	BOB CARLISLE/Butterfly Kisses
25	35	35	35	BILLY YATES/Flowers
25	35	35	35	BLACK & MCBRIDE/Still Holding Or...
25	35	35	35	ALABAMA/Dancin', Shaggin'...
25	35	35	35	TRISHA YEARWOOD/How Do I Live
25	35	35	35	TOBY KEITH/We Were In Love
25	35	35	35	TRACY WALKER/One, Two, I Love You
25</				

COUNTRY PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE

MARKET #25
WUBE/Cincinnati
(513) 721-1050
Closson/Hamilton

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
35	35	35	70	TIM MCGRAW/W/F HILL/It's Your Love
35	35	35	35	VINCE GILLA/Little More Love
35	35	35	35	ALAN JACKSON/Who's Cheatin' Who
35	35	35	35	LEANN RIMES/The Light In Your...
35	35	35	35	REBA MCGENTIRE/d Rather Ride...
35	35	35	35	KEVIN SHARP/She's Sure Taking...
35	35	35	35	MINDY MCCREADY/A Girl's Gotta Do...
35	35	35	35	GEORGE STRAIT/Carrying Your...
25	25	25	23	TANYA TUCKER/Little Things
-	18	18	23	TOBY KEITH/We Were In Love
18	25	25	23	TY HERNDON/Loved Too Much
18	18	18	23	TRISHA YEARWOOD/How Do I Live
18	25	25	23	TRACE ADKINS/Left Something...
25	18	18	23	BLACK & MCBRIDE/Still Holding On...
25	25	25	23	CLAY WALKER/One, Two, I Love You
-	25	25	23	JOHN M. MONTGOMERY/How Was I To Know
-	-	-	-	BILLY RAY CYRUS/It's All The Same...
18	18	18	23	KENNY CHESNEY/Whatever Comes First
25	25	25	23	DEANA CARTER/Count Me In
-	18	18	23	DIAMOND RIO/How Your Love
25	25	25	23	JOHN BERRY/Will, If You Will
5	25	18	13	TRACY BYRD/Don't Love Make...
18	18	18	13	BUFFALO CLUB/Nothin' Less Than...
-	25	25	13	TRACY LAWRENCE/How A Cowgirl...
5	5	5	18	BOB CARLISLE/Butterfly Kisses
5	5	5	18	TRAVIS TRITT/She's Going Home...
18	18	18	25	BILLY YATES/Flowers
-	5	5	13	COLLIN RAYE/What The Heart Wants
18	18	18	13	MARK WILLIS/Places I've Never...
18	18	18	13	PAM TILLIS/All The Good Ones...
-	18	18	13	SONS OF THE DESERT/Whatever Comes First
25	25	25	13	PATTY LOVELESS/The Trouble With...
18	18	18	13	DAVID KERSH/Day In, Day Out
18	18	18	13	MARK CHESNUTT/Let It Rain
18	18	18	13	MICHAEL PETERSON/Drink, Swear...
13	13	13	13	KENNY CHESNEY/When I Close My Eyes
13	13	13	13	TRACY BYRD/Don't Take Her...
25	35	35	13	COLLIN RAYE/On The Verge
13	13	13	13	CLAY WALKER/Rumor Has It
35	25	25	13	JOHN M. MONTGOMERY/ Miss You A Little

MARKET #26
KFRG/Riverside
(909) 825-9525
Massie/Jeffrey

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
37	37	37	37	LORRIE MORGAN/Good As I Was To You
37	37	37	37	MARK WILLIS/Places I've Never...
24	24	24	37	KEVIN SHARP/She's Sure Taking...
24	24	24	37	JOHN M. MONTGOMERY/ Miss You A Little
37	37	37	37	BRYAN WHITE/Sittin' On Go
24	24	24	37	LEANN RIMES/The Light In Your...
16	16	16	24	RANDY TRAVIS/King Of The Road
24	24	24	37	TIM MCGRAW/W/F HILL/It's Your Love
16	16	16	24	JEFF CARSON/Butterfly Kisses
16	16	16	24	BROOKS & DUNN/Why Would I Say...
24	24	24	24	TANYA TUCKER/Little Things
24	24	24	24	MINDY MCCREADY/A Girl's Gotta Do...
16	16	16	24	ALAN JACKSON/Who's Cheatin' Who
16	16	16	24	MARK CHESNUTT/Let It Rain
16	16	16	24	TY HERNDON/Loved Too Much
16	16	16	24	REBA MCGENTIRE/d Rather Ride...
8	8	8	16	DEANA CARTER/Count Me In
8	8	8	16	SONS OF THE DESERT/Whatever Comes First
16	16	16	16	JOHN BERRY/Will, If You Will
8	8	8	16	RICK TREVINI/Only Get This
8	8	8	16	TRACE ADKINS/Left Something...
8	8	8	16	BILLY YATES/Flowers
-	8	8	16	MICHAEL PETERSON/Drink, Swear...
-	8	8	16	BLACK & MCBRIDE/Still Holding On...
-	8	8	16	GEORGE STRAIT/Carrying Your...
8	8	8	16	PAM TILLIS/All The Good Ones...
-	8	8	16	LILA MCCANN/Down Came A...
-	8	8	16	LONESTAR/Come Cryin' To Me
-	8	8	16	PATTY LOVELESS/The Trouble With...
-	8	8	16	SAMMY KERSHAW/Fit To Be Tied Down
-	8	8	16	TRACY LAWRENCE/How A Cowgirl...
-	8	8	16	KENNY CHESNEY/She's Got It All

MARKET #27
KBEQ/Kansas City
(816) 531-2535
Kennedy/McEntire

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
35	35	43	43	BROOKS & DUNN/Why Would I Say...
35	43	43	43	SONS OF THE DESERT/Whatever Comes First
43	43	43	43	TY HERNDON/Loved Too Much
35	43	43	43	LEANN RIMES/The Light In Your...
35	43	43	43	MARK WILLIS/Places I've Never...
28	28	28	35	DEANA CARTER/Count Me In
28	28	28	35	MARK CHESNUTT/Let It Rain
28	27	35	35	ALAN JACKSON/Who's Cheatin' Who
28	27	35	35	SAMMY KERSHAW/Fit To Be Tied Down
28	27	35	35	RICK TREVINI/Only Get This
28	28	28	28	TRACE ADKINS/Left Something...
28	27	28	28	JOHN BERRY/Will, If You Will
28	27	28	28	JAMES BONAMY/The Swing
24	24	28	28	BOB CARLISLE/Butterfly Kisses
24	27	28	28	KENNY CHESNEY/She's Got It All
24	27	28	28	TERRI CLARK/Just The Same
24	27	28	28	SKIP EWING/Mary Go Round
18	24	28	28	TOBY KEITH/We Were In Love
24	27	28	28	DAVID KERSH/Day In, Day Out
24	24	28	28	TRACY BYRD/Don't Love Make...
28	27	28	28	LONESTAR/Come Cryin' To Me
28	27	28	28	PATTY LOVELESS/The Trouble With...
18	24	28	28	NEAL MCCOY/The Shake
18	24	28	28	RICOCHET/He Left A Lot To...
24	27	28	28	TIM MCGRAW/W/F HILL/It's Your Love
24	27	28	28	MICHAEL PETERSON/Drink, Swear...
28	27	28	28	RICOCHET/He Left A Lot To...
18	24	28	28	GEORGE STRAIT/Carrying Your...
28	27	28	28	PAM TILLIS/All The Good Ones...
28	27	28	28	TRAVIS TRITT/She's Going Home...
28	28	28	28	CLAY WALKER/One, Two, I Love You
-	18	24	28	BLACK & MCBRIDE/Still Holding On
18	24	28	28	BUFFALO CLUB/Nothin' Less Than...
-	18	24	28	BURNIN' DAYLIGHT/Live To Love Again
-	18	24	28	DIAMOND RIO/How Your Love
-	18	24	28	NIKKI NELSON/Don't Know How...
24	24	24	24	LEE ROY PARNELL/Lucky Me, Lucky You
18	24	24	24	COLLIN RAYE/What The Heart Wants
18	24	24	24	BILLY YATES/Flowers
18	24	24	24	TRISHA YEARWOOD/How Do I Live

MARKET #27
KFKF/Kansas City
(816) 753-4000
Carter/Stevens

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
25	35	35	35	TANYA TUCKER/Little Things
35	35	35	35	TIM MCGRAW/W/F HILL/It's Your Love
25	25	25	35	GEORGE STRAIT/Carrying Your...
25	25	25	35	REBA MCGENTIRE/d Rather Ride...
35	35	35	35	TY HERNDON/Loved Too Much
25	35	35	35	JOHN BERRY/Will, If You Will
35	35	35	35	RICK TREVINI/Only Get This...
35	35	35	35	DEANA CARTER/Count Me In
35	35	35	35	MARK WILLIS/Places I've Never...
25	25	25	35	PAM TILLIS/All The Good Ones...
25	35	35	35	SONS OF THE DESERT/Whatever Comes First
15	15	25	25	RAYBON BROTHERS/Butterfly Kisses
25	25	25	25	SKIP EWING/Mary Go Round
35	25	25	25	LEANN RIMES/The Light In Your...
8	15	15	25	NEAL MCCOY/The Shake
35	25	25	25	KEVIN SHARP/She's Sure Taking...
8	15	25	25	TRISHA YEARWOOD/How Do I Live
35	25	25	25	TRACY BYRD/Don't Love Make...
25	25	25	25	SAMMY KERSHAW/Fit To Be Tied Down
25	25	25	25	TRACE ADKINS/Left Something...
25	25	25	25	LONESTAR/Come Cryin' To Me
25	25	25	25	MARK CHESNUTT/Let It Rain
15	25	25	25	RICOCHET/He Left A Lot To...
35	25	25	25	VINCE GILLA/Little More Love
15	25	25	25	LEE ROY PARNELL/Lucky Me, Lucky You
15	25	25	25	BLACK & MCBRIDE/Still Holding On
15	25	25	25	MICHAEL PETERSON/Drink, Swear...
25	25	25	25	PATTY LOVELESS/The Trouble With...
8	15	15	15	SHERRIE AUSTIN/Lucky In Love
15	15	15	15	TERRI CLARK/Just The Same
8	15	15	15	RIVER ROAD/I Broke It, I'll
15	15	15	15	TRAVIS TRITT/She's Going Home...
8	8	15	15	KENNY CHESNEY/She's Got It All
-	8	15	15	DAVID KERSH/Day In, Day Out
-	8	15	15	TRACY LAWRENCE/How A Cowgirl...
8	8	15	15	TOBY KEITH/We Were In Love
-	8	15	15	JOHN M. MONTGOMERY/How Was I To Know
15	15	15	15	CLAY WALKER/One, Two, I Love You
8	15	15	15	BILLY YATES/Flowers

MARKET #27
WDAF/Kansas City
(816) 931-6100
Cramer/Bryan

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
20	20	20	28	LONESTAR/Come Cryin' To Me
28	28	28	28	TIM MCGRAW/W/F HILL/It's Your Love
28	28	28	28	VINCE GILLA/Little More Love
28	28	28	28	DEANA CARTER/Count Me In
28	28	28	28	TY HERNDON/Loved Too Much
28	28	28	28	PAM TILLIS/All The Good Ones...
28	28	28	28	MARK WILLIS/Places I've Never...
28	28	28	28	KEVIN SHARP/She's Sure Taking...
28	28	28	28	GEORGE STRAIT/Carrying Your...
28	28	28	28	REBA MCGENTIRE/d Rather Ride...
20	20	20	28	TRACE ADKINS/Left Something...
20	20	20	28	MARK CHESNUTT/Let It Rain
20	20	20	20	TRACY LAWRENCE/How A Cowgirl...
20	20	20	20	MICHAEL PETERSON/Drink, Swear...
20	20	20	20	KENNY CHESNEY/She's Got It All
20	20	20	20	SAMMY KERSHAW/Fit To Be Tied Down
-	10	20	20	DAVID KERSH/Day In, Day Out
20	20	20	20	JOHN BERRY/Will, If You Will
20	20	20	20	RAYBON BROTHERS/Butterfly Kisses
20	20	20	20	PATTY LOVELESS/The Trouble With...
20	20	20	20	TRACY BYRD/Don't Love Make...
-	10	20	20	BLACK & MCBRIDE/Still Holding On
10	10	10	20	SONS OF THE DESERT/Whatever Comes First
10	10	10	10	SHERRIE AUSTIN/Lucky In Love
-	10	10	10	NEAL MCCOY/The Shake
10	10	10	10	RICK TREVINI/Only Get This...
10	10	10	10	KENNY CHESNEY/When I Close My Eyes
-	10	10	10	TRAVIS TRITT/She's Going Home...
-	10	10	10	RICOCHET/He Left A Lot To...

MARKET #28
KNCI/Sacramento
(916) 338-9200
Evans/Wood

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
35	35	35	35	VINCE GILLA/Little More Love
35	35	35	35	LEANN RIMES/The Light In Your...
25	35	35	35	TY HERNDON/Loved Too Much
25	35	35	35	DEANA CARTER/Count Me In
25	35	35	35	TRAVIS TRITT/She's Going Home...
25	35	35	35	PAM TILLIS/All The Good Ones...
35	35	35	35	TIM MCGRAW/W/F HILL/It's Your Love
25	35	35	35	MARK WILLIS/Places I've Never...
25	35	35	35	REBA MCGENTIRE/d Rather Ride...
25	35	35	35	MARK CHESNUTT/Let It Rain
25	35	35	35	DEANA CARTER/Count Me In
25	35	35	35	JOHN BERRY/Will, If You Will
25	35	35	35	TRAVIS TRITT/She's Going Home...
25	35	35	35	PATTY LOVELESS/The Trouble With...
15	15	15	25	JOHN BERRY/Will, If You Will
25	35	35	35	SONS OF THE DESERT/Whatever Comes First
15	15	15	25	RICK TREVINI/Only Get This...
15	15	15	25	SAMMY KERSHAW/Fit To Be Tied Down
15	15	15	25	RAYBON BROTHERS/Butterfly Kisses
25	35	35	35	BLACK & MCBRIDE/Still Holding On
6	15	25	25	TRACY LAWRENCE/How A Cowgirl...
6	15	25	25	GEORGE STRAIT/Carrying Your...
6	15	25	25	CLAY WALKER/One, Two, I Love You
6	15	25	25	TRISHA YEARWOOD/How Do I Live
15	15	15	15	RICOCHET/He Left A Lot To...
25	25	15	15	TRACE ADKINS/Left Something...
6	6	15	15	JAMES BONAMY/The Swing
-	15	15	15	TOBY KEITH/We Were In Love
-	15	15	15	ALABAMA/Dancin', Shaggin'...
15	15	15	15	SHANIA TWAIN/What Made You Say...
15	15	15	15	REBA MCGENTIRE/How Was I To Know
35	35	35	15	KEVIN SHARP/She's Sure Taking...
15	15	15	15	TRACY LAWRENCE/Better Man...
15	15	15	15	LORRIE MORGAN/Good As I Was To You
35	35	35	15	GEORGE STRAIT/One Night At A Time
15	15	15	15	COLLIN RAYE/On The Verge
35	35	35	15	BRYAN WHITE/Sittin' On Go
35	35	35	15	ALAN JACKSON/Who's Cheatin' Who
6	6	6	6	TERRI CLARK/Just The Same
6	6	6	6	BUFFALO CLUB/Nothin' Less Than...
-	6	6	6	TRACY BYRD/Don't Love Make...
-	6	6	6	COLLIN RAYE/What The Heart Wants

MARKET #29
FM106
WMLI/Milwaukee
(414) 545-8900
Wolfe/Morgan

PLAYS

SW	ZW	LW	TW	ARTIST/TITLE
40	40	40	40	SONS OF THE DESERT/Whatever Comes First
34	34	34	34	MARK WILLIS/Places I've Never...
24	34	34	34	TY HERNDON/Loved Too Much
34	34	34	34	TIM MCGRAW/W/F HILL/It's Your Love
34	34	34	34	BROOKS & DUNN/Why Would I Say...
21	21	21	34	GEORGE STRAIT/Carrying Your...
21	21	21	34	VINCE GILLA/Little More Love
21	21	21	34	REBA MCGENTIRE/d Rather Ride...
21	21	21	34	DEANA CARTER/Count Me In
21	21	21	21	JOHN BERRY/Will, If You Will
21	21	21	21	TRAVIS TRITT/She's Going Home...
14	21	21	21	BLACK & MCBRIDE/Still Holding On
14	21	21	21	LONESTAR/Come Cryin' To Me
21	21	21	21	

A

TRACE ADKINS | Left Something Turned On At Home (*Capitol 10397*)
 Prod: Scott Hendricks Wr: Billy Lawson, John Schweers Pub: Sony/ATV Tunes, LLC dba Cross Keys Publishing Co./ASCAP/Castle Street Music, Inc./ASCAP/Catch The Boat Music/ASCAP Mgr: Borman Entertainment

ALABAMA Dancin', Shaggin' On The Boulevard (*RCA 67426*)
 Prod: Don Cook and Alabama Wr: Randy Owen, Teddy Gentry Pub: Maypop Music Mgr: Dale Morris & Associates

GARY ALLAN From Where I'm Standing (*Decca 72003*)
 Prod: Mark Wright, Byron Hill Wr: Garth Brooks, Kent Maxon Pub: Majob Bob Music Co., Inc./WB Music Corp./ASCAP Mgr:

SHERRIE' AUSTIN Lucky In Love (*Arista*)
 Prod: Ed Seay, Will Rambeau Wr: Sherrie Austin, Blair Daly and Will Rambeau Pub: Reynolds Pub. Corp./Lucky Lady Bug Publishing/Bayou Boy Music/Kentucky Girl Music(BMI) Mgr: Fitzgerald Hartley Management

B

JOHN BERRY I Will, If You Will (*Capitol 10391*)
 Prod: Chuck Howard Wr: John Barlow Jarvis, Randy Goodman Pub: Zomba Enterprises Inc./ASCAP/Inspector Barlow Music/ASCAP/Mighty Good Music(ASCAP)(both adm by Zomba Enterprises Inc.) Mgr: Corlew-O'Grady Management

BIG HOUSE You Ain't Lonely Yet (*MCA 11446*)
 Prod: Peter Bunneta Wr: Monty Byrom, David Neuhouser Pub: MCA Music Publishing(a div of MCA, Inc./Shinin' Stone Cold Publishing/Bik Haus Publishing/ASCAP) Mgr: Al Bunneta Mgmt.

BLACKHAWK Hole In My Heart (*Arista 3092*)
 Prod: Mark Bright, Michael D. Clute Wr: Desmond Child, Dave Robbins and Van Stephenson Pub: EMI April Music, Inc./Desmobile Music Inc./Vee One Music(ASCAP)/EMI Blackwood Music Inc./Vee One Music(BMI)(All rights controlled and adm. by EMI April Music Inc./EMI Blackwood Music Inc.) Mgr: Rick Alter Management

BLAKE & BRIAN Another Perfect Day (*MCG/Curb 8122*)
 Prod: Chuck Howard Wr: Phil Barnhart, Brian Tabor and Conley White Pub: Sony/ATV Songs LLC dba Tree Publishing Co./Suffer In Silence Music(BMI)/Sony/ATV Tunes LLC Cross Keys Publishing Co.(ASCAP) Mgr: Corlew O'Grady Management

JAMES BONAMY The Swing (*Epic 78532*)
 Prod: Doug Johnson Wr: Robert Ellis Orrall, Bob Regan Pub: EMI April Music Inc.(ASCAP)/JKids Music(ASCAP)/AMR Publications, Inc.(ASCAP)/Sierra Home Music(ASCAP) Mgr: Hallmark Direction Company

PAUL BRANDT Take It From Me (*Reprise 8665*)
 Prod: Josh Leo Wr: Roy Hurd, Paul Brandt Pub: Warner-Tamerlane Publishing Corp.(BMI)/Pollywog Music/SOCAN/BMI Mgr: Creative Trust

KIPPI BRANNON I'd Be With You (*Curb/Universal 53092*)
 Prod: Mark Bright, Greg Droman Wr: Stephony Smith Pub: EMI Blackwood Music, Inc.(BMI) Mgr: Senior Management

BROOKS & DUNN Why Would I Say Goodbye (*Arista 3073*)
 Prod: Don Cook, Kix Brooks and Ronnie Dunn Wr: Kix Brooks, Chris Waters Pub: Sony/ATV Songs LLC dba Tree Publishing Co./Buffalo Prairie Music, Chris Waters Music(BMI) Mgr: Titley Spalding & Associates

BUFFALO CLUB Nothin' Less Than Love (*Rising Tide 1018*)
 Prod: Barry Beckett Wr: Wayne Tester, Rusty Young Pub: MCA Music Publishing(a div of Universal Studios, Inc./ASCAP)/WB Music Corp./MCA Cabin Publishing/Maverick Music Company(adm. by WB Music Corp./ASCAP) Mgr: Dan Goodman Management

BURNIN' DAYLIGHT Live To Love Again (*Curb 8135*)
 Prod: Mark Bright, Burnin' Daylight Wr: Marc Beeson, Trey Bruce, Kurt Howell and Sonny Lemaire Pub: EMI April Music, Inc./K-Town Music(ASCAP)/WB Music Corp.(ASCAP)/Pop-A-Wheelie Music(ASCAP)/Big Tractor Music(ASCAP)/(All rights obo Pop-A-Wheelie Music and Big Tractor Music adm. by WB Music Corp./ASCAP)/EMI Blackwood Music, Inc./Ticket To Ride Music(BMI) Mgr: Warner Avalon

TRACY BYRD Don't Love Make A Diamond Shine (*MCA 72002*)
 Prod: Tony Brown Wr: Craig Wiseman, Mike Dekle Pub: Almo Music Corp./Daddy Rabbit Music/Wayland Music(ASCAP) Mgr: Ritter Carter Management

C

BOB CARLISLE Butterfly Kisses (*DMG/Jive 42456*)
 Prod: Larry Day, Bob Carlisle Wr: Bob Carlisle, Randy Thomas Pub: Diadem Music Publishing(SESAC)/(A div. of Diadem Music Group, Inc./Polygram Int'l Publishing, Inc./ASCAP) Mgr: Ray Ware Artist Management

JEFF CARSON Do It Again (*MCG/Curb 1344*)
 Prod: Chuck Howard Wr: Jess Brown, Brett Jones Pub: Almo Music Corp./Twin Creeks Music, Inc./Jess Brown Music(ASCAP)/Ensign Music Corp.(BMI) Mgr: Marv Dennis & Associates

DEANA CARTER Count Me In (*Capitol 10389*)
 Prod: Chris Farren Wr: Deana Carter, Chuck Jones Pub: 1996 EMI Princeton Street Music(ASCAP)/Hamstein Cumberland Music(BMI)/(All rights for EMI Princeton Street Music controlled and admin. by EMI April Music Inc./ASCAP) Mgr: Left Bank Management

KENNY CHESNEY She's Got It All (*BNA 64866*)
 Prod: Buddy Cannon, Norro Wilson Wr: Drew Womack, Craig Wiseman Pub: Emdar Music/Texas Wedge Music(adm. by Emdar Music/Womaculate Conceptions(adm. by Emdar Music)/ASCAP)/Almo Music Corp. and Daddy Rabbit Music(ASCAP) Mgr: Dale Morris & Associates

MARK CHESNUTT Let It Rain (*Decca 55295*)
 Prod: Tony Brown Wr: Mark Chesnutt, Steve Leslie and Roger Springer Pub: EMI Blackwood Music Inc./Songs of Jasper(BMI)/EMI April Music Inc.(ASCAP) Mgr: BDM Management

TERRI CLARK Just The Same (*Mercury 160*)
 Prod: Keith Stegall, Chris Waters and Terri Clark Wr: Tom Shapiro, Terri Clark and Chris Waters Pub: Hamstein Cumberland Music/Tom Shapiro Music/Mike Curb Music/Diamond Struck Music(adm. by Mike Curb Music)/Sony/ATV LLC dba Tree Pub.(BMI) Mgr: Woody Bowles Company

CRAWFORD/WEST Summertime Girls (*Warner Bros. 8742*)
 Prod: Brian Tankersley, Steve Marvantonio Wr: Rick Crawford, "Hobo" Jim Varos and Kim Tribble Pub: Wildawn Music(a div of Balmur Entertainment)/Brian's Dream Publishing(ASCAP) Mgr: Balmur Entertainment

BILLY RAY CYRUS It's All The Same To Me (*Mercury 168*)
 Prod: Keith Stegall, John Keltton Wr: Kerry Kurt Phillips, Jerry Laseter Pub: Emdar Music/Texas Wedge Music(adm. by Emdar Music)/ASCAP/Don't Tell Mama Music(BMI) Mgr: As Is Management

D

DIAMOND RIO How Your Love Makes Me Feel (*Arista 3091*)
 Prod: Michael D. Clute, Diamond Rio Wr: Max T. Barnes, Trey Bruce Pub: Island Bound Music, Inc./Famous Music Corp./Pop-A-Wheelie Music/Big Tractor Music(ASCAP)(All rights obo Pop-A-Wheelie Music and Big Tractor Music adm. by WB Music Corp.) Mgr: International Artist Management

JOE DIFFIE Somethin' Like This (*Epic 78621*)
 Prod: Johnny Slate, Joe Diffie Wr: Michael Higgins, Ron Williams Pub: Emdar Music/Texas Wedge Music(All rights adm. by Full Keel Music Co.)(ASCAP)/Mike Curb Music/Ron Williams Publishing/Diamond Storm Music(BMI) Mgr: Image Management Group, Inc.

DERYL DODD Movin' Out To The Country (*Columbia 78463*)
 Prod: Chip Young, Blake Chancey Wr: Deryl Dodd Pub: BMG Songs, Inc.(ASCAP) Mgr: Beavers Management

E

EMILIO She Gives (*Capitol 10398*)
 Prod: Barry Beckett Wr: Steve Bogard, Jeff Stevens Pub: Warner-Tamerlane Publishing Corp.(BMI)/Rancho Beita Music(Adm. by Warner-Tamerlane Pub. Corp.)(BMI)/Jeff Stevens Music(Adm. by Warner-Tamerlane Pub. Corp.)(BMI) Mgr: Refugee Management Int'l

SKIP EWING Mary Go Round (*Word Nashville SE-1*)
 Prod: Billy Joe Walker, Jr. Wr: Phil Vassar, Skip Ewing Pub: Acuff-Rose Music, Inc./EMI-Blackwood Music, Inc./Phil This Music(BMI) Mgr: Nu Vision

G

VINCE GILL A Little More Love (*MCA 55307*)
 Prod: Tony Brown Wr: Vince Gill Pub: Benefit Music(BMI) Mgr: Fitzgerald Hartley Company

H

TY HERNDON Loved Too Much (*Epic 78539*)
 Prod: Doug Johnson Wr: Don Schlitz, Billy Livsey Pub: New Don Songs(ASCAP)/New Hayes Music(ASCAP)/Irving Music, Inc.(BMI) Mgr: Image Management

GERG HOLLAND Exception To The Rule (*Asylum/EEG 9827*)
 Prod: Don Cook Wr: Chris Waters, Bucky Jones and Tom Shapiro Pub: Sony ATV Tunes LLC(All rights adm. by Sony ATV Music Publishing)/Terrace Music(a div. of Terrace Entertainment Corp.)(ASCAP) Mgr: Bill Carter Management

J

ALAN JACKSON Who's Cheatin' Who (*Arista*)
 Prod: Keith Stegall Wr: Jerry Hayes Pub: Songs of Polygram Int'l, Inc./EMI Algee Music Corp(BMI) Mgr: Chip Peay Entertainment

K

TOBY KEITH We Were In Love (*Mercury 163*)
 Prod: James Stroud, Toby Keith Wr: Chuck Cannon, Allen Shamblin Pub: Wacissa River Music, Inc.(Adm. by CMI)(BMI)/Built On Rock Music(Adm. by CMI)/Song Matters, Inc./Famous Music Corp.(ASCAP) Mgr: TKO Artist Management

DAVID KERSH Day In, Day Out (*Curb 1357*)
 Prod: Pat McMakin Wr: Marv Green, Thom McHugh Pub: Warner-Tamerlane Publishing Corp./Golden Wheat Music(BMI)/(all rights obo Golden Wheat Music adm. by Warner-Tamerlane Publishing Corp.)(BMI)/Kicking Bird Music, Inc./Thomahawk Music(BMI)/(All rights obo Thomahawk Music adm. by Kicking Bird Music, Inc.) Mgr: Mark Hybner

SAMMY KERSHAW Fit To Be Tied Down (*Mercury 135*)
 Prod: Keith Stegall Wr: Wynn Varble, Charles Victor Pub: Starstruck Angel Music, Inc./Music of Moo(adm. by Starstruck Angel Music, Inc.)(BMI) Mgr: Lucks Management Group

L

TRACY LAWRENCE How A Cowgirl Says Goodbye (*Atlantic 82985*)
 Prod: Flip Anderson, Tracy Lawrence and Don Cook Wr: Larry Boone, Paul Nelson and Tracy Lawrence Pub: Sony/ATV Tunes LLC dba Cross Keys Publishing Co./BLL Music(ASCAP)/Sony/ATV Songs LLC dba Tree Publishing Co./Terilee Music(BMI) Mgr: TLE Management, Inc.

LITTLE TEXAS Your Mama Won't Let Me (*Warner Bros. 8607*)
 Prod: James Stroud, Christy DiNapoli and Doug Grau Wr: Del Gray, Keith Follese and Thom McHugh Pub: SquareWest Music, Inc./Delbert's Son Music/Howlin' Hits Music, Inc./Write From Scratch, Inc./Thomahawk Music(BMI) Mgr: SquareWest Entertainment

LONESTAR Come Cryin' To Me (*BNA 64840*)
 Prod: Don Cook, Wally Wilson Wr: John Rich, Wally Wilson and Mark D. Sanders Pub: Sony/ATV Songs LLC Tree Publishing Co./Feed Them Kids Music(BMI)/Starstruck Writers Group, Inc./Mark D. Music(ASCAP) Mgr: William N. Carter Career Mgmt.

PATTY LOVELESS The Trouble With The Truth (*Epic 78549*)
 Prod: Emory Gordy, Jr. Wr: Gary Nicholson Pub: Sony Cross Keys Publishing Co., Inc.(ASCAP)/Four Sons Music(ASCAP) Mgr: Fitzgerald Hartley Co.

M

MILA MASON That's The Kinda Love(That I'm Talking About) (*Atlantic 8181*)
 Prod: Blake Mevis Wr: Lew Bakey Pub: Milsap Home Music, Inc.(ASCAP) Mgr: Lapis Management

KATHY MATTEA I'm On Your Side (*Mercury 162*)
 Prod: Ben Wisch, Kathy Mattea Wr: Jim Lauderdale Pub: Mighty Nice Music/Laudersongs(Adm. by Bluewater Music Corp.)(BMI) Mgr: Titley, Spalding & Associates

LILA McCANN Down Came A Blackbird (*Asylum/EEG 9768*)
 Prod: Mark Spiro Wr: Mark Spiro, Michael Smotherman Pub: M. Spiro Music/Hidden Words Music(BMI)/Nakomis Music(ASCAP) Mgr: Casey Walker Management

NEAL McCOY The Shake (*Atlantic 8142*)
 Prod: Kyle Lehning Wr: Jon McElroy, Butch Carr Pub: Logrhythm Music(BMI)/Millhouse Music(BMI) Mgr: Management Associates, Inc.

MINDY McCREADY A Girl's Gotta Do (What A Girl's Gotta Do) (*BNA 647562*)
 Prod: David Malloy, Norro Wilson Wr: Rick Bowles, Robert Byrne Pub: Maypop Music(a div. of Wildcountry, Inc./Makin' Chevy's Music(adm. by Maypop Music)(BMI)/EMI Blackwood Music, Inc./Arbyrne Music(BMI)/all rights for Arbyrne Music controlled and adm. by EMI Blackwood Music, Inc./Mike Curb Music(BMI)/Diamond Storm Music(BMI) Mgr: Mores Nanas Entertainment

RICH McCREADY That Just About Covers It (*Magnatone 1115*)
 Prod: Tracy Lawrence, Flip Anderson Wr: Brett Beavers, Larry Boone Pub: Homesick Cowboy Music(BMI)/Sony/ATV Tunes LLC dba Cross Keys Pub. Co.(ASCAP) Mgr: TLE Management

REBA McENTIRE I'd Rather Ride Around With You (*MCA 72006*)
 Prod: Reba McEntire, John Guess Wr: Mark D. Sanders, Tim Nichols Pub: Starstruck Writers Group, Inc./Mark D. Music/EMI Blackwood Music, Inc./Ty-Land Music(ASCAP/BMI) Mgr: Starstruck Entertainment

TIM MCGRAW w/FAITH Hill It's Your Love (*Curb 1339*)
 Prod: James Stroud, Byron Gallimore and Tim McGraw Wr: Stephony Smith Pub: EMI Blackwood Music Inc (BMI) Mgr: TMR II

JOHN MICHAEL MONTGOMERY How Was I To Know (*Atlantic 6177*)
 Prod: Csaba Petocz Wr: Blair Daly, Will Rambeau Pub: Reynolds Publishing Corp./Bayou Boy Music/Kentucky Girl Music(BMI) Mgr: Hallmark Direction

LORRIE MORGAN Go Away, No Wait A Minute (*BNA 64896*)
 Prod: James Stroud, Lorrie Morgan Wr: Stephony Smith, Cathy Majeski and Sunny Russ Pub: EMI Blackwood Music, Inc.(BMI)/Sony/ATV Tunes LLC dba Cross Keys Publishing Co./All Around Town Music(ASCAP)/Starstruck Angel Music, Inc.(BMI)/(All rights obo Sony ATV Tunes LLC adm. by Sony/ATV Music Publishing) Mgr: Susan Nadler

N

NIKKI NELSON I Don't Know How Not To Love You (*Columbia 78574*)
 Prod: Don Cook Wr: Sam Hogin, Bill Labounty Pub: Sony/ATV Songs LLC dba Tree Publishing Co.(BMI)/Katy's Rainbow(BMI)/Ensign Music Corp.(BMI)/Hidden Planet Music(BMI) Mgr: Trifecta Entertainment

P

LEE ROY PARNELL Lucky Me, Lucky You (*Career 3078*)
 Prod: Lee Roy Parnell & The Hot Links, Mike Bradley and John Kunz Wr: Gary Nicholson, Lee Roy Parnell Pub: Gary Nicholson Music(ASCAP)(Adm. by MRBI)/Songs of Polygram Int'l, Inc./Lee Roy Parnell Music(BMI) Mgr: Mike Robertson Management

PERFECT STRANGER Fire When Ready (*Curb 1311*)
 Prod: Clyde Brooks Wr: Tom Shapiro, Tony Martin Pub: Hamstein Cumberland Music(BMI)/Tom Shapiro Music(BMI)/Baby Mae Music(BMI) Mgr: Pacific Music Group

MICHAEL PETERSON Drink, Swear, Steal & Lie (*Reprise 8680*)
 Prod: Robert Ellis Orrall, Josh Leo Wr: Michael Peterson, Paula Carpenter Pub: Warner-Tamerlane Publishing Corp.(BMI)/BMG Songs, Inc./Above The Rim Music(adm. by BMG Songs, Inc.)(ASCAP) Mgr: Falcon Management

R

RAYBON BROTHERS Butterfly Kisses (*MCA*)
 Prod: Don Cook, Tony Brown Wr: Bob Carlisle, Randy Thomas Pub: Polygram International, Inc.(ASCAP)/Diadem Music Publishing(SESAC) Mgr:

COLLIN RAYE What The Heart Wants (*Epic 78514*)
 Prod: John Hobbs, Ed Seay and Paul Worley Wr: Michael Dulaney Pub: Moon Cather Music(BMI)/Son of Gila Monster Music(BMI) Mgr: Scott Dean Management

REGINA REGINA Asking For The Moon (*Giant 8830*)
 Prod: James Stroud, Wally Wilson Wr: Chapin Hartford, George Teren Pub: Sony/ATV Songs LLC dba Tree Publishing Co./Hartford House Music/Zomba Songs Inc.(BMI) Mgr: Bobby Roberts Company

RICOCHE He Left A Lot To Be Desired (*Columbia 78550*)
 Prod: Ron Chancey, Ed Seay Wr: Rick Bowles, Larry Boone Pub: Starstruck Angel Music, Inc.(BMI)/Dead Solid Perfect Music(BMI)/Sony/ATV Tunes LLC dba Cross Keys Publishing Co.(ASCAP) Mgr: William Morris

LEANN RIMES How Do I Live (*MCG/Curb*)
 Prod: Chuck Howard, Wilbur C. Rimes Wr: Diane Warren Pub: Realsongs(ASCAP) Mgr: LeAnn Rimes Entertainment

LEANN RIMES The Light In Your Eyes (*MCG/Curb 1194*)
 Prod: Chuck Howard, Wilbur Rimes Wr: Dan Tyler Pub: Mota Music(ASCAP) Mgr: LeAnn Rimes Entertainment

RIVER ROAD I Broke It, I'll Fix It (*Capitol 10396*)
 Prod: Scott Hendricks, Gary Nicholson Wr: Byron Hill, Buzz Cason Pub: MCA Music Publishing(a div. of Univ. Studios, Inc.(ASCAP)/Sold For A Song(ASCAP)/Buzz Cason Publications, Inc.(adm. by Southern Writers Group)(ASCAP) Mgr: Starstruck Entertainment

S

SAWYER BROWN Six Days On The Road (*Curb 1325*)
 Prod: Mark Miller, Mac McAnally Wr: Earl Greene, Carl Montgomery Pub: Southern Arts Music(BMI)/Tune Publishers Inc.(BMI) Mgr: TKO Artist Management

SAWYER BROWN This Night Won't Last Forever (*Curb 8107*)
 Prod: Mark Miller, Mac McAnally Wr: Bill LaBounty, Roy Freeland Pub: Careers-BMG Music Publishing, Inc.(BMI) Mgr: TKO Artist Management

BRADY SEALS She (*Reprise 8824*)
 Prod: Rodney Crowell, Brady Seals Wr: Brady Seals, TJ Seals Pub: Square West Music, Inc./Howlin' Hits Music(ASCAP) Mgr: Gold Mountain Entertainment

SONS OF THE DESERT Whatever Comes First (*Epic 78520*)
 Prod: Johnny Slate, Doug Johnson Wr: Walt Aldridge, Brad Crisler and Drew Womack Pub: Rick Hall Music Inc.(ASCAP)/Watertown Music(ASCAP)/Emdar Music(ASCAP)/Texas Wedge Music(ASCAP)/Womaculate Conceptions(ASCAP)/all rights adm. by Full Keel Music Co.(ASCAP) Mgr: Image Management Group, Inc.

JEFFREY STEELE A Girl Like You (*MCG/Curb 8004*)
 Prod: Chris Farren, Jeffrey Steele Wr: Jeffrey Steele, Chris Farren Pub: Mike Curb Music(BMI)/Curb Songs(ASCAP)/Longitude Music Co./Blue Desert Music(BMI)/Full Keel Music Co./Farrenuff Music(ASCAP)/(all rights obo Blue Desert adm. by Longitude Music Co.)(all rights obo Farrenuff Music adm. by Full Keel Music Co.) Mgr: Fitzgerald Hartley

GEORGE STRAIT Carrying Your Love With Me (*MCA 11584*)
 Prod: Tony Brown, George Strait Wr: Jeff Stevens, Steve Bogard Pub: Warner-Tamerlane Publishing Corp./Rancho Beita Music/Jeffer Stevens Music(All rights adm. by Warner-Tamerlane Publishing Corp.)(BMI) Mgr: Erv Woolsey Agency

T

TERESA Baby That's What Love Does (*Epic 78561*)
 Prod: Doug Johnson Wr: Teresa, Ronnie Samoset Pub: Warner-Tamerlane Publishing Corp.(BMI)/WB Music Corp.(ASCAP)/Samoset Songs(ASCAP) Mgr: International Artist Management

THRASHER SHIVER Between The Stones And Jones (*Asylum/EEG 9828*)
 Prod: Justin Niebank, Neil Trasher and Kelly Shiver Wr: Cyril Rawson, Kim Tribble and Kim Williams Pub: Pugwash Music(A div. of Balmur, Inc.)(BMI)/Wildlawn Music(A div. of Balmur, Inc./Brian's Dream Publishing(Adm. by GMI)/Sony/ATV Tunes LLC/Kim Williams Music(All rights obo Sony/ATV Tunes LLC/Kim Williams Music adm. by Sony/ATV Music Publishing(ASCAP) Mgr: Bob Doyle & Associates

PAM TILLIS All The Good Ones Are Gone (*Arista 3084*)
 Prod: Billy Joe Walker, Jr., Pam Tillis Wr: Dean Dillon, Bob McDiil Pub: Acuff-Rose Music, Inc.(BMI)/Polygram International Publishing, Inc./Ranger Bob Music(ASCAP) Mgr: Mike Robertson Management

RICK TREVINO I Only Get This Way With You (*Columbia 78489*)
 Prod: Steve Buckingham, Doug Johnson Wr: Dave Loggins, Alan Ray Pub: MCA Music Publishing/A div of MCA Inc.(ASCAP) Mgr: Dan Goodman Management

TRAVIS TRITT She's Going Home With Me (*Warner Bros. 8692*)
 Prod: Don Was, Travis Tritt Wr: Travis Tritt Pub: Post Oak Publishing(BMI) Mgr: Kragen & Company in association with Falcon Management

TANYA TUCKER Little Things (*Capitol*)
 Prod: Gregg Brown Wr: Michael Dulaney, Steven Dale Jones Pub: Ensign Music Corp.(BMI)/Island Bound Music(ASCAP)/Famous Music Corp.(ASCAP) Mgr: Tanya Tucker, Inc.

W

CLAY WALKER One, Two I Love You (*Giant 8749*)
 Prod: James Stroud, Clay Walker Wr: Bucky Jones, Ed Hill Pub: Songs of Polygram Int'l, Inc./Kidder Hill Music/New Haven Music, Inc./Music Hill Music(adm. by New Haven Music, Inc.)(BMI) Mgr: Erv Woolsey

GENE WATSON No Goodbyes (*SOR 517*)
 Prod: Ray Pennington Wr: Ray Pennington, Davis Smith Pub: Almarie Music(BMI) Mgr:

BRYAN WHITE Sittin' On Go (*Asylum/EEG 9752*)
 Prod: Billy Jo Walker, Jr., Kyle Lehning Wr: Josh Leo, Rick Bowles Pub: Warner-Tamerlane Pub. Corp./Hellmymen Music(adm. by Warner-Tamerlane Pub. Corp./Maypop Music, Nineteenth Hole Music, (adm. by Maypop Music(BMI).Mike Curb Music(BMI)/Diamond Storm Music(BMI) Mgr: GC Management

JOHN & AUDREY WIGGINS Somewhere In Love (*Mercury 154*)
 Prod: Dann Huff Wr: Kerry Kurt Phillips, Chuck Leonard Pub: Emdar Music/Texas Wedge Music(adm. by Emdar Music)/ASCAP/Wildlawn Music (a div. of Balmur Entertainment)(ASCAP) Mgr: Starstruck Entertainment

MARK WILLS Places I've Never Been (*Mercury 152*)
 Prod: Carson Chamberlain, Keith Stegall Wr: Tony Martin, Reese Wilson and Aimee Mayo Pub: Hamstein Cumberland Music/Baby Mae Music, adm. by Hamstein Cumberland Music/New Haven Music, Inc.(BMI) Mgr: Star Ray Management

LEE ANN WOMACK The Fool (*Decca 72009*)
 Prod: Mark Wright Wr: Maria Cannon, Charley Steff and Gene Ellsworth Pub: Major Bob Music Co., Inc./St. Myrna Music/Castle Bound Music/Wild Mountain Thyme Music(ASCAP/BMI) Mgr: Erv Woolsey Agency

JEFF WOOD You Call That A Mountain (*Imprint 19024*)
 Prod: Mark Bright, Kevin Beamish Wr: Michael Garvin, Bucky Jones Pub: Michael Garvin Music/Illegal Songs, Inc.(A div. of Bugle Publishing Group)(BMI)/(All right on behalf of Michael Garvin Music/Illegal Songs, Inc. adm. by Irving Music, Inc.)(BMI) and songs of Polygram International, Inc./Kidder Hill Music(BMI) Mgr: DJ McLachlan

Y

BILLY YATES Flowers (*Almo Sounds 80015*)
 Prod: Garth Funnis, Billy Yates Wr: Billy Yates, Monty Criswell Pub: Music Corp. of America, Inc./So Buzzy Music/Hillbillion Music/Hamstein Cumberland Music(BMI) Mgr: Ten Ten Management

TRISHA YEARWOOD How Do I Live (*MCA 72015*)
 Prod: Tony Brown, Trisha Yearwood Wr: Diane Warren Pub: Realsongs(ASCAP) Mgr: Kragen & Company



MIKE KINOSHIAN

ADULT CONTEMPORARY

Familiar Faces In Different Places

□ Three personalities share how they adjusted to new formats, hours, and duties

Congratulations to **R&R** CHR Editor **Tony Novia** for his exhaustive role in compiling the stunning CHR special in this week's **HUGE** issue!

Not surprisingly, one thing Tony's special reinforces is the ever-changing nature of the business. It's commonplace, for example, to witness talent crisscross from station to station within a market.

The three Los Angeles personalities featured here this week find themselves in different roles. And in honor of this week's special, the three talents are well known in CHR circles.

Paul Freeman's voice has been heard on Los Angeles radio since 1976. The bulk of that time was at CHR powerhouse **KIIS**, where he held down middays. But he's also worked in town at legendary **Top 40 KHJ**, **Oldies KODJ** (now **KCBS-FM**), and **Country KZLA**. For three years he served as midday host at **Hot AC Star 98.7 (KYSR)**.



Paul Freeman

In addition to having a new L.A. radio home (**KBIG**), Freeman's also in a new daypart (mornings), in a new role (news), and serving as a team player on a show fronted by veteran **KBIG** morning talent **Sylvia Amerito**.

Time Flies

Mainly because he's done it his whole career, doing a personality show remains Freeman's first love. But when **KBIG** wanted to expand and make its morning show more full service, the **Bonneville Bright AC** auditioned several people and ultimately offered him the job. Freeman has occasionally done news, but never fulltime.

"There are seven newscasts every morning, along with other co-hosting activities with **Sylvia**," he notes. "It's interesting, challenging, different, and keeps you on your toes. I'm in the newsroom writing stories, getting sound bites, and on the air every 25 minutes with teasers. You're constantly on the go and mornings seem to fly by. There might be 80 stories in front of me and I have to find the five best."

A morning show crew assists Freeman in his news gathering, helping him with sound bites the first few hours. "I'm editing news, reading papers, and watching and taping local television news shows. It's hard having your hands everywhere at once. After 7am, I'm pretty much doing things myself. By that time, I

have the groundwork set in place."

Adapting to different hours was one of Freeman's biggest challenges with the new assignment he started this past March. He's up at 3am. "Having done middays the last 15 years, I was used to going to bed after making personal appearances at night — usually 2am. I now have to sneak in a nap somewhere and get to bed by 9pm. But it's nice that the day's over at 10am."

Different Listeners, Info

In his **KIIS** days, Freeman would gather artist information trying to beef up his on-air content and relate to the music he played. "If you can get some bit of information in on an artist over a music intro without sounding like you talk too much, listeners feel like they're being informed."



I'm excited to be part of a team, and I'm not here to be the stand-alone star.

—Paul Freeman

"**KBIG** isn't a news station. We don't do hard news like **Dan Rather**, but I'm covering stories people will be interested in. I look for things people want to know about first thing in the morning. It's quick and we sneak in lifestyle information that our women 30-40 target audience can use."

Freeman has no trouble putting his ego aside. "It's very enjoyable, and I look forward to the challenges of this job. **Sylvia's** easy to work for, a real professional, and she's also a very nice person. It's also great that [PD] **Dave Ervin** totally supports the morning show."

"I'm excited to be part of a team, and I'm not here to be the stand-alone star. There's a lot of potential

at **KBIG** for what we can do with the morning show and I'd like to be part of that success. Having been at **KIIS** all those years, I followed **Rick Dees** every morning and saw how he worked with the other people on his show. It was fun being part of **KIIS** through the '80s. We had a 10 share [12+] in 1983, but everything is so niched now it'll be hard to ever get those numbers again for one station."

Triple Threat

One of Freeman's **KIIS** colleagues for many years was **Bruce Vidal**. The versatile Vidal handled just about every daypart in his **KIIS** tenure and was morning star **Rick Dees's** designated vacation replacement.

But following **Jacor's** takeover of **KIIS** from **Gannett** earlier this year, Vidal — like Freeman — now finds himself in the **AC** world. The two, however, aren't together again: For the past six months, Vidal's been doing afternoon drive on **Amaturo** trimulcast **KLIT-FM/Riverside**, **KNJO-FM/Thousand Oaks & KXEZ-FM/Avalon**.

Claiming "92.7 FM" isn't like a "typical AC," Vidal jokes, "Some ACs are as exciting as watching paint dry. Coming from a **CHR** background, I've never liked AC stations, but this is the most listenable adult station I've heard. We play some really great stuff — genuine 'oh wow' records. It's music you don't hear anywhere else."

This could very well develop into a comfortable format for the former **KIIS** personality. "AC is in the same position today as 'Top 40' was in the **WLS/Chicago**, **KFRC/San Francisco**, and **KHJ** days. The **AC** audience wants to think what it listens to is 'hip.' They don't want to think what they like makes them old. AC has become hipper and a station like [Star/Los Angeles] sounds like it's happening."

"It's my firm belief that when these stations become viable in **Los Angeles**, we'll create some havoc. I've worked for some of the best **GMs** in the business, but **Rick Lemmo** constantly makes me feel like he's on my side. I don't feel like a hunk of meat who sits behind a microphone and is being paid too much money."

One thing that instantly grabbed Vidal's attention was the lack of pressure displayed by his new bosses. "Somebody isn't standing over

you watching every move you make. If you make a little mistake, a person isn't going to come in the control room acting like you just killed a child. Radio's supposed to be fun."

While Freeman's biggest adjustment to his new opportunity is the different hours, Vidal finds his biggest challenge is working with a computer. "I'm just not very computer literate and don't have one in my personal life. You have to push certain buttons that bring up programs and menus. There are other buttons that bring things down and make things change. Fortunately, there's a computer whiz at the station who has saved my butt more than once. One advantage of working with the computer is I get weekends off — what a concept."



Bruce Vidal

It's also been a huge change for Vidal to transition from an established powerhouse to performing at a suburban station. "When you say **KIIS-FM** to people in or out of the business, ears perk up. People want to know what's going on. **Bill collectors** threatening to turn off my utilities have called and asked if I'm the **Bruce Vidal** from **KIIS**. When I say yes, they tell me to take another two weeks to pay."

Editing His Thoughts

The adult audience is causing Vidal to become a little more cautious in what he says. "You can't be so much of a smart ass," he confesses. "I made an [on-air] comment to **Metro Traffic** reporter **Randy Fuller** that living with my roommate is like being married for 10 years. She nags me to clean my room, she nags me to clean up the kitchen, and under no circumstances, do we ever have sex. "A woman called to complain to

Star Does Morning Show At Night

It might surprise some people that **Mark Goodman** wasn't an **MTV** Veejay who later became a radio person at **Pop/Alternative KYSR/Los Angeles**. He actually started as a radio guy at **WMMR/Philadelphia** about 20 years ago — prior to landing the **MTV** gig. He's also worked on-air at **WPLJ/New York** and **WKQX/Chicago**.

Goodman arrived at **Star 98.7** to do mornings and stayed in that role for nearly a year, but now does a strong personality show evenings on the station.

"I loved doing mornings — I only wish that I could do them during the afternoon," he jokes. "Morning radio, at the moment, is definitely the most fun."

Most **Pop/Alternative** programmers put the cultivation of personalities at the top of the priority list. "I break the rules," Goodman admits. "I'm supposed to be much shorter with my stopsets. But **PD Angela Perelli** has been great in allowing me to do some things that I did in the morning and love to do. I'm able to bring some things I did in television back to radio. I like doing music contests and talking to people."

Goodman's high-profile approach to evenings is translating to a loyal following. "It's probably been the most flattering experience of my career. Once you move to another shift, you think listeners may call for a day or two, but the calls have kept coming. Our **Friday night 'Totally '80s'** show is so much fun to do. The most calls we get are on **Friday night**."

Defining **Star's** target as women 25-54, Goodman explains, "Especially over the last three or four months, we're doing exactly what we should be doing. The music's really starting to be nailed, and I'm proud of what's being done in the format."



Mark Goodman

PD Ron Shapiro, claiming that I said that I hadn't had sex with my roommate for two weeks. She didn't think that was appropriate for me to say on the air because she was driving with her 13-year-old daughter in the car."

This incident notwithstanding, Vidal really doesn't have a reputation for being especially controversial or blue. "I have to remember that what might work with the 18-24 crowd may not be even remotely understood by 35-54s. At a place like



The AC audience wants to think what it listens to is 'hip.' They don't want to think what they like makes them old.

—Bruce Vidal

KIIS, you really have to know your artists and music and be up-to-date on things. **AC** listeners are more concerned about things that pertain to their lives. They're

not that concerned with how many times a person won a **Grammy**, so you have to relate to them on their level."

Hoping the trombo's signal upgrade comes to pass and makes **Lite 92.7** an L.A. player, Vidal suggests, "If not, I have to get back in the major leagues with somebody. I always enjoyed working for **Rick** in the morning, but I was working with the top people in the business. Naturally, I wouldn't look forward to getting up at 4am."



AC TOP 30

JUNE 20, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	BOB CARLISLE Butterfly Kisses (DMG/Jive)	2281	2507	2362	2385	100/0
2	2	2	2	CHICAGO Here In My Heart (Reprise)	2175	2159	1953	1857	99/0
5	4	3	3	TONI BRAXTON I Don't Want To (LaFace/Arista)	1923	1854	1649	1543	90/0
8	7	6	4	MICHAEL BOLTON Go The Distance (Columbia)	1863	1718	1491	1325	96/3
7	6	5	5	BEE GEES Alone (Polydor/A&M)	1818	1724	1547	1408	88/1
3	3	4	6	JEWEL You Were Meant For Me (Atlantic)	1696	1839	1779	1815	82/0
12	9	9	7	PETER CETERA Do You Love Me That Much? (River North)	1564	1462	1303	1088	86/3
13	11	8	8	SHAWN COLVIN Sunny Came Home (Columbia)	1555	1485	1164	1049	75/7
23	16	12	9	JAMES TAYLOR Little More Time With You (Columbia)	1397	1181	834	480	80/4
6	8	10	10	BRYAN ADAMS I'll Always Be Right There (A&M)	1338	1385	1362	1486	78/2
4	5	7	11	RICHARD MARX Until I Find You Again (Capitol)	1338	1523	1566	1706	78/1
9	10	11	12	KENNY LOGGINS For The First Time (Columbia)	1217	1242	1217	1291	73/0
21	19	16	13	MONICA For You I Will (Warner Sunset/Atlantic)	1166	956	696	625	73/12
14	13	15	14	R. KELLY I Believe I Can Fly (Jive)	915	965	912	967	64/0
20	17	17	15	JIM BRICKMAN Picture This (Windham Hill)	909	832	787	763	68/1
10	12	13	16	BRUCE SPRINGSTEEN Secret Garden (Columbia)	890	1008	1073	1264	58/0
25	25	19	17	PAUL CARRACK For Once In Our Lives (Ark 21)	839	665	470	387	64/12
16	14	14	18	TONI BRAXTON Un-break My Heart (LaFace/Arista)	781	969	910	916	51/0
—	29	22	19	AZ YET Hard To Say I'm Sorry (LaFace/Arista)	691	550	327	215	58/10
11	15	18	20	JON SECADA Too Late, Too Soon (SBK/EMI)	675	821	900	1218	50/0
26	23	23	21	KATHY TROCCOLI He'll Never Leave Me (Reunion)	614	538	482	382	50/2
24	24	20	22	DUNCAN SHEIK Barely Breathing (Atlantic)	606	612	474	447	28/3
—	28	25	23	WHITNEY HOUSTON My Heart Is Calling (Arista)	566	482	348	208	43/5
22	20	21	24	TINA TURNER On Silent Wings (Virgin)	548	594	557	566	39/0
27	26	24	25	STYX Paradise (CMC)	529	483	425	374	44/3
—	—	30	26	NATALIE COLE A Smile Like Yours (Elektra/EEG)	515	271	—	—	51/19
30	30	27	27	BLESSID UNION OF SOULS I Wanna Be There (EMI)	367	340	302	249	22/0
29	—	29	28	PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	320	308	251	251	19/2
28	—	28	29	ERIC MARTIN I Love The Way You Love Me (Atlantic)	315	316	300	258	33/2
DEBUT	—	—	30	LEANN RIMES How Do I Live (MCG/Curb)	270	187	130	82	30/6

This chart reflects airplay from June 16-22. Songs ranked by total plays. Highlighted songs indicate Breaker. 105 AC reporters. 102 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

HANSON Mmm Bop (Mercury)

Total Stations: 12, Adds: 2, Plays: 258, WEZN 35, WMJQ 28 (28), WVAF 11, WAFY 13 (13), WALK 30 (30), WASH 21 (21), WKWK 5, WRMF 13 (12), WOOF 30 (30), KDAT 8 (7), KSSK 40 (24), KGBY 24 (24).

SWING OUT SISTER Somewhere In The World (Pure/Mercury)

Total Stations: 29, Adds: 6, Plays: 248, WRCH 10 (7), WWLI 10 (10), WHYN 10 (10), WLEV 5 (5), WLIF 5 (5), WAFY 13 (12), WLZW 10, WKWK 5, WGSY 15 (13), WTCB 7, WTVR 5 (5), WDEF 5 (5), WOOF 8 (8), WAHR 5, WLTS 8 (5), KVIL 8 (7), KMGL 5 (5), KQXT 7 (7), WCRZ 7, WTP1 8, WFMK 10 (10), WGLM 7 (7), WMGN 17 (17), WSWT 18 (10), KLYF 10 (10), WLTE 10 (8), KELO 8 (7), KWAV 5 (5), KSBL 7 (7).

MICHAEL ENGLISH Why Didn't I (Curb)

Total Stations: 23, Adds: 9, Plays: 191, WRCH 10 (7), WWLI 5, WLEV 5 (5), WVAF 11 (11), WAFY 12, WLZW 7, WARM 6, WGSY 15 (10), WTCB 7 (7), WDEF 10 (10), WOOF 8 (8), WAHR 5, WLTS 8 (5), KQXT 7 (7), WDOK 9, WTP1 8, WFMK 10, WGLM 16 (7), WRVF 3 (1), WQLR 7, WLTE 5 (5), KELO 12 (15), KWAV 5 (5).

LINDA EDER Something To Believe In (Atlantic)

Total Stations: 23, Adds: 0, Plays: 174, WRCH 7 (7), WWLI 10 (5), WSR5 5 (5), WLEV 5 (5), WLIF 8 (8), WVAF 11 (11), WGSY 7 (8), WDEF 5 (5), WOOF 8 (8), WAHR 10 (10), KMGL 5 (5), KQXT 7 (7), WFMK 10 (10), WGLM 7 (7), WSWT 12 (12), WRVF 2 (3), KEZG 5 (5), WLTE 10 (10), KEFM 5 (5), KELO 12 (15), KSNE 5 (5), KWAV 5 (5), KSBL 13 (14).

MICHAEL LINGTON Tell It Like It Is (Nu Groove)

Total Stations: 14, Adds: 2, Plays: 125, WWLI 15 (15), WLEV 5 (5), WKWK 5 (5), WGSY 10, WTCB 7 (7), WTVR 5, WAHR 10 (10), KQXT 7 (5), WTP1 5 (4), WMGN 17 (17), WRVF 5 (3), KWAV 10 (10), KSBL 15 (15), KISC 9 (7).

MARY GRIFFIN Just No Other Way (To Love Me) (Curb)

Total Stations: 10, Adds: 0, Points: , Plays: 95, WRCH 7 (7), WWLI 10 (5), WGSY 15 (10), WTCB 10 (7), WAHR 10 (10), KQXT 5 (5), WFMK 10 (10), WGLM 7 (7), KWAV 5 (5), KSBL 16 (16).

Songs ranked by total plays.
Station call letters followed by number of plays.

BREAKERS®

No Songs Qualified For Breaker Status This Week

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
NATALIE COLE A Smile Like Yours (Elektra/EEG)	19
PAUL CARRACK For Once In Our Lives (Ark 21)	12
MONICA For You I Will (Warner Sunset/Atlantic)	12
AZ YET Hard To Say I'm Sorry (LaFace/Arista)	10
MICHAEL ENGLISH Why Didn't I (Curb)	9
SHAWN COLVIN Sunny Came Home (Columbia)	7
LEANN RIMES How Do I Live (MCG/Curb)	6
SWING OUT SISTER Somewhere In... (Pure/Mercury)	6
WHITNEY HOUSTON My Heart Is Calling (Arista)	5
MICHAEL LEARNS TO ROCK Someday (Cleveland Int.)	4
JAMES TAYLOR Little More Time With You (Columbia)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NATALIE COLE A Smile Like Yours (Elektra/EEG)	+244
JAMES TAYLOR Little More Time With You (Columbia)	+216
MONICA For You I Will (Warner Sunset/Atlantic)	+210
PAUL CARRACK For Once In Our Lives (Ark 21)	+174
MICHAEL BOLTON Go The Distance (Columbia)	+145
AZ YET Hard To Say I'm Sorry (LaFace/Arista)	+141
PETER CETERA Do You Love Me That Much? (River North)	+102
BEE GEES Alone (Polydor/A&M)	+94
MICHAEL ENGLISH Why Didn't I (Curb)	+88
WHITNEY HOUSTON My Heart Is Calling (Arista)	+84

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
CELINE DION All By Myself (550 Music)
JIM BRICKMAN w/McBRIDE Valentine (Windham Hill)
ERIC CLAPTON Change The World (Reprise)
JOURNEY When You Love A Woman (Columbia)
BARBRA STRESAND & BRYAN ADAMS I Finally Found... (Columbia)
KENNY G Havana (Arista)
WHITNEY HOUSTON I Believe In You And Me (Arista)
JOOSE If Tomorrow Never Comes (Flavor Unit/EastWest/EEG)
DONNA LEWIS I Love You Always Forever (Atlantic)
ROD STEWART If We Fall In Love Tonight (Warner Bros.)

Breakers: Songs registering 875 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

PAUL CARRACK

...the voice behind a string of #1 hits:

"The Living Years" - Mike and the Mechanics • "Tempted" - Squeeze • "How Long" - Ace

the man behind the voice

the new single "For Once In Our Lives" from the album "Blue Views"

AC 19-17 6th week 839 spins 110 Hot Ac

#2 Most Added

AC Monitor 27* week's highest debut

Already on:

WLIT WPCB KLSY WLTE
WLIF WDOK KOSI KGBY
WWLI WFDG KQXT and more...

Contact: Karen Lee (818) 325-1215 email: kalee@ark21.com Brad Hunt (818) 325-1271

Tom Callahan (303) 545-0232 Mark Naylor (818) 325-1273 email: mnayl@ark21.com

AC PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL AC REPORTERS ON R&R ONLINE

106.7 Litefm MARKET #1
WLTW/New York (212) 258-7000 Ryan

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
14	14	14	14	14	TONI BRAXTON/Un-break My Heart
14	14	14	14	14	BOB CARLISLE/Butterfly Kisses
14	14	14	14	14	BRICKMAN & MCBRIDE/Valentine
14	14	14	14	14	KENNY LOGGINS/For The First Time
14	14	14	14	14	R. KELLY/ Believe I Can Fly
14	14	14	14	14	BRYAN ADAMS/It's Always Be...
14	14	14	14	14	KENNY G/Havana
14	14	14	14	14	BEE GEES/Alone
14	14	14	14	14	CHICAGO/Here In My Heart
10	10	10	10	10	TONI BRAXTON/ Don't Want To
10	10	10	10	10	MICHAEL BOLTON/Go The Distance
10	10	10	10	10	SHAWN COLVIN/Sunny Came Home
10	10	10	10	10	BRUCE SPRINGSTEEN/Secret Garden
10	10	10	10	10	ROD STEWART/It's A Wonderful Life
10	10	10	10	10	SHAWN COLVIN/Sunny Came Home
10	10	10	10	10	WALLFLOWERS/One Headlight
10	10	10	10	10	SHERRY CROW/Everyday Is
10	10	10	10	10	PHIL COLLINS/Dance Into The Light
10	10	10	10	10	KENNY LOGGINS/For The First Time
10	10	10	10	10	CHICAGO/Here In My Heart
10	10	10	10	10	RICHARD MARX/Until I Find You
10	10	10	10	10	CELINE DION/All By Myself
10	10	10	10	10	ERIC CLAPTON/Change The World
10	10	10	10	10	CELINE DION/Because You Loved Me
10	10	10	10	10	ONNA LEWIS/ Love You Always
10	10	10	10	10	CELINE DION/It's All Coming
10	10	10	10	10	TONY RICH PROJECT/Nobody Knows
10	10	10	10	10	TRACY CHAPMAN/Give Me One Reason
10	10	10	10	10	ALANIS MORISSETTE/Head Over Feet
10	10	10	10	10	AZ YET/Hard To Say I'm
10	10	10	10	10	MICHAEL BOLTON/Go The Distance

KBIG 104 MARKET #2
KBIG/Los Angeles (213) 874-7700 Ervin/Verdery

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
40	39	39	28	28	JEWEL/You Were Meant...
40	37	37	28	28	TONI BRAXTON/Un-break My Heart
38	38	38	28	28	R. KELLY/ Believe I Can Fly
10	11	11	28	28	MONICA/For You I Will
10	10	10	28	28	BABYFACE/Every Time I
38	37	37	23	23	DUNCAN SHEIK/Barely Breathing
37	23	23	23	23	PAULA COLE/Where Have All...
24	23	23	23	23	SAVAGE GARDEN/It's A Wonderful Life
24	23	23	23	23	CARDIGANS/Overload
38	37	37	23	23	NO DOUBT/Don't Speak
10	11	11	23	23	BRUCE SPRINGSTEEN/Secret Garden
11	11	11	23	23	JOURNEY/When You Love
11	11	11	23	23	ROD STEWART/It's A Wonderful Life
24	23	23	15	15	SHAWN COLVIN/Sunny Came Home
15	15	15	15	15	WALLFLOWERS/One Headlight
11	11	11	15	15	SHERRY CROW/Everyday Is
24	22	22	10	10	PHIL COLLINS/Dance Into The Light
10	10	10	10	10	KENNY LOGGINS/For The First Time
15	15	15	10	10	CHICAGO/Here In My Heart
10	10	10	10	10	RICHARD MARX/Until I Find You
10	10	10	10	10	CELINE DION/All By Myself
24	11	11	10	10	ERIC CLAPTON/Change The World
11	11	11	10	10	CELINE DION/Because You Loved Me
11	11	11	10	10	ONNA LEWIS/ Love You Always
10	11	11	10	10	CELINE DION/It's All Coming
11	11	11	10	10	TONY RICH PROJECT/Nobody Knows
10	11	11	10	10	TRACY CHAPMAN/Give Me One Reason
10	11	11	10	10	ALANIS MORISSETTE/Head Over Feet
10	11	11	10	10	AZ YET/Hard To Say I'm
10	11	11	10	10	MICHAEL BOLTON/Go The Distance

KOST 103.5 FM MARKET #2
KOST/Los Angeles (213) 427-1035 Kaye/Chiang

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
24	24	24	24	24	PAULA COLE/Where Have All...
24	24	24	24	24	JEWEL/You Were Meant...
24	24	24	24	24	MONICA/For You I Will
24	24	24	24	24	BABYFACE/Every Time I
24	24	24	24	24	WHITNEY HOUSTON/My Heart Is Calling
24	24	24	24	24	ROD STEWART/It's A Wonderful Life
24	24	24	24	24	TONI BRAXTON/Un-break My Heart
24	24	24	24	24	R. KELLY/ Believe I Can Fly
24	19	19	19	19	SHAWN COLVIN/Sunny Came Home
24	15	15	15	15	CELINE DION/All By Myself
24	15	15	15	15	GLORIA ESTEFANI/Don't Give Up
25	15	15	15	15	BOB CARLISLE/Butterfly Kisses
5	15	15	15	15	BRICKMAN & MCBRIDE/Valentine
15	15	15	15	15	JOURNEY/When You Love
15	15	15	15	15	ELTON JOHN/You Can Make
5	7	7	7	7	KENNY LOGGINS/For The First Time

103.9 MARKET #3
WLTW/Chicago (312) 329-9002 Edwards

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
17	19	19	19	19	BEE GEES/Alone
17	19	19	19	19	MICHAEL BOLTON/Go The Distance
19	19	19	19	19	BOB CARLISLE/Butterfly Kisses
19	19	19	19	19	CHICAGO/Here In My Heart
17	17	17	17	17	JAMES TAYLOR/Little More Time...
19	17	17	17	17	TONI BRAXTON/ Don't Want To
17	17	17	17	17	WHITNEY HOUSTON/My Heart Is Calling
17	17	17	17	17	RICHARD MARX/Until I Find You
10	11	11	17	17	KATHY TROCCOLI/He'll Never Leave Me
10	11	11	17	17	TINA TURNER/On Silent Wings
11	11	11	17	17	AZ YET/Hard To Say I'm...
11	11	11	17	17	NATALIE COLE/A Smile Like Yours
10	11	11	10	10	MONICA/For You I Will
10	11	10	10	10	JIM BRICKMAN/Picture This
10	10	10	10	10	PAUL CARRACK/For Once In Our...
10	10	10	10	10	PETER CETERA/Do You Love Me...
10	10	10	10	10	ERIC MARTIN/ Love The Way
8	8	8	8	8	ONNA LEWIS/ Love You Always...
8	8	8	8	8	KENNY LOGGINS/For The First Time
19	17	17	8	8	JON SECADA/Too Late, Too Soon
8	8	8	8	8	BRUCE SPRINGSTEEN/Secret Garden
8	8	8	8	8	R. KELLY/ Believe I Can Fly

KIOI 101.5 FM MARKET #4
KIOI/San Francisco (415) 538-1013 Nachlis

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
36	36	36	36	36	MONICA/For You I Will
25	36	36	36	36	CHICAGO/Here In My Heart
32	32	32	35	35	R. KELLY/ Believe I Can Fly
32	32	32	35	35	JEWEL/You Were Meant...
32	32	32	35	35	KENNY LOGGINS/For The First Time
15	15	15	35	35	TONI BRAXTON/Un-break My Heart
30	30	30	32	32	WHITNEY HOUSTON/ Believe In You
30	30	30	32	32	BRICKMAN & MCBRIDE/Valentine
30	30	30	32	32	BRYAN ADAMS/It's Always Be...
25	25	25	29	29	BEE GEES/Alone
25	25	25	29	29	BOB CARLISLE/Butterfly Kisses
25	25	25	29	29	NO DOUBT/Don't Speak
25	25	25	29	29	KENNY G/Havana
25	25	25	29	29	SHAWN COLVIN/Sunny Came Home
30	25	25	25	25	ERIC CLAPTON/Change The World
21	21	21	25	25	DONNA LEWIS/ Love You Always
10	15	15	15	15	CELINE DION/It's All Coming...
10	15	15	15	15	CELINE DION/Because You Loved Me
10	10	10	10	10	STREISAND & ADAMS/ Finally Found...

B-101.1 MARKET #5
WBEB/Philadelphia (610) 667-8400 Conley/Rowland

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
24	23	24	24	24	STREISAND & ADAMS/ Finally Found.
24	23	24	24	24	R. KELLY/ Believe I Can Fly
24	23	24	24	24	BRYAN ADAMS/It's Always Be...
24	23	24	24	24	BOB CARLISLE/Butterfly Kisses
18	24	24	24	24	MICHAEL BOLTON/Go The Distance
24	23	24	24	24	WHITNEY HOUSTON/ Believe In You...
24	23	24	24	24	KENNY LOGGINS/For The First Time
18	18	18	18	18	TONI BRAXTON/ Don't Want To
18	18	18	18	18	SHAWN COLVIN/Sunny Came Home
18	18	18	18	18	TINA TURNER/On Silent Wings
18	18	18	18	18	CHICAGO/Here In My Heart
18	18	18	18	18	KENNY G/Havana
18	18	18	18	18	JAMES TAYLOR/Little More Time
18	18	18	18	18	RICHARD MARX/Until I Find You
18	18	18	18	18	PETER CETERA/Do You Love Me
18	18	18	18	18	MONICA/For You I Will
13	12	12	12	12	CELINE DION/Because You Loved Me
13	12	12	12	12	ERIC CLAPTON/Change The World
13	12	12	12	12	TONI BRAXTON/Un-break My Heart
10	12	11	11	11	WHITNEY HOUSTON/My Heart Is Calling
10	12	11	11	11	DIONNE FARRIS/Hopeless
10	12	11	11	11	BABYFACE/How Come, How Long
10	12	11	11	11	KATHY TROCCOLI/He'll Never Leave Me
10	12	11	11	11	JON SECADA/Too Late, Too Soon
10	12	11	11	11	NATALIE COLE/A Smile Like Yours

KVIL 103.7fm MARKET #7
KVIL/Dallas (214) 691-1037 Curtis/O'Neal

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
13	13	23	23	23	BOB CARLISLE/Butterfly Kisses
23	23	22	22	22	CELINE DION/All By Myself
23	22	22	22	22	TONI BRAXTON/Un-break My Heart
22	22	22	22	22	BRICKMAN & MCBRIDE/Valentine
22	21	21	21	21	ERIC CLAPTON/Change The World
21	21	21	21	21	STREISAND & ADAMS/ Finally Found...
20	20	20	20	20	JIM BRICKMAN/Angel Eyes
13	13	13	13	13	JEWEL/You Were Meant...
13	13	13	13	13	MICHAEL BOLTON/Go The Distance
13	13	13	13	13	PETER CETERA/Do You Love Me...
13	13	13	13	13	R. KELLY/ Believe I Can Fly
7	9	11	11	11	JIM BRICKMAN/Picture This
12	11	11	11	11	BRYAN ADAMS/Let's Make A...
12	11	11	11	11	PETER CETERA/One Clear Voice
8	9	9	9	9	TONI BRAXTON/ Don't Want To
8	9	9	9	9	BEE GEES/Alone
8	9	9	9	9	KATHY TROCCOLI/He'll Never Leave Me
7	7	7	7	7	ERIC MARTIN/ Love The Way
7	7	7	7	7	SWING OUT SISTER/Somewhere In
7	7	7	7	7	BARRY MANLOW/It's Really Love
7	7	7	7	7	MCKNIGHT & KING/When We Were Kings
5	5	5	5	5	ELTON JOHN/Blessed
5	5	5	5	5	CELINE DION/Because You Loved Me
5	5	5	5	5	KENNY G/The Moment
5	5	5	5	5	MADONNA/You'll See
5	5	5	5	5	TONY RICH PROJECT/Nobody Knows

Soft Rock 97.1 WASH MARKET #8
WASH/Washington (202) 895-5000 Street/Davis/Martin

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
35	35	35	35	35	WHITNEY HOUSTON/ Believe In You...
35	35	35	35	35	JEWEL/You Were Meant...
28	35	35	35	35	KENNY LOGGINS/For The First Time
35	35	35	35	35	R. KELLY/ Believe I Can Fly
28	28	28	28	28	BRYAN ADAMS/It's Always Be...
28	28	28	28	28	MONICA/For You I Will
28	28	28	28	28	CHICAGO/Here In My Heart
21	21	21	21	21	KENNY G/Havana
21	21	21	21	21	DUNCAN SHEIK/Barely Breathing
21	21	21	21	21	JON SECADA/Too Late, Too Soon
21	21	21	21	21	MICHAEL BOLTON/Go The Distance
21	21	21	21	21	SHAWN COLVIN/Sunny Came Home
21	21	21	21	21	BEE GEES/Alone
21	21	21	21	21	HANSON/Mmm Bop
35	35	35	35	35	BRICKMAN & MCBRIDE/Valentine
21	21	21	21	21	NO DOUBT/Don't Speak
10	10	10	10	10	TONI BRAXTON/Un-break My Heart
10	10	10	10	10	CELINE DION/It's All Coming...
28	28	28	28	28	BRUCE SPRINGSTEEN/Secret Garden

MAGIC 106.7 MARKET #10
WMJX/Boston (617) 542-0241 Kelley/Laurence

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
26	26	26	26	26	BOB CARLISLE/Butterfly Kisses
26	26	26	26	26	JEWEL/You Were Meant...
26	26	26	26	26	BRUCE SPRINGSTEEN/Secret Garden
26	26	26	26	26	TONI BRAXTON/Un-break My Heart
23	25	26	26	26	CELINE DION/All By Myself
26	23	25	26	26	R. KELLY/ Believe I Can Fly
13	13	14	14	14	BRICKMAN & MCBRIDE/Valentine
14	14	14	14	14	JAMES TAYLOR/Little More Time
10	11	13	13	13	BRYAN ADAMS/It's Always Be...
10	11	13	13	13	MARIAH CAREY/Forever
14	12	13	13	13	ERIC CLAPTON/Change The World
10	11	13	13	13	SHAWN COLVIN/Sunny Came Home
10	13	13	13	13	MONICA/For You I Will
16	16	12	12	12	RICHARD MARX/Until I Find You...
10	10	11	11	11	MARIAH CAREY/Always



JUNE 20, 1997

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	2	1	SHAWN COLVIN Sunny Came Home (Columbia)	3184	3096	2938	2831	82/0
1	1	1	2	WALLFLOWERS One Headlight (Interscope)	3148	3235	3063	3040	82/0
4	3	3	3	DUNCAN SHEIK Barely Breathing (Atlantic)	2639	2724	2618	2579	76/1
9	7	6	4	SISTER HAZEL All For You (Universal)	2539	2357	2117	1809	78/1
10	8	8	5	HANSON Mmm Bop (Mercury)	2341	2239	2090	1788	69/1
6	5	5	6	SAVAGE GARDEN I Want You (Columbia)	2331	2408	2334	2413	65/0
3	4	4	7	JEWEL You Were Meant For Me (Atlantic)	2200	2425	2478	2702	69/0
5	6	7	8	PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	2098	2274	2212	2421	69/1
16	12	9	9	SHERYL CROW A Change Would Do You Good (A&M)	2046	1935	1548	1075	71/1
12	13	11	10	DAVE MATTHEWS BAND Crash Into Me (RCA)	1694	1679	1479	1507	55/3
15	14	12	11	VERVE PIPE The Freshmen (RCA)	1659	1591	1319	1077	58/2
11	9	10	12	BOB CARLISLE Butterfly Kisses (DMG/Jive)	1537	1804	1867	1702	50/0
20	16	15	13	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	1487	1315	1056	839	56/4
8	10	13	14	NO DOUBT Don't Speak (Trauma/Interscope)	1413	1480	1607	1813	55/0
7	11	14	15	SHERYL CROW Everyday Is A Winding Road (A&M)	1180	1395	1603	1871	51/1
28	22	19	16	INDIGO GIRLS Shame On You (Epic)	1110	939	763	529	46/8
22	19	17	17	MEREDITH BROOKS Bitch (Capitol)	1091	998	828	789	41/2
14	15	16	18	CARDIGANS Lovefool (Mercury)	1001	1121	1237	1268	46/0
BREAKER			19	COUNTING CROWS Daylight Fading (DGC/Geffen)	940	779	672	549	45/4
19	18	18	20	KYLE VINCENT Wake Me Up (When The World's...) (Capitol/Hollywood)	934	944	886	866	47/3
24	23	20	21	BLESSID UNION OF SOULS I Wanna Be There (EMI)	841	785	759	673	36/1
—	27	24	22	OMC How Bizarre (Mercury)	832	731	571	445	36/4
23	24	22	23	TORI AMOS Silent All These Years (Atlantic)	687	765	746	758	24/0
25	21	23	24	R. KELLY I Believe I Can Fly (Jive)	654	759	773	663	23/0
—	29	25	25	JON BON JOVI Midnight In Chelsea (Mercury)	646	658	548	428	41/1
—	—	27	26	SPICE GIRLS Say You'll Be There (Virgin)	583	546	446	341	24/2
29	28	28	27	MONICA For You I Will (Warner Sunset/Atlantic)	498	481	567	498	17/0
DEBUT			28	10,000 MANIACS More Than This (Geffen)	483	201	132	50	27/14
—	—	30	29	PAUL MCCARTNEY The World Tonight (Capitol)	477	435	364	256	26/3
30	30	29	30	BEE GEES Alone (Polydor/A&M)	425	470	509	463	19/0

This chart reflects airplay from June 16-22. Songs ranked by total plays. Highlighted songs indicate Breaker. 85 Hot AC reporters. 82 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

MEXICO 70 I Want You (Big Pop/Red Ant)

Total Stations: 22. Adds: 2. Plays: 414. WDAQ 14, WKEE 17 (16), WDBZ 21 (21), WOMZ 14, WQSM 15 (7), WPLL 14 (20), WPTX 10 (9), WSHH 29 (29), WAKS 8 (8), WMTX 10 (14), WMLX 8 (8), KJMX 23 (7), KZZP 29 (27), WTMX 32 (32), WOAL 17 (17), KYSR 12 (14), KOSO 22 (22), KZZO 17 (14), KFMB 41 (42), KLLC 31 (29), KRUZ 7 (7), KEYW 5.

CHICAGO Here In My Heart (Reprise)

Total Stations: 15. Adds: 0. Plays: 368. WKEE 49 (49), WPLJ 12 (12), WHUD 18 (20), WQSM 12 (14), WKYE 17 (18), WXL 29 (29), WAKS 12 (12), WMLY 18 (15), WJDX 21 (21), KURB 20 (18), WMXS 35 (35), KKYS 35 (37), WAZY 16 (17), KATF 44 (44), KMAJ 28 (28).

DEPECHE MODE It's No Good (Mute/Reprise)

Total Stations: 18. Adds: 0. Plays: 363. WBMX 5 (10), WOMZ 17 (19), WCGO 13 (10), WPLL 19 (24), WPTX 28 (21), WSHH 16 (18), WMLX 21 (24), WJDX 5 (5), KAMX 30 (29), KSMG 6 (6), WLUP 7 (7), WKOI 14 (14), KMXB 16 (2), KYSR 37 (36), KBBT 33 (25), KFMB 56 (50), KLLC 33 (31), KRUZ 7 (7).

TONIC If You Could Only See (Polydor/A&M)

Total Stations: 18. Adds: 3. Plays: 334. WDAQ 12 (12), WOMZ 19 (18), WPLL 20, KAMX 29 (30), KZZP 22 (22), KSMG 5, WLUP 43 (18), WKOI 14 (12), KVVU 23 (23), KMXB 22 (20), KMXS 5 (5), KYSR 27 (21), KYSR 13 (17), KOSO 15 (15), KBBT 25 (26), KZZO 2, KLLC 31 (30), KRUZ 7 (7).

BILLY MANN Killed By A Flower (DVB/A&M)

Total Stations: 14. Adds: 1. Plays: 314. WDAQ 37 (37), WJRX 12 (12), WDBZ 5, WKYE 7 (7), WSHH 20 (22), WAKS 15 (14), WMC 13 (13), KKYS 20 (22), WKOI 8 (8), KMXG 21 (21), KYSR 37 (37), KOSO 45 (45), KBBT 32 (37), KLLC 42 (37).

TOAD THE WET SPROCKET Come Down (Columbia)

Total Stations: 13. Adds: 1. Plays: 297. WBMX 37 (36), WDBZ 21 (21), WPTX 28 (21), WSHH 18, WMLX 22 (21), KSMG 5 (5), WKDD 22 (22), WOAL 35 (38), KTNP 17 (17), KMXB 10 (15), KBBT 14 (19), KZZO 38 (30), KRUZ 30 (30).

SUBLIME Santeria (Gasoline Alley/MCA)

Total Stations: 15. Adds: 1. Plays: 291. WBMX 4, WXL 18 (15), WDBZ 28 (21), WCGO 10 (10), WMTX 10 (8), KZZP 27 (28), WKDD 14 (14), WKOI 8 (8), KBE 5 (5), KYSR 45 (34), KYSR 16 (15), KBBT 32 (40), KZZO 35 (28), KLLC 32 (33), KRUZ 7 (7).

ALISHA'S ATTIC I Am, I Feel (Mercury)

Total Stations: 14. Adds: 1. Plays: 290. WXL 18 (15), WLNK 22 (23), WCGO 10 (10), WQSM 10, WMTX 5 (5), WKTI 22 (20), KALC 36 (31), KMXB 39 (31), KMXS 5 (5), KYSR 15 (18), KFMB 43 (41), KLLC 32 (30), KPLZ 21 (21), KEYW 12 (5).

JAMIROQUAI Virtual Insanity (Work)

Total Stations: 12. Adds: 2. Plays: 287. WBMX 21 (11), WLNK 23, WOMZ 17 (16), WQSM 25 (25), WPLL 31 (29), WPTX 28 (21), WMTX 10 (9), KSTZ 9, KYSR 25 (26), KYSR 25 (26), KBBT 41 (28), KLLC 32 (31).

DEL AMITRI Not Where It's At (A&M)

Total Stations: 12. Adds: 6. Plays: 237. WBMX 5 (5), WDAQ 13 (12), WKYE 13 (10), WPTX 21 (14), WMLX 21 (6), WAKS 7 (6), WMTX 7 (5), KKYS 19 (18), KDMX 7, KHM 16 (20), WKDD 13 (13), WYWK 1, WOAL 10, KTNP 16 (13), KQIX 14, KMXS 5 (5), KOSO 15 (15), KLLC 22 (15), KRUZ 7, KEYW 5.

STEVE WINWOOD Spy In The House Of Love (Virgin)

Total Stations: 12. Adds: 0. Plays: 230. WKEE 23 (22), WJRX 17 (16), WHUD 5 (9), WQSM 12 (15), WAKS 7 (7), WJDX 21 (21), WMC 13 (11), WMXS 21 (25), KSMG 25 (8), WTMX 32 (32), WAZY 20 (17), KMXS 34 (34).

ABRA MOORE Four Leaf Clover (Arista Austin/Arista)

Total Stations: 12. Adds: 4. Plays: 222. WBMX 20 (20), WMGX 20, WXL 21 (18), WDBZ 6, WROX 24 (24), WMTX 9 (5), WTMX 14, KBE 6 (6), KYSR 15, KOSO 15 (15), KBBT 35 (34), KLLC 37 (33).

JAMES TAYLOR Little More Time With You (Columbia)

Total Stations: 10. Adds: 0. Plays: 213. WMGX 20 (21), WSNE 22 (22), WHUD 15 (12), WLNK 23 (19), WKYE 17 (17), WJDX 21 (21), WMXS 21 (25), WAZY 18 (18), KATF 28 (28), KMAJ 28 (28).

WALLFLOWERS The Difference (Interscope)

Total Stations: 9. Adds: 3. Plays: 185. WBMX 18 (19), WXL 21 (18), WLNK 18, WMLX 6, WLUP 34 (25), KMXB 35 (34), KZZO 1, KFMB 45 (41), KRUZ 7 (7).

SARAH MCLACHLAN Building A Mystery (Arista)

Total Stations: 9. Adds: 1. Plays: 173. WBMX 15 (15), WLNK 20, KAMX 26, KDMX 7, KHM 21, KYSR 27, KBBT 21, KLLC 15, KPLZ 21.

TONI BRAXTON I Don't Want To (LaFace/Arista)

Total Stations: 9. Adds: 0. Plays: 167. WSNE 33 (33), WKEE 13 (13), WHUD 17 (18), WKYE 17 (18), WMLX 16 (16), WYWK 9 (5), WENS 30 (30), KATF 5 (5), KMXS 27 (27).

SAVAGE GARDEN To The Moon And Back (Columbia)

Total Stations: 9. Adds: 4. Plays: 154. WQSM 12 (7), WKYE 13 (10), WAKS 6 (5), KHM 21 (25), KZZP 28 (29), WOAL 40, WKOI 8, KMXS 5, KPLZ 21.

SNEAKER PIMPS 6 Underground (Virgin)

Total Stations: 9. Adds: 4. Plays: 114. WBMX 5, WDBZ 6 (5), WPLL 16 (16), WPTX 12, WLUP 18, WTMX 13, KALC 5 (5), KYSR 25 (18), KYSR 14 (15).

Songs ranked by total plays. Station call letters followed by number of plays.

BREAKERS®

COUNTING CROWS

Daylight Fading (DGC/Geffen)

TOTAL PLAYS/INCREASE: 940/161
TOTAL STATIONS/ADDS: 45/4
CHART: 19

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
10,000 MANIACS More Than This (Geffen)	14
INDIGO GIRLS Shame On You (Epic)	8
SARAH MCLACHLAN Building A Mystery (Arista)	8
DEL AMITRI Not Where It's At (A&M)	6
AZ YET Hard To Say I'm Sorry (LaFace/Arista)	4
COUNTING CROWS Daylight Fading (DGC/Geffen)	4
ABRA MOORE Four Leaf Clover (Arista Austin/Arista)	4
OMC How Bizarre (Mercury)	4
SAVAGE GARDEN To The Moon And Back (Columbia)	4
SNEAKER PIMPS 6 Underground (Virgin)	4
THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
10,000 MANIACS More Than This (Geffen)	+282
SISTER HAZEL All For You (Universal)	+182
THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	+172
INDIGO GIRLS Shame On You (Epic)	+171
COUNTING CROWS Daylight Fading (DGC/Geffen)	+161
SARAH MCLACHLAN Building A Mystery (Arista)	+158
SHERYL CROW A Change Would Do You Good (A&M)	+111
HANSON Mmm Bop (Mercury)	+102
OMC How Bizarre (Mercury)	+101
MEREDITH BROOKS Bitch (Capitol)	+93

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
SARAH MCLACHLAN Possession (Nettwerk/Arista)
COUNTING CROWS A Long December (DGC/Geffen)
BRUCE SPRINGSTEEN Secret Garden (Columbia)
HOOTIE & THE BLOWFISH I Go Blind (Reprise)
WHITE TOWN Your Woman (Chrysalis/EMI)
U2 Staring At The Sun (Island)
TONI BRAXTON Un-break My Heart (LaFace/Arista)
JOHN MELLENCAMP Just Another Day (Mercury)
EN VOGUE Don't Let Go (Love) (EastWest/EEG)
INXS Elegantly Wasted (Mercury)

Breakers: Songs registering 875 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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HOT AC PLAYLISTS

June 20, 1997 R&R • 145

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BUZZ MARKET #1
WDBZ/New York
(212) 704-1051
Weed/Silver

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
38	40	40	40	40	SHAWN COLVIN/Sunny Came Home
40	40	40	40	40	WALLFLOWERS/One Headlight
28	28	28	28	28	TORI AMOS/Silent All These...
28	28	28	28	28	VERVE PIPE/The Freshmen
28	40	28	28	28	DUNCAN SHEIK/Barely Breathing
28	28	28	28	28	DAVE MATTHEWS BAND/Crash Into Me
28	28	28	28	28	BETTER THAN EZRA/Desperately Wanting
21	28	28	28	28	SISTER HAZEL/All For You
21	21	28	28	28	OMC/How Bizarre
21	21	28	28	28	INDIGO GIRLS/Shame On You
28	28	28	28	28	COUNTING CROWS/Daylight Fading
28	28	28	28	28	SHERYL CROW/A Change Would Do...
10	28	28	28	28	THIRD EYE BLIND/Semi-Charmed Life
10	21	28	28	28	SHAWN COLVIN/Sunny Came Home
10	21	28	28	28	VERVE PIPE/The Freshmen
28	21	21	21	21	MEXICO 70/1 Want You
28	21	21	21	21	JON BON JOVI/Midnight In Chelsea
21	21	21	21	21	KYLE VINCENT/Wake Me Up
21	21	21	21	21	TOAD THE WET...Come Down
21	21	21	21	21	10,000 MANIACS/More Than This
21	21	21	21	21	MATCHBOX 20/Push
40	28	28	28	28	SAVAGE GARDEN/I Want You
28	28	28	28	28	U2/Staring At The Sun
10	28	28	28	28	SUSANNA HOFFS/Bees Keeper's Blues
10	28	28	28	28	DISHWALLA/Counting Blue Cars
10	28	28	28	28	JEWEL/Who Will Save...
28	28	28	28	28	ELEANOR MCLEACHAN/Possession
28	28	28	28	28	JOHN MELLENCAMP/Just Another Day
28	28	28	28	28	PAULA COLE/Where Have All...
5	6	5	5	5	ABRA MOORE/Four Leaf Clover
5	6	5	5	5	SNEAKER PIMPS/Underground

95.5 WPLJ MARKET #1
WPLJ/New York
(212) 613-8900
Cuddy/Shannon/Mascaro

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
37	43	41	43	43	WALLFLOWERS/One Headlight
28	28	42	42	42	OMC/How Bizarre
27	39	41	42	42	SAVAGE GARDEN/I Want You
40	42	44	41	41	HANSON/Mmm Bop
41	40	38	40	40	DUNCAN SHEIK/Barely Breathing
40	41	41	40	40	SHAWN COLVIN/Sunny Came Home
37	39	41	39	39	JEWEL/You Were Meant...
29	33	32	30	30	BOB CARLISLE/Butterfly Kisses
22	25	30	30	30	R. KELLY/ Believe I Can Fly
27	27	28	29	29	PAULA COLE/Where Have All...
37	39	31	29	29	GINA G/Ooh Aah...Just...
26	28	31	28	28	WHITE TOWN/Your Woman
16	19	33	28	28	NO DOUBT/Don't Speak
26	28	30	28	28	SUBLINE/Santeria
22	24	25	26	26	DAVE MATTHEWS BAND/Crash Into Me
21	25	25	26	26	SHERYL CROW/A Change Would Do...
17	17	28	23	23	CARDIGANS/Lovefool
22	22	24	23	23	JON BON JOVI/Midnight In Chelsea
24	25	26	22	22	PAUL MCCARTNEY/The World Tonight
25	27	27	18	18	SHERYL CROW/Everyday Is...
12	16	16	16	16	NO MERCY/Where Do You Go
13	14	16	16	16	DONNA LEWIS/I Love You Always...
11	14	13	14	14	THIRD EYE BLIND/Semi-Charmed Life
11	14	13	14	14	HOOTIE & BLOWFISH/Go Blind
15	13	12	12	12	EVERYTHING BUT...Missing
15	13	12	12	12	CHICAGO/Here In My Heart

STAR 95.5 MARKET #2
KYSR/Los Angeles
(818) 955-7000
Perelli/Ebbott

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
60	54	63	63	63	WALLFLOWERS/One Headlight
60	53	63	62	62	PAULA COLE/Where Have All...
60	53	63	62	62	SHAWN COLVIN/Sunny Came Home
60	53	63	61	61	DAVE MATTHEWS BAND/Crash Into Me
35	49	62	60	60	DUNCAN SHEIK/Barely Breathing
35	28	34	35	35	THIRD EYE BLIND/Semi-Charmed Life
35	28	34	35	35	NO DOUBT/Don't Speak
35	29	33	33	33	SISTER HAZEL/All For You
35	27	33	33	33	MEREDITH BROOKS/Bitch
35	28	34	29	29	LUSCIOUS JACKSON/Naked Eye
35	28	34	29	29	VERVE PIPE/The Freshmen
35	28	34	29	29	TORI AMOS/Silent All These...
35	28	34	29	29	SHERYL CROW/Everyday Is...
60	31	30	28	28	JEWEL/You Were Meant...
20	21	28	25	25	SARAH MCLACHLAN/Building A Mystery
30	26	26	25	25	OMC/How Bizarre
30	26	26	25	25	JAMIROQUAI/Virtual Insanity
30	22	22	22	22	SHERYL CROW/A Change Would Do...
20	12	15	12	12	INDIGO GIRLS/Shame On You
35	24	21	21	21	U2/Staring At The Sun
30	20	22	21	21	COUNTING CROWS/Daylight Fading
35	29	34	31	31	WHITE TOWN/Your Woman
20	13	15	16	16	SUBLINE/Santeria
17	16	16	16	16	COUNTING CROWS/A Long December
16	16	16	16	16	ALANIS MORISSETTE/Head Over Feet
17	14	15	15	15	JEWEL/Who Will Save...
17	14	15	15	15	SNEAKER PIMPS/Underground
17	14	15	15	15	CARDIGANS/Lovefool
17	14	15	15	15	TONIC/If You Could Only...
15	14	12	12	12	MEXICO 70/1 Want You

LOOP 97.9 MARKET #3
WLUP/Chicago
(312) 440-5270
Solik/Virgin

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
43	43	34	43	43	INXS/Elegantly Wasted
25	34	34	43	43	INDIGO GIRLS/Shame On You
25	34	34	43	43	SUBLINE/What I Got
34	34	34	43	43	THIRD EYE BLIND/Semi-Charmed Life
25	18	18	43	43	TONIC/If You Could Only...
25	25	25	34	34	PAUL MCCARTNEY/The World Tonight
43	25	25	34	34	CHEAP TRICK/Say Goodbye
18	25	25	34	34	BIG HEAD TODD...Please Don't Tell...
25	25	25	34	34	10,000 MANIACS/More Than This
25	25	25	34	34	WALLFLOWERS/The Difference
34	25	25	34	34	U2/Staring At The Sun
18	43	43	43	43	COLLECTIVE SOUL/Listen
43	34	43	43	43	MATCHBOX 20/Push
43	34	43	43	43	DAVE MATTHEWS BAND/Crash Into Me
25	43	43	43	43	VERVE PIPE/The Freshmen
43	34	43	43	43	SHERYL CROW/A Change Would Do...
43	34	43	43	43	WALLFLOWERS/One Headlight
43	34	43	43	43	SISTER HAZEL/All For You
18	18	18	18	18	LIVE/Turn My Head
18	18	18	18	18	MIGHTY MIGHTY BT/The Impression...
18	18	18	18	18	DAVE MATTHEWS BAND/Tipping Billies
25	25	18	18	18	JONNY LANG/Le To Me
25	25	18	18	18	SNEAKER PIMPS/Underground
7	43	43	43	43	JOHN MELLENCAMP/Just Another Day
18	18	18	18	18	THIRD EYE BLIND/Semi-Charmed Life
34	34	7	7	7	SHERYL CROW/Everyday Is...
7	7	7	7	7	ALANIS MORISSETTE/Head Over Feet
34	25	7	7	7	DEPECHE MODE/It's No Good
25	18	7	7	7	KYLE VINCENT/Wake Me Up

101.9 MARKET #3
WTMX/Chicago
(312) 946-1019
James/Kartak

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
32	45	52	53	53	VERVE PIPE/The Freshmen
53	53	53	53	53	SHAWN COLVIN/Sunny Came Home
46	45	45	45	45	WALLFLOWERS/One Headlight
45	45	45	45	45	CRANBERRIES/When You're Gone
31	46	45	45	45	SHERYL CROW/A Change Would Do...
45	45	45	45	45	SAVAGE GARDEN/I Want You
45	45	45	45	45	INDIGO GIRLS/Shame On You
32	30	45	45	45	SISTER HAZEL/All For You
46	52	45	45	45	PAUL MCCARTNEY/The World Tonight
53	45	31	32	32	HANSON/Mmm Bop
32	32	32	32	32	STEVE WINWOOD/Spinning In The House...
32	31	32	32	32	MEXICO 70/1 Want You
32	31	32	31	31	BLESSID UNION OF...I Wanna Be There
52	53	13	13	13	JOHN MELLENCAMP/Just Another Day
13	13	13	13	13	ABRA MOORE/Four Leaf Clover
13	13	13	13	13	PAULA COLE/Where Have All...
13	13	13	13	13	JON BON JOVI/Midnight In Chelsea
14	14	13	13	13	DC TALK/Just Between You
10	12	13	13	13	COUNTING CROWS/Daylight Fading
44	14	13	13	13	SNEAKER PIMPS/Underground
45	14	13	13	13	JEWEL/You Were Meant...
14	14	13	13	13	THIRD EYE BLIND/Semi-Charmed Life
31	14	13	13	13	DUNCAN SHEIK/Barely Breathing
12	13	13	13	13	AMANDA MARSHALL/Fall From Grace

Alice @ 97.3 MARKET #4
KLLC/San Francisco
(415) 765-4097
Kaplan/Schockel

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
32	32	42	48	48	INDIGO GIRLS/Shame On You
47	24	40	48	48	SHAWN COLVIN/Sunny Came Home
47	46	47	47	47	SISTER HAZEL/All For You
45	47	47	47	47	HIONA APPLE/Sleep To Dream
30	31	41	46	46	TORI AMOS/Silent All These...
46	47	47	47	47	BILLY MANN/Killed By A Flower
28	46	47	47	47	SARAH MCLACHLAN/Possession
30	31	37	46	46	ABRA MOORE/Four Leaf Clover
33	33	43	46	46	UR4000/It's In The Trade
20	21	27	33	33	BLESSID UNION OF...I Wanna Be There
33	31	33	33	33	DEPECHE MODE/It's No Good
33	32	31	33	33	JAMIROQUAI/Virtual Insanity
15	22	30	34	34	ALISHA'S ATTIC/Am. I Feel
24	32	34	34	34	CAMUS/Who
31	32	33	34	34	SHERYL CROW/A Change Would Do...
20	21	28	32	32	DISHWALLA/Give
33	32	33	34	34	SUBLINE/Santeria
32	48	36	32	32	VERVE PIPE/The Freshmen
20	32	30	31	31	TONIC/If You Could Only...
25	34	31	31	31	LORI CARSON/Something's Got Me
32	29	31	31	31	MEXICO 70/1 Want You
32	32	33	30	30	SHERRI JACKSON/Maple Tree
33	33	33	33	33	COUNTING CROWS/Daylight Fading
47	25	18	21	21	OMC/How Bizarre
41	47	18	21	21	AMANDA MARSHALL/Fall From Grace
41	47	18	21	21	MEREDITH BROOKS/Bitch
47	23	23	23	23	THIRD EYE BLIND/Semi-Charmed Life
15	15	22	22	22	DEL AMITRI/Not Where It's At
37	47	22	22	22	DAVE MATTHEWS BAND/Crash Into Me
15	15	21	21	21	WORLD PARTY/It's Time

STAR 94.5 MARKET #5
WYXR/Philadelphia
(610) 668-0750
Allan/Davis

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
33	30	32	33	33	JEWEL/You Were Meant...
31	37	30	32	32	KENNY LOGGINS/For The First Time
31	33	33	31	31	SISTER HAZEL/All For You
36	31	31	31	31	BOB CARLISLE/Butterfly Kisses
26	27	28	27	27	AZ YET/Hard To Say I'm...
26	27	28	27	27	BAFFY/Every Time I...
7	29	26	27	27	MONICA/For You I Will
27	27	26	26	26	JOHN MELLENCAMP/Just Another Day
27	27	26	26	26	HANSON/Mmm Bop
25	25	21	25	25	PAULA COLE/Where Have All...
25	25	21	25	25	NO DOUBT/Don't Speak
21	21	22	22	22	SHERYL CROW/Everyday Is...
21	21	22	22	22	DUNCAN SHEIK/Barely Breathing
21	21	22	22	22	SPICE GIRLS/Wannabe
25	21	21	21	21	EN VOUE/Don't Let Go (Love)
17	20	20	20	20	DDNA LEWIS/I Love You Always...
18	21	21	21	21	CELINE DION/Because You Loved Me
18	19	18	18	18	MEREDITH BROOKS/Bitch
22	20	21	21	21	CARDIGANS/Lovefool
15	25	25	25	25	HOOTIE & BLOWFISH/Go Blind
16	16	20	15	15	NO MERCY/Where Do You Go
27	20	20	15	15	TONI BRAXTON/Un-break My Heart
10	10	10	10	10	BEE GEES/Stayin' Alive
33	31	7	7	7	BRYAN ADAMS/I'll Always Be

Q95 MARKET #6
WKQI/Detroit
(810) 967-3750
O'Brien

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
50	50	49	50	50	HANSON/Mmm Bop
51	55	49	50	50	SAVAGE GARDEN/I Want You
49	47	50	49	49	R. KELLY/ Believe I Can Fly
36	49	49	49	49	SHAWN COLVIN/Sunny Came Home
34	49	49	49	49	BOB CARLISLE/Butterfly Kisses
48	48	48	48	48	JEWEL/You Were Meant...
35	36	36	36	36	SPICE GIRLS/You'll Be There
16	35	36	36	36	VERVE PIPE/The Freshmen
35	35	35	35	35	LUSCIOUS JACKSON/Naked Eye
31	35	35	35	35	DAVE MATTHEWS BAND/Crash Into Me
35	33	35	35	35	PAULA COLE/Where Have All...
35	34	34	34	34	MONICA/For You I Will
48	48	48	48	48	DUNCAN SHEIK/Barely Breathing
32	32	32	32	32	SISTER HAZEL/All For You
24	29	29	29	29	KYLE VINCENT/Wake Me Up
31	31	28	28	28	TORI AMOS/Silent All These...
16	28	28	28	28	MEREDITH BROOKS/Bitch
10	16	28	28	28	THIRD EYE BLIND/Semi-Charmed Life
8	8	8	8	8	10,000 MANIACS/More Than This
50	34	17	17	17	



CAROL ARCHER

Heavy Currents In A Smooth Jazz Sea

□ Increased rotation benefits are familiarity, higher test scores, more passion

Long ago and far away, the hottest tracks in this format received as little as one play a day. But heavy current rotation — powers — was born of the concept that successful music radio formats play hits ... and play them enough to galvanize listeners.

A number of stations, such as WJZW/Washington, WJJZ/Philadelphia, and KYOT/Phoenix, have increased airplay on selected tracks. For example, as little as one year ago, KYOT's top track, Boney James's "Seduction," earned 11 plays. Today, a hot track among the station's currents might receive 34 plays, more than three times the rotation! I asked Broadcast Architecture VP/Programming Allen Kepler, KKSF/San Francisco OM Lee Hansen, and KYOT PD Nick Francis to weigh in with their attitudes about increased plays.

'Carefully Select Songs'

Kepler credits WJZW PD Steve Kosbau with shining light on the concept in the first place. "We were having a beer about a year ago and Steve said that where he came from in radio — Top 40 and Rock — they really played their records a lot. He added it was still hard getting records familiar to listeners in those formats, even when multiple stations in the market were playing them and even though most of them were vocals,



How do you make the audience feel passionate about your product? The easiest, most logical way is with the music. That will build equity in everything we do and the artists we play, and they'll have to come back to us to satisfy that passion.

—Allen Kepler



which are easier for listeners to retain. It struck us that playing a track once or twice a day in heavy rotation just didn't make sense. We thought it might be a good idea in this format to carefully select songs — ones we thought would be with us for the long haul — to give ourselves a fighting chance to get their melodies familiar.

"The other question was: How do you make the audience feel pas-



Lee Hansen



Nick Francis

sionate about your product? Steve rightly pointed out the easiest, most logical way was with the music. If the listener gets the melody and the song, they'll get the artist and hopefully feel passionately about the station. That will build equity in everything we do and the artists we play, and they'll have to come back to us to satisfy that passion."

Kepler is enthusiastic about the wisdom of the decision to implement power rotations, which now run on about two-thirds of BA's NAC/Smooth Jazz client stations. "It's hard to point to one thing and say, 'Boy, was that effective,' but format-wide, the stations that are playing powers are seeing dramatically higher test scores on their currents, especially the powers. This has pulled more of the light side of P1s and the heavier side of P2 listeners closer to us. Most stations notice as soon as they start playing powers, the volume of curiosity calls about those songs increases ten-fold! In WJZW's case, they experienced 'the halo effect' and their first book was a 4.7. Then they leveled off with a number of books squarely at 4.3. But since they've been playing powers, they've pulled a 5.1, a 4.3, and a 4.7.

"There is no right or wrong way to play currents. We have stations that are highly successful playing a top song 14 times a week. Others may play a power 35 times. The point is every market is different. It de-

pends on the station's history. But we believe playing songs faster builds familiarity, equity, and passion."

'Error Is More Expensive'

Although rotations have increased in general at KKSF, powers at the station today are only getting about five more plays per week than tracks in heavy rotation a year ago. "I was sitting in Philadelphia with [WJJZ PD] Anne Gress when she got the call from Allen Kepler saying powers were being instituted in Washington," Hansen recalls. "She thought it was important, too, and put it in place right away. When I returned to Chicago, it didn't seem to be necessary there. Clear-



We all want the artists to have exposure, so you leave them in rotation longer when you're running slower rotations. In the long run, the number of exposures is the same, only over a longer period of time.

—Lee Hansen



ly, the idea is working well for some people, but this is yet another testament to market differentiation.

"It's so cool that BA is enthusiastic about it, but they've never been insistent or heavy-handed with me because they respect market differences. It's wonderful to



JAZZATOPIA IN AUSTIN — The Jazzatopia Tour, featuring (top, l-r) Marc Antoine, Slim Man, and Everette Harp, recently played the Paramount Theater in Austin. The evening marked the first in KAJZ's KJazz Safari Concert Series. Seen here backstage are (bottom, l-r) morning duo Jim Doran and Candace Andrews.

have their input; they've been so flexible and supportive in recognizing what we were doing in Chicago or San Francisco seemed to be working. In either market, if I ever sensed we weren't sounding fresh, it might well be a step to take because it does let you burn-in some very special new music. Songs like 'Water To Drink,' which is such an attractive piece of music, when they do come along, would be silly to separate by 16 or 18 hours the way we used to.

"One of the problems [with powers] is they come in waves. There are batches that are phenomenal, and I could feel comfortable with a six-hour rotation. But there are other times when the pickings on [new product] are slim in the sense that the best currents are aging, or the ones coming up are good but probably not powers. It's a bigger chance to take in these top three or four markets than it is in some others. Error is more expensive. A station's heritage and its present reality are two big determining factors.

"Although KKSF has been stable for a number of years, [market conditions] all around it are turbulent. The scenery is changing all the time. At a newer station like WJJZ, it makes more sense. The excitement pioneered by BA, Anne Gress, and Steve Kosbau is necessary at certain points on the growth curve. We all want the artists to have exposure, so you leave them in rotation longer when you're running slower rotations, as we are at KKSF. In the long run, the number of exposures is the same, only over a longer period of time."

'Mix Things Up'

"Originally, I wasn't enamored by the idea of power rotation," says KYOT's Francis. "Because I see it as a mood

service, I didn't think playing a lot of currents would make a big difference for our station. But as I heard new songs on the radio, like Gato Barbieri when it was brand new, I wasn't hearing them enough. If I hadn't upped the rotation, it probably would have taken me two months to feel I was really hearing it ... and I'm the program director. I was also a little concerned about the effect on long-term listeners and their possible complaints about repetition, but if it's a great tune — especially if it's an instrumental — it's not going to burn. People are going to love it and want more.

"The bottom line question is: Is it the right track? But with all of our informal research, like our 'New Music Night,' plus our formal research with *MixMaster*, I'm confident we're picking the hits. To use a baseball equivalent, every time we come up to bat, we've got a power hitter in there — and they're coming up more often. It's like having Ken Griffey Jr. in your lineup coming up to bat more of-



To use a baseball equivalent, every time we come up to bat, we've got a power hitter in there — and they're coming up more often. It's like having Ken Griffey Jr. in your lineup coming up to bat more often.

—Nick Francis



ten. It's that simple. It also tends to eliminate the 'B' material that can get thrown into the library if you're not careful."

Francis cautions others to use balance in their judgement, too. "Besides being tight about playing the hits, it's also important to place tracks that have appeal as spice within your hour. You've got to mix things up with a stylistic change, a tempo change, or a blast from the past."



BLONDS SEPARATED AT BIRTH?? — Is it just our imagination or do these two bear an uncanny resemblance? Carol Archer (l) is seen here with WDCB/Glen Ellen, IL PD Mary Pat LaRue. DNA testing may be the only solution.

In everyone's life

there's always a

time when we say

this is now

The first single from the new VANESSA RUBIN ALBUM "New Horizons"

Impact Date June 26th



3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	1	1	GATO BARBIERI Straight Into The Sunrise (Columbia) 951	958	876	837	54/0	
1	1	2	2	RICK BRAUN Notorious (Mesa/Bluemoon) 925	947	911	906	54/0	
9	8	6	3	BONEY JAMES Nothin' But Love (Warner Bros.) 837	673	606	539	54/0	
7	5	4	4	WARREN HILL U R The 1 (Discovery) 779	749	684	589	48/0	
4	3	3	5	3RD FORCE In The Full Moonlight (Higher Octave) 777	764	763	735	45/1	
10	9	8	6	SPECIAL EFX Since You've Been Away (JVC) 637	647	548	522	52/0	
17	12	10	7	NELSON RANGELL Turning Night Into Day (GRP) 610	572	473	429	50/0	
3	4	5	8	LEE RITENOUR Water To Drink (I.E./Verve) 597	714	694	788	48/0	
16	17	17	9	URBAN KNIGHTS The Promise (GRP) 588	461	432	433	45/0	
6	6	7	10	KENNY G Havana (Arista) 550	669	668	662	42/0	
12	10	11	11	ZACHARY BREAUX Cafe Reggio (Zebra) 507	529	516	495	45/0	
11	11	12	12	MICHAEL LINGTON Tell It Like It Is (Nu Groove) 503	525	506	505	48/0	
22	20	14	13	CHRIS BOTTI The Way Home (Verve Forecast) 498	491	382	363	50/0	
21	19	15	14	DANCING FANTASY When Dreams Come True (Innovative) 495	486	414	384	48/1	
23	22	18	15	HERB ALPERT Passion Dance (Almo Sounds/Geffen) 468	433	373	352	47/1	
14	14	13	16	EL DEBARGE Dindi (I.E./Verve) 468	496	467	465	45/0	
19	16	16	17	EVERETTE HARP What's Going On (Blue Note) 449	475	454	414	42/0	
5	7	9	18	CHUCK LOEB Cruzin' South (Shanachie) 429	625	621	679	36/0	
25	23	24	19	ERIC MARIENTHAL Easy Street (I.E./Verve) 428	374	329	312	49/2	
30	25	22	20	PAUL TAYLOR Pleasure Seeker (Countdown/Unity) 421	375	313	250	49/1	
13	15	19	21	BRIAN MCKNIGHT & DIANA KING When We Were... (DAS/Mercury) 394	429	461	466	39/0	
20	18	20	22	INCOGNITO A Shade Of Blue (Verve Forecast) 378	416	415	402	38/0	
27	26	25	23	FANTASY BAND Double Talk (Shanachie) 342	332	299	298	39/0	
BREAKER			24	PAUL HARDCASTLE Peace On Earth (JVC) 326	293	270	190	37/1	
24	21	23	25	JOHN TESH L'Aquila (GTSP) 324	375	374	352	38/0	
—	—	29	26	WALTER BEASLEY Slowly But Surely (Shanachie) 307	284	255	237	40/0	
DEBUT			27	GROVER WASHINGTON JR. Bordertown (Columbia) 306	258	196	137	31/1	
—	—	28	28	KEN NAVARRO Smooth Sensation (Positive) 282	289	252	250	41/1	
DEBUT			29	ANITA BAKER The Final Frontier (Atlantic) 280	203	71	30	35/6	
DEBUT			30	STEVE WINWOOD Plenty Lovin' (Virgin) 269	74	—	—	42/14	

This chart reflects airplay from June 4-10. Songs ranked by total plays. Highlighted songs indicate Breaker.
54 NAC reporters. 53 current playlists. © 1997, R&R Inc.

BREAKERS

PAUL HARDCASTLE
Peace On Earth (JVC)

TOTAL PLAYS/INCREASE: **326/33** TOTAL STATIONS/ADDS: **37/1** CHART: **24**

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
PATRICE RUSHEN Days Gone By (Discovery)	23
NATALIE COLE A Smile Like Yours (Elektra/EEG)	21
PHILLIPE SAISSE Moanin' (Verve Forecast)	16
STEVE WINWOOD Plenty Lovin' (Virgin)	14
SWING OUT SISTER Somewhere In... (Pure/Mercury)	12
DIRK K Under The Sun (Countdown/Unity)	9
MARK JOHNSON When The Time Comes (JVC)	8
JONATHAN CAIN Body Language (Higher Octave)	7
ANITA BAKER The Final Frontier (Atlantic)	6
JIM BRICKMAN Picture This (Windham Hill)	6
RAY OBIEDO Current State (Windham Hill)	4
PHILLIPE SAISSE Riviera (Verve Forecast)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STEVE WINWOOD Plenty Lovin' (Virgin)	+195
BONEY JAMES Nothin' But Love (Warner Bros.)	+164
URBAN KNIGHTS The Promise (GRP)	+127
JIM BRICKMAN Picture This (Windham Hill)	+79
ANITA BAKER The Final Frontier (Atlantic)	+77
MARK JOHNSON When The Time Comes (JVC)	+69
TIM WEISBERG Herbie's Blues (Fahrenheit)	+55
ERIC MARIENTHAL Easy Street (I.E./Verve)	+54
GROVER WASHINGTON JR. Bordertown (Columbia)	+48
SWING OUT SISTER Somewhere In... (Pure/Mercury)	+47
PATRICE RUSHEN Days Gone By (Discovery)	+46
PAUL TAYLOR Pleasure Seeker (Countdown/Unity)	+46

Breakers: Songs registering 325 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

NEW & ACTIVE

SPYRO GYRA The Unwritten Letter (GRP)
Total Plays: 236, Total Stations: 33, Adds: 0

TIM WEISBERG Herbie's Blues (Fahrenheit)
Total Plays: 228, Total Stations: 35, Adds: 3

NORMAN BROWN This Time Around (MoJazz/Motown)
Total Plays: 207, Total Stations: 25, Adds: 2

DAVE KOZ Under The Spell Of The Moon (Capitol)
Total Plays: 161, Total Stations: 28, Adds: 3

KEIKO MATSUI Dream Walk (Countdown/Unity)
Total Plays: 154, Total Stations: 26, Adds: 1

JIM BRICKMAN Picture This (Windham Hill)
Total Plays: 110, Total Stations: 25, Adds: 6

LEE OSKAR So Much In Love (Zebra)
Total Plays: 108, Total Stations: 13, Adds: 1

SPYRO GYRA Together (GRP)
Total Plays: 107, Total Stations: 14, Adds: 1

3RD FORCE You Gotta Be Real (Higher Octave)
Total Plays: 101, Total Stations: 7, Adds: 0

BUCKSHOT LEFONQUE Another Day (Columbia)
Total Plays: 93, Total Stations: 10, Adds: 0

PHILLIPE SAISSE Moanin' (Verve Forecast)
Total Plays: 93, Total Stations: 29, Adds: 16

WILLIE & LOBO Napali (Mesa/Bluemoon)
Total Plays: 90, Total Stations: 14, Adds: 1

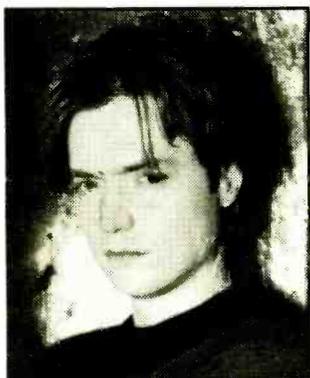
SLIM MAN Every Beat Of My Heart (GES)
Total Plays: 89, Total Stations: 9, Adds: 1

MARK JOHNSON When The Time Comes (JVC)
Total Plays: 88, Total Stations: 24, Adds: 8

SWING OUT SISTER Somewhere In The World (Pure/Mercury)
Total Plays: 82, Total Stations: 19, Adds: 12

Songs ranked by total plays

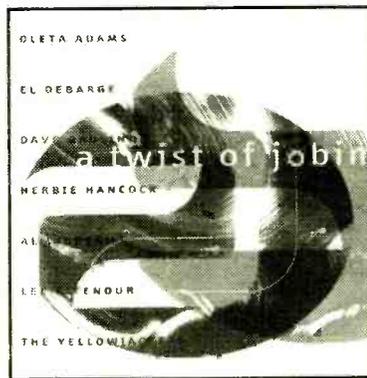
VERVE FORECAST & i.e. music



chris botti
"The Way Home"

The freshest smooth jazz track out there.
From the amazing lp, Midnight Without You.

Now **13** R&R tracks, **12** R&R albums.



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(Already added right off the album at, WNUA and KKSF).
The "Twist" tour is headed your way!





NAC/SMOOTH JAZZ ALBUMS

JUNE 20, 1997

3W	2W	LW	TW	ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	+/- PLAYS	EMPHASIS TRACKS (PLAYS)	
1	1	1	1	VARIOUS ARTISTS	A Twist Of Jobim	(I.E./Verve)	1169	-135	"Water" (597)	"Dindi" (468)
2	2	2	2	RICK BRAUN	Body And Soul	(Mesa/Bluemoon)	982	-32	"Notorious" (925)	"Venice" (25)
4	3	3	3	GATO BARBIERI	Que Pasa	(Columbia)	954	-7	"Sunrise" (951)	"Gala" (3)
3	4	4	4	3RD FORCE	Vital Force	(Higher Octave)	901	+51	"Moonlight" (777)	"Real" (101)
10	7	7	5	BONEY JAMES	Sweet Thing	(Warner Bros.)	891	+168	"Nothin'" (837)	"Dream" (28)
7	6	5	6	WARREN HILL	Shelter	(Discovery)	835	+25	"U" (779)	"Shelter" (26)
5	5	6	7	KENNY G	The Moment	(Arista)	653	-116	"Havana" (550)	"Eastside" (43)
11	10	8	8	SPECIAL EFX	Here To Stay	(JVC)	637	-10	"Since" (637)	
13	13	15	9	URBAN KNIGHTS	Urban Knights II	(GRP)	626	+118	"Promise" (588)	"Drama" (17)
8	9	9	10	ZACHARY BREAUX	Uptown Groove	(Zebra)	611	-33	"Cafe" (507)	"Thrill" (46)
19	15	11	11	NELSON RANGELL	Turning Night Into Day	(GRP)	610	+38	"Turning" (610)	
24	21	14	12	CHRIS BOTTI	Midnight Without You	(Verve Forecast)	527	+7	"Way" (498)	"Midnight" (13)
12	11	12	13	MICHAEL LINGTON	Michael Lington	(Nu Groove)	519	-16	"Tell" (503)	"Life" (10)
17	12	13	14	EVERETTE HARP	What's Going On	(Blue Note)	502	-23	"Going" (449)	"Mercy" (14)
20	18	16	15	DANCING FANTASY	Love Letters	(Innovative)	500	-5	"Dreams" (495)	"Miss" (5)
23	20	19	16	ERIC MARIENTHAL	Easy Street	(I.E./Verve)	499	+55	"Easy" (428)	"Until" (71)
25	23	20	17	HERB ALPERT	Passion Dance	(Almo Sounds/Geffen)	468	+35	"Passion" (468)	
6	8	10	18	CHUCK LOEB	The Music Inside	(Shanachie)	445	-189	"Cruzin'" (429)	"Music" (16)
18	16	17	19	INCOGNITO	Beneath The Surface	(Verve Forecast)	439	-28	"Shade" (378)	"Misunderstood" (20)
—	29	25	20	PAUL TAYLOR	Pleasure Seeker	(Countdown/Unity)	429	+46	"Pleasure" (421)	"Groove" (8)
21	22	23	21	FANTASY BAND	The Kiss	(Shanachie)	398	+6	"Talk" (342)	"Could" (37)
15	17	21	22	SOUNDTRACK	When We Were Kings	(DAS/Mercury)	394	-35	"Kings" (394)	
—	27	26	23	PAUL HARDCASTLE	Hardcastle 2	(JVC)	374	+30	"Peace" (326)	"Jokers" (36)
26	26	24	24	KEN NAVARRO	Smooth Sensation	(Positive)	369	-18	"Smooth" (282)	"Magic" (42)
22	19	22	25	JOHN TESH	Avalon	(GTSP)	362	-51	"L'Aquila" (324)	"Avalon" (20)
29	—	27	26	SPYRO GYRA	20/20	(GRP)	355	+15	"Unwritten" (236)	"Together" (107)
—	—	28	27	WALTER BEASLEY	Tonight We Love	(Shanachie)	344	+23	"Slowly" (307)	"Name" (11)
—	—	—	28	GROVER WASHINGTON JR.	Soulful Strut	(Columbia)	342	+28	"Bordertown" (306)	"Soulful" (36)
9	14	18	29	GOTA	It's So Different Here	(Instinct)	302	-150	"European" (260)	"Alone" (42)
28	28	29	30	TONI BRAXTON	Secrets	(LaFace/Arista)	289	-27	"Want" (244)	"Heart" (45)

MOST ADDED

ARTIST	TITLE	LABEL(S)	ADDS
PATRICE RUSHEN	Signature	(Discovery)	23
NATALIE COLE	A Smile Like Yours	(Elektra/EEG)	21
PHILLIPE SAISSE	Next Voyage	(Verve Forecast)	20
STEVE WINWOOD	Junction Seven	(Virgin)	14
SWING OUT SISTER	Shapes And Patterns	(Pure/Mercury)	12
JONATHAN CAIN	Body Language	(Higher Octave)	8
DIRK K	About You	(Countdown/Unity)	8
MARK JOHNSON	Deep Focus	(JVC)	7
RAY OBIEDO	Sweet Summer Days	(Windham Hill)	6
SOUNDTRACK	Mad About You	(Atlantic)	6
DAVE KOZ	Off The Beaten Path	(Capitol)	3
TIM WEISBERG	Undercover	(Fahrenheit)	3
MICHAEL WHITE	Side By Side	(Noteworthy)	3
JIM BRICKMAN	Picture This	(Windham Hill)	2
NORMAN BROWN	Better Days Ahead	(MoJazz/Motown)	2

MOST INCREASED PLAYS

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
STEVE WINWOOD	Junction Seven	(Virgin)	+214
BONEY JAMES	Sweet Thing	(Warner Bros.)	+168
URBAN KNIGHTS	Urban Knights II	(GRP)	+118
SOUNDTRACK	Mad About You	(Atlantic)	+81
MARK JOHNSON	Deep Focus	(JVC)	+57
ERIC MARIENTHAL	Easy Street	(I.E./Verve)	+55
TIM WEISBERG	Undercover	(Fahrenheit)	+55
RAY OBIEDO	Sweet Summer Days	(Windham Hill)	+53
3RD FORCE	Vital Force	(Higher Octave)	+51
SWING OUT SISTER	Shapes And Patterns	(Pure/Mercury)	+47
PATRICE RUSHEN	Signature	(Discovery)	+46
PAUL TAYLOR	Pleasure Seeker	(Countdown/Unity)	+46
NATALIE COLE	A Smile Like Yours	(Elektra/EEG)	+44
WILLIE & LOBO	Caliente	(Mesa/Bluemoon)	+43
NELSON RANGELL	Turning Night Into Day	(GRP)	+38

This chart reflects airplay from June 4-10. Albums ranked by total plays, with plays from all cuts from an album combined. 54 NAC reporters. 53 current playlists. © 1997, R&R Inc.

NAC NOTES By Anthony Acampora

Nothin' but another hit — there's probably no better way to describe **Boney James's** fabulous "Nothin' But Love" (**Warner Bros.**) which climbs to 3* on the Tracks chart this week. Sales of the album "Sweet Thing" continue to blossom with another 10,000 units sold.

What an incredible start for **i.e. Music**. Its debut release, "A Twist Of Jobim," remains the most played NAC/Smooth Jazz Album for an 11th consecutive week thanks to huge tracks from **Lee Ritenour** and **El DeBarge**. Now **Eric Marienthal's** "Easy Street" moves 24-19* on the Tracks chart — giving i.e. three tracks in the Top 20.

"The Promise" by **Urban Knights (GRP)** vaults 17-9* on the Tracks chart this week with a total play increase of

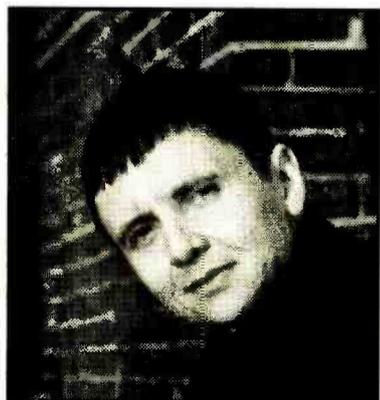
127. The track with most increased play, however, is "Plenty Lovin'" by the wonderful **Steve Winwood (Virgin)**. NAC/Smooth Jazz has embraced this legend as the track debuts at No. 30.*

The diverse **Patrice Rushen** takes Most Added honors with "Days Gone By" (**Discovery**) picking up 23 stations including **WJZZ/Philadelphia**, **KKSF/San Francisco**, and top-rated **WLVE/Miami**. Not far behind is **Natalie Cole's** "A Smile Like Yours" (**Elektra/EEG**) with 21 adds including **WJZW/Washington**, **KOAI/Dallas**, and **KTWV/Los Angeles**.

And, although she's attending **WNUA/Chicago's** 10th anniversary extravaganza as these Notes are being written,

NAC Editor **Carol Archer** felt compelled to chime in with her thoughts about **k.d. lang's** latest CD, "Drag" (**Warner Bros.**). She says, "What good fortune to live in a world in which k.d.'s exquisite voice exists! 'Drag' works on so many different levels. Despite the project's *double entendre* title and its theme of substance abuse, there's nothing quirky or sarcastic about this work, only some of lang's most dazzling vocal work to date. Some PDs are responding to her reading of 'Theme From The Valley Of The Dolls,' but it's lang's cover of **Chet Baker's** 'My Old Addiction' that does it for me. Plus, it reinspires me to honor my own stop-smoking goal on June 27 and to find a really good tailor (see CD cover)."

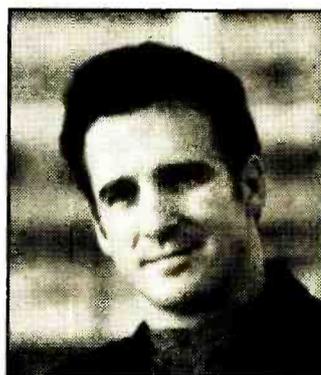
THE TEAM in SMOOTH JAZZ



philippe
saisse

"Moanin' "

The smooth jazz cool track of the summer.



eric
marienthal

The funky track
"Easy Street"
is on the move.

#3 most added track with 16 new adds for a total of 29 cool stations. Cool & Active. The Album, **Next Voyage**, should be at your joint now.



This week, **16** R&R tracks. The album, **Easy Street**, is **19** R&R albums.

See Eric in Chicago, Minneapolis, Denver, Phoenix, San Diego, LA and San Francisco on the "Twist" tour.



Stations and their adds by track listed alphabetically by market

<p>KNIK/Anchorage, AK GM/PD: Dean Williams BONEY JAMES "Sweet" JONATHAN CAIN "Language" MARK JOHNSON "Time" MICHAEL WHITE "Here's" NATALIE COLE "Smile" PATRICE RUSHEN "Days" STEVE WINWOOD "Plenty"</p>	<p>WZJZ/Columbus, OH PD: Bill Harmon SLIM MAN "Beat" NORMAN BROWN "Time" PAUL HARDCASTLE "Peace" ERIC MARIENTHAL "Easy" SERGIO SALAVATORE "Pocket" SWING OUT SISTER "Somewhere" TIM WEISBERG "Herbie's" STEVE WINWOOD "Plenty" PHILLIPE SAISSE "Riviera"</p>	<p>KCIY/Kansas City, MO PD: Bret Michael MD: Michelle Chase PATRICE RUSHEN "Days" PHILLIPE SAISSE "Moanin'" WEZV/Lafayette, IN PD/MD: Bob Miller NATALIE COLE "Smile" JONATHAN CAIN "Language" WILLIE & LOBO "Napali" SPYRO GYRA "Together" JOHN TESH "Polar"</p>	<p>KXDC/Monterey, CA PD/MD: Scott O'Brien CHIELI MINUCCI "Come" PATRICE RUSHEN "Days" TIM WEISBERG "Herbie's" STEVE WINWOOD "Plenty" ANITA BAKER "Frontier" WQCD/New York, NY PD: Steve Williams MD: Rick Laboy RAY OBIEDO "Current" PHILLIPE SAISSE "Riviera" JONATHAN CAIN "Language"</p>	<p>WSMJ/Richmond, VA PD/MD: Tommy Fleming PATRICE RUSHEN "Days" SWING OUT SISTER "Somewhere" PHILLIPE SAISSE "Moanin'" NATALIE COLE "Smile" KEIKO MATSUI "Dream" DIRK K "Under" ANITA BAKER "Frontier" KQBR/Sacramento, CA PD: Lawrence Tanter NANCY WILSON "Sweet" STEVE WINWOOD "Plenty" FOURPLAY "Pleasure" FOURPLAY F/TAKE 6 "Higher"</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot MD: Rob Singleton No Adds KWJZ/Seattle, WA PD: Carol Handley PHILLIPE SAISSE "Moanin'" STEVE WINWOOD "Plenty" DIRK K "Under"</p>
<p>KAJZ/Austin, TX MD: Candace Andrews NATALIE COLE "Smile" BOBBY LYLE "Talk" PATRICE RUSHEN "Days" ERIC MARIENTHAL "Easy"</p>	<p>KOAI/Dallas, TX PD: Michael Fischer MD: Ken Glaser NATALIE COLE "Smile" DAVE KOZ "Under" SWING OUT SISTER "Somewhere"</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart NATALIE COLE "Smile"</p>	<p>WJCD/Norfolk, VA PD: Terry Steele MD: Larry Hollowell PHILLIPE SAISSE "Moanin'" STEVE WINWOOD "Plenty"</p>	<p>KSSJ/Sacramento, CA PD: Don Langford MD: Keli Garrett STEVE WINWOOD "Real" DIRK K "Under" PHILLIPE SAISSE "Riviera"</p>	<p>WJZT/Tallahassee, FL No Adds</p>
<p>KSMJ/Bakersfield, CA PD/MD: Joel Widdows PATRICE RUSHEN "Days" JIM BRICKMAN "Picture" PHILLIPE SAISSE "Moanin'" STEVE WINWOOD "Plenty" NATALIE COLE "Smile"</p>	<p>JRN/Denver, CO PD: Steve Hibbard MD: Greg Allen SWING OUT SISTER "Somewhere" RAY OBIEDO "Sweet"</p>	<p>WSJW/Louisville, KY PD: Brian Conn SWING OUT SISTER "Somewhere" NATALIE COLE "Smile" PATRICE RUSHEN "Days" PHILLIPE SAISSE "Moanin'"</p>	<p>KTNT/Oklahoma City, OK PD: Steve English MD: Stephanie Stewart SERGIO SALAVATORE "Pocket" MARK JOHNSON "Time" STEVE WINWOOD "Plenty" BETH NIELSEN CHAPMAN "Fair"</p>	<p>KCLC/St. Charles, MO PD: Rich Reighard MD: Terry Ward PATRICE RUSHEN "Days" BETH NIELSEN CHAPMAN "Fair" JONATHAN CAIN "Language" LEE RITENOUR "Little"</p>	<p>WSJT/Tampa, FL PD/MD: Ross Block HERB ALPERT "Passion"</p>
<p>WOAZ/Boston, MA PD/MD: Bill George PHILLIPE SAISSE "Moanin'" NATALIE COLE "Smile" NORMAN BROWN "Time"</p>	<p>KHHH/Denver, CO PD: Becky Taylor MD: Cheri Marquart STEVE WINWOOD "Plenty" PATRICE RUSHEN "Days" SWING OUT SISTER "Somewhere" DIRK K "Under" NATALIE COLE "Smile"</p>	<p>WLVE/Miami, FL PD: Shirley Maldonado NATALIE COLE "Smile" PHILLIPE SAISSE "Moanin'" PATRICE RUSHEN "Days" DIRK K "Under"</p>	<p>KOSJ/Omaha, NE PD: Kurt Owens 3RD FORCE "Moonlight" MARK JOHNSON "Time" NATALIE COLE "Smile"</p>	<p>KBZN/Salt Lake City, UT PD: Rob Riesen JAMES TAYLOR "Gaia" PATRICE RUSHEN "Days" DIRK K "Under" SWING OUT SISTER "Somewhere" NATALIE COLE "Smile" PHILLIPE SAISSE "Moanin'"</p>	<p>KOAS/Tulsa, OK PD/MD: Ron Allen NATALIE COLE "Smile" STEVE WINWOOD "Plenty" MARK JOHNSON "Time" JIM BRICKMAN "Picture"</p>
<p>WJZK/Charleston, SC PD/MD: Tom Kennedy TIM WEISBERG "Herbie's" JIM BRICKMAN "Picture" STEVE WINWOOD "Plenty" MARK JOHNSON "Time"</p>	<p>WVMV/Detroit, MI PD/MD: Tom Steeker No Adds</p>	<p>WJZI/Milwaukee, WI PD: Fred Heller APD/MD: Chris Moreau JIM BRICKMAN "Picture" MARK JOHNSON "Time" STEVE WINWOOD "Plenty"</p>	<p>WJWJ/Philadelphia, PA PD: Ann Gress MD: Michael Tozzi PATRICE RUSHEN "Days" DAVE KOZ "Under" PHILLIPE SAISSE "Moanin'" MARK WALSH "Dreamin'"</p>	<p>KCJZ/San Antonio, TX MD: Mary Martinez SWING OUT SISTER "Somewhere" DIRK K "Under" PATRICE RUSHEN "Days" PHILLIPE SAISSE "Moanin'"</p>	<p>WJZW/Washington, DC PD/MD: Steve Kosbau ANITA BAKER "Frontier" NATALIE COLE "Smile" SWING OUT SISTER "Somewhere" PATRICE RUSHEN "Days" PHILLIPE SAISSE "Moanin'"</p>
<p>WCCJ/Charlotte, NC PD: James Alexander APD/MD: Greg Morgan JONATHAN CAIN "Language" MICHAEL WHITE "Here's" RAY OBIEDO "Current"</p>	<p>WGUF/Ft. Myers, FL PD/MD: Bill Gray MARK JOHNSON "Time" JONATHAN CAIN "Language" MICHAEL WHITE "Here's" PATRICE RUSHEN "Days" TOMMY EMMANUEL "Can't" NATALIE COLE "Smile" LEE OSKAR "Much"</p>	<p>KMJZ/Minneapolis, MN PD: Rob Moore PATRICE RUSHEN "Days" DANCING FANTASY "Dreams" NATALIE COLE "Smile" LEE RITENOUR "Pacific" JONATHAN CAIN "Heat"</p>	<p>KOAZ/Phoenix, AZ PD/MD: Angela Handa No Adds</p>	<p>KIFM/San Diego, CA PD: Mike Shepard APD/MD: Kelly Cole ANITA BAKER "Frontier" RAY OBIEDO "Sweet" PHILLIPE SAISSE "Riviera"</p>	<p>KWSJ/Wichita, KS PD/MD: Nancy Johnson PATRICE RUSHEN "Days" SWING OUT SISTER "Somewhere" PHILLIPE SAISSE "Moanin'" NATALIE COLE "Smile" DIRK K "Under"</p>
<p>WNUA/Chicago, IL VP/Prog: Paul Goldstein MD: Steve Stiles ANITA BAKER "Frontier"</p>	<p>KEZL/Fresno, CA PD/MD: Mike Vasquez PHILLIPE SAISSE "Moanin'" PATRICE RUSHEN "Days" SWING OUT SISTER "Somewhere" NATALIE COLE "Smile"</p>	<p>KSBR/Mission Viejo, CA PD/MD: Terry Wedel PATRICE RUSHEN "Days" DAVE KOZ "Under" RAY OBIEDO "Current"</p>	<p>KYOT/Phoenix, AZ PD/MD: Nick Francis PAUL TAYLOR "Pleasure"</p>	<p>KBLX/San Francisco, CA PD: Kevin Brown MD: Ron Cadet PATRICE RUSHEN "Days" PHILLIPE SAISSE "Moanin'"</p>	<p>54 Total Reporters 54 Current Reporters 53 Current Playlists</p>
<p>WVAE/Cincinnati, OH PD: Rad Messick No Adds</p>	<p>KUCD/Honolulu, HI PD/MD: Mahlon Moore DIRK RICHTER "Smooth" RAY OBIEDO "Current" STEVE WINWOOD "Plenty"</p>	<p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff JIM BRICKMAN "Picture" JONATHAN CAIN "Language" MARK JOHNSON "Time" PATRICE RUSHEN "Days"</p>	<p>WJWJ/Pittsburgh, PA PD: Carl Anderson MD: Herschel GROVER WASHINGTON... "Bordertown" KEN NAVARRO "Smooth" NATALIE COLE "Smile"</p>	<p>KKSF/San Francisco, CA PD: Lee Hansen MD: Blake Lawrence ANITA BAKER "Frontier" PATRICE RUSHEN "Days" MARCOME "Yeku"</p>	<p>Reported Frozen Playlist (1): WLOQ/Orlando, FL</p>
<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble PATRICE RUSHEN "Days" SWING OUT SISTER "Somewhere" NATALIE COLE "Smile" PHILLIPE SAISSE "Moanin'" DIRK K "Under"</p>	<p>WFSJ/Jacksonville, FL PD: Hank Dole MD: Craig Williams STEVE WINWOOD "Plenty" JIM BRICKMAN "Picture"</p>		<p>KKJZ/Portland, OR PD: Shaun Yu MD: Hal Murray No Adds</p>		

The long-awaited album featuring the NAC tracks "Plenty Lovin'," "Real Love," "Someone Like You" and "Angel of Mercy"

Produced and arranged by
Marcelo Motta, Walter and Steve Winwood
Manufactured by: Virgin Entertainment
http://www.virginrecords.com
ASL Recordings, Virgin Records

Debut **30** R&R NAC Tracks Chart
#1 Most Increased Plays
NAC Tracks & Albums
Most Added NAC Albums

STEVE WINWOOD JUNCTION SEVEN

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NAC/SMOOTH JAZZ PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL NAC/SMOOTH JAZZ REPORTERS ON R&R ONLINE

MARKET #1
WQCD/New York
(212) 210-2769
Williams/LaBoy

CD 101.9

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
-	-	-	15	18	STEVE WINWOOD/Plenty Lovin'
16	14	17	17	17	MICHAEL LINGTON/Tell It Like It Is
16	17	14	17	17	NELSON RANGELL/Turning Night...
17	18	17	17	17	INCOGNITO/A Shade Of Blue
6	5	17	16	16	GATO BARBIERI/Straight Into...
5	18	14	16	16	LEE RITENOUR/Water To Drink
17	17	15	16	16	3RD FORCE/In The Full...
-	17	17	15	16	DOWN TO THE BONE/Brooklyn Heights
16	14	15	15	15	EVERETTE HARP/What's Going On
14	15	13	14	14	KENNY G/Havana
11	8	4	13	13	BONEY JAMES/Nothin' But Love
4	4	5	11	11	MICHEL CAMILO/Poinciana
-	-	-	11	11	JOHN LUCIEN/Sailing
12	6	5	11	11	SPECIAL FX/Since You've Been...
11	4	11	11	11	NORMAN CONNORS/Saturday Afternoon
7	5	12	11	11	JENNIE BRYSAN/Fever
-	-	7	10	10	CHRIS BOTTI/The Way Home
-	6	5	9	9	DOWN TO THE BONE/Staten Island Groove
12	6	8	9	9	T.O.F./Sienna
12	9	8	9	9	MARCUS JOHNSON PROJ./88 Ways To Love
-	-	-	8	8	PATRICE RUSHEN/Days Gone By
-	-	-	8	8	BUCKSHOT LEFONQUE/Another Day
9	13	9	8	8	DAVE GRUSIN/Peter Gunn
11	9	5	8	8	RICK BRAUN/Notorious
3	7	10	8	8	GERALD VEASLEY/Broad Street
3	7	8	8	8	PAUL TAYLOR/Groove Zone
10	8	7	8	8	HERB ALPERT/Passion Dance
7	10	8	7	7	KEIKO MATSUI/Bridge Over
-	-	7	7	7	SERGIO SALVADORE/Headline

MARKET #2
KTWV/Los Angeles
(213) 466-9283
Brodie/Stewart

THE WAVE
94.7 KTWV

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
7	13	12	15	15	BOBBY LYLE/Arabian Nights
12	12	13	14	14	JEFF LORBER/Katherine
6	12	14	14	14	RICK BRAUN/Notorious
6	11	12	14	14	JOHN TESH/Aquila
14	16	16	14	14	GATA/European Comfort
7	11	14	13	13	DANCING FANTASY/When Dreams Come...
12	12	11	13	13	LEE RITENOUR/Water To Drink
9	14	13	13	13	PAOLO PAVESI
-	-	8	12	12	STEVE WINWOOD/Plenty Lovin'
13	12	13	12	12	MCKNIGHT & KING/When We Were Kings
10	13	15	12	12	BONEY JAMES/Nothin' But Love
14	15	16	12	12	FANTASY BAND/Double Talk
10	10	12	12	12	KENNY G/Havana
11	13	15	12	12	AFTER 7/Sara Smile
12	14	11	11	11	EL DEBARGE/Dindi
12	13	11	11	11	TONI BRAXTON/Don't Want To
6	12	14	11	11	CHIELI MINUCCI/Come As You Are
-	6	10	11	11	WILLIE & LOBO/Napali
-	6	9	9	9	RAY OBIEDO/Sweet Summer Days
-	6	9	9	9	PATRICE RUSHEN/Days Gone By
-	6	9	9	9	RONNIE LAWS/Listen Here
8	8	7	9	9	PAUL TAYLOR/Pleasure Seeker
7	9	8	9	9	WALTER BEASLEY/Slowly But Surely
16	10	7	9	9	ERIC MARIENTHAL/Easy Street
5	10	7	9	9	TOMMY EMMAUEL/Midnight Drive
6	8	10	9	9	GATO BARBIERI/Straight Into...
6	8	8	9	9	ANDY SNITZER/A River's Road
-	6	8	8	8	NATALIE COLE/A Smile Like Yours
-	6	8	8	8	SPECIAL FX/Since You've Been...
-	7	9	8	8	ZACHARY BREAUX/Cafe Reggio

MARKET #3
WNUA/Chicago
(312) 645-9550
Goldstein/Stiles

WNUA 95.5

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
21	23	18	22	22	DANCING FANTASY/When Dreams Come...
-	-	14	22	22	NORMAN BROWN/Third World
7	13	16	21	21	GROVER WASHINGTON, Jr./Bordertown
21	19	19	21	21	URBAN KNIGHTS/The Promise
13	15	18	21	21	CHUCK LOEB/Cruzin' South
20	25	20	21	21	PAUL HARDCASTLE/Peace On Earth
18	20	20	21	21	RICK BRAUN/Notorious
25	26	27	21	21	3RD FORCE/In The Full...
-	-	4	18	18	3RD FORCE/You Gotta Be Real
-	-	14	16	16	DIRK RICHTER/Smooth Move
23	21	20	15	15	SLASH/Obession Confession
19	-	-	15	15	LEE RITENOUR/Water To Drink
17	16	15	15	15	NELSON RANGELL/Turning Night...
20	20	21	15	15	KENNY G/Havana
11	14	13	15	15	ALFONZO BLACKWELL/Hermia
12	15	15	15	15	GATO BARBIERI/Straight Into...
9	14	15	15	15	HERB ALPERT/Passion Dance
10	11	14	14	14	BONEY JAMES/Nothin' But Love
10	11	12	14	14	EL DEBARGE/Dindi
11	12	14	14	14	MICHAEL LINGTON/Tell It Like It Is
11	13	14	14	14	WALTER BEASLEY/Slowly But Surely
13	15	12	13	13	BRIAN HUGHES/Pamela
20	21	14	13	13	WARREN HILL/Ur The 1
13	15	15	13	13	GATA/European Comfort
13	14	12	12	12	INCOGNITO/A Shade Of Blue
12	11	8	9	9	ZACHARY BREAUX/Cafe Reggio
3	6	9	9	9	SPECIAL FX/Since You've Been...
12	13	10	9	9	JOE MCBRIDE/High Steppin'
10	13	7	9	9	JIM BOWMAN/II Be There
-	-	8	8	8	FANTASY BAND/Double Talk

MARKET #4
KBLX/San Francisco
(415) 284-1029
Brown/Cadet

KBLX 102.9 FM

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
19	19	19	21	21	RICK BRAUN/Notorious
14	16	19	19	19	BONEY JAMES/Nothin' But Love
16	16	16	16	16	GATA/European Comfort
8	15	15	15	15	TONI BRAXTON/Un-break My Heart
12	15	15	15	15	MICHAEL LINGTON/Tell It Like It Is
14	14	14	14	14	PAUL HARDCASTLE/Peace On Earth
9	12	12	14	14	EVERETTE HARP/Mercy Mercy Me...
9	12	12	14	14	GEORGE DUKE/It's Summertime
14	14	14	14	14	BEYONCÉ/Every Time I...
14	14	14	14	14	SECRET VIBES/Dazzling
6	13	13	13	13	ZHANE/Crush
13	13	13	13	13	BOBBY LYLE/Arabian Nights
9	12	12	12	12	NELSON RANGELL/Turning Night...
9	12	12	12	12	WARREN HILL/Ur The 1
12	12	12	12	12	NORMAN CONNORS/One For Mr. C...
11	11	11	11	11	WALTER BEASLEY/What's My Name
11	11	11	11	11	SPECIAL FX/Since You've Been...
8	11	11	11	11	URBAN KNIGHTS/The Promise
8	11	11	11	11	ROGER SMITH/Can You Stand...
6	10	10	10	10	GERALD VEASLEY/Quiet Storm
1	6	8	9	9	BONEY JAMES/Sweet Thing
4	6	9	9	9	BONEY JAMES/Easy Bay
8	8	8	8	8	EVERETTE HARP/What's Happening...
10	10	10	9	9	ZACHARY BREAUX/I Told You
10	10	10	9	9	ZACHARY BREAUX/Flavors Of My Mind
6	8	8	9	9	SWEETBACK/You Will Rise
-	6	8	9	9	DIRK K/Under The Sun
8	8	8	8	8	EVERETTE HARP/God Is Love
8	8	8	8	8	INCOGNITO/All That You Want...
6	8	8	8	8	GATO BARBIERI/Straight Into...

MARKET #4
KKSF/San Francisco
(415) 975-5555
Hansen/Lawrence

KKSF 103.7 FM
Smooth Jazz

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
13	13	14	15	15	GATO BARBIERI/Straight Into...
10	13	14	15	15	RICK BRAUN/Notorious
16	12	15	14	14	MICHEL CAMILO/Poinciana
13	12	14	14	14	KENNY G/Nothin' Lights
8	5	14	14	14	KEN NAVARRO/Smooth Sensation
13	13	14	14	14	PAUL HARDCASTLE/Pleasure Seeker
14	12	14	14	14	3RD FORCE/In The Full...
6	13	14	14	14	3RD FORCE/You Gotta Be Real
12	14	12	13	13	ZACHARY BREAUX/Never Can Say...
10	14	12	13	13	TOMMY EMMAUEL/Midnight Drive
15	14	14	13	13	FANTASY BAND/Double Talk
13	13	13	13	13	PAUL HARDCASTLE/Jokers Wild
11	13	14	13	13	BONEY JAMES/Nothin' But Love
6	7	12	13	13	MARK PORTMAN/When Dreams Come...
13	13	13	13	13	URBAN KNIGHTS/The Promise
14	7	7	12	12	BRAXTON BROTHERS/Evenide
13	11	12	12	12	WARREN HILL/Ur The 1
-	-	-	-	-	OSCAR LOPEZ/Sentimiento
-	-	-	-	-	LEE RITENOUR/Water To Drink
6	14	13	13	13	DANCING FANTASY/When Dreams Come...
13	13	12	11	11	DAVE KOZ/Lullaby For A...
11	10	11	11	11	EL DEBARGE/Dindi
-	-	-	-	-	STEVE WINWOOD/Plenty Lovin'
11	9	10	10	10	MICHAEL LINGTON/Tell It Like It Is
7	7	7	10	10	MICHAEL LINGTON/Tell It Like It Is
4	7	7	9	9	ALONZO BLACKWELL/Hermia
-	-	-	-	-	PHILLIP LIPSON/Moanin'
9	7	7	8	8	CHRIS BOTTI/The Way Home
-	-	-	-	-	BUCKSHOT LEFONQUE/Another Day
7	8	8	8	8	DOWN TO THE BONE/Staten Island Groove

MARKET #5
WJZZ/Philadelphia
(610) 667-3939
Gress/Tozzi

WJZZ 106.1

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
22	31	32	33	33	RICK BRAUN/Notorious
22	31	31	32	32	3RD FORCE/In The Full...
32	33	29	31	31	URBAN KNIGHTS/The Promise
13	11	19	31	31	BONEY JAMES/Nothin' But Love
12	12	21	31	31	LEE RITENOUR/Water To Drink
8	23	30	31	31	GATO BARBIERI/Straight Into...
14	14	13	14	14	MCKNIGHT & KING/When We Were Kings
13	15	14	14	14	EVERETTE HARP/What's Going On
12	11	12	14	14	CHIELI MINUCCI/Cause We've Ended...
15	13	14	14	14	WHITNEY HOUSTON/ Believe In You
15	14	13	14	14	MICHAEL LINGTON/Tell It Like It Is
11	11	13	14	14	SOUNDSCAPE/II Be Around
31	19	12	14	14	GATA/European Comfort
13	17	15	14	14	INCOGNITO/A Shade Of Blue
13	14	14	14	14	LUTHER VANDROSS/Out Of My Head
5	8	13	13	13	NELSON RANGELL/Turning Night...
16	12	13	13	13	CHRIS BOTTI/The Way Home
6	10	14	13	13	ANITA BAKER/The Final Frontier
7	7	12	13	13	SPECIAL FX/Since You've Been...
11	14	13	12	12	DIRK RICHTER/Smooth Move
33	32	26	12	12	KENNY G/Havana
12	14	15	12	12	FANTASY BAND/Double Talk
34	33	27	12	12	BRIAN HUGHES/Soul Fruit
-	-	7	13	13	GROVER WASHINGTON, Jr./Bordertown
14	13	12	12	12	WARREN HILL/Ur The 1
2	7	13	12	12	ERIC MARIENTHAL/Easy Street
6	6	10	12	12	PAUL TAYLOR/Pleasure Seeker
-	-	8	9	9	TIM WEISBERG/Herbie's Blues
-	-	8	9	9	DANCING FANTASY/When Dreams Come...
2	8	12	8	8	ZACHARY BREAUX/Cafe Reggio

MARKET #6
WVWV/Detroit
(810) 855-5100
Sleeker

V 98.7

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
23	24	24	24	24	3RD FORCE/In The Full...
23	22	21	24	24	BONEY JAMES/Nothin' But Love
34	24	23	24	24	GATO BARBIERI/Straight Into...
11	11	10	23	23	GROVER WASHINGTON, Jr./Bordertown
23	24	22	22	22	RICK BRAUN/Notorious
25	22	22	22	22	WARREN HILL/Ur The 1
11	10	10	22	22	URBAN KNIGHTS/The Promise
-	-	-	12	12	STEVE WINWOOD/Plenty Lovin'
7	8	9	12	12	TONI BRAXTON/Don't Want To
6	8	11	12	12	NELSON RANGELL/Turning Night...
8	7	9	11	11	EL DEBARGE/Dindi
10	10	11	11	11	INCOGNITO/A Shade Of Blue
10	11	11	11	11	SPECIAL FX/Since You've Been...
10	10	12	11	11	CHRIS BOTTI/The Way Home
11	10	9	11	11	HERB ALPERT/Passion Dance
10	10	11	11	11	GEORGE BENSON/Johnnie Lee
10	12	10	11	11	ZACHARY BREAUX/Cafe Reggio
10	11	11	11	11	EVERETTE HARP/What's Going On
9	9	9	11	11	MCKNIGHT & KING/When We Were Kings
11	9	10	10	10	PAUL TAYLOR/Pleasure Seeker
10	9	10	10	10	DANCING FANTASY/When Dreams Come...
11	11	10	10	10	LEE RITENOUR/Water To Drink
10	10	12	10	10	KEN NAVARRO/Out Of The Blue
8	10	12	10	10	NORMAN BROWN/This Time Around
-	-	8	10	10	ERIC MARIENTHAL/Easy Street
11	11	10	10	10	PAUL HARDCASTLE/Peace On Earth
8	8	7	9	9	NORMAN CONNORS/Saturday Afternoon
23	20	17	9	9	KENNY G/Havana
-	-	-	8	8	DAVE KOZ/Under The Spell...
9	7	7	8	8	WALTER BEASLEY/Slowly But Surely

MARKET #7
KOAI/Dallas
(810) 855-3011
Fischer/Glaser

ASIS 107.5

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
18	-	-	17	14	RICK BRAUN/Notorious
7	-	-	14	14	BONEY JAMES/Nothin' But Love
8	-	-	14	14	3RD FORCE/You Gotta Be Real
10	-	-	10	10	DANCING FANTASY/When Dreams Come...
15	-	-	15	15	URBAN KNIGHTS/The Promise
8	-	-	15	15	GATA/European Comfort
8	-	-	11	11	VAL GAROEN/Avalon
10	-	-	12	11	SPECIAL FX/Since You've Been...
10	-	-	12	11	GATO BARBIERI/Straight Into...
9	-	-	10	11	TIM BOWMAN/II



CYNDEE MAXWELL

COME OUT AND PLAY

Rocking Birthday Parties, Benefits

What have some of the format's stations been up to so far this summer? Birthday celebrations, raising funds to help with disaster relief programs, and lots of concerts in the steamy outdoors. Here is an overview of some of the highlights.

Hairy Buffalo

WRCX (Rock 103.5)/Chicago's third birthday was dubbed the Rock 103.5 Hairy Buffalo Birthday Bash. The Memorial Day weekend party at the House of Blues featured rocking performances by Sammy Hagar, Slash's Blues Ball, Stir, Our Lady Peace, and Vallejo. The concluding jam session paired Sammy and Slash in a performance that brought the house down.

Other "hairlights" included:

- Afternoon personality and SONY SW Networks Hard Drive host Lou Brutus kicking off the concert dressed in full Hairy Buffalo drag.
- Cameo appearances from Dennis Rodman, John Fogerty, and actor Joe Pantoliano.
- Mancow's Morning Madhouse sidekick Turd dressed in only a diaper popping out of a huge birthday cake.
- Exotic dancers, jugglers, mimes, stilt-walkers, and magicians.

Pitching In

KQRS/Minneapolis organized a two-fold event to assist with neighboring flood-ravaged regions. First, a free concert with Chris Whitley and the Why Store was held in downtown Minneapolis and broadcast live on KQRS's internet site. It was exceptional in the sense that the webcast aired real-time audio and full motion video. Usually, such webcast concerts carry the live audio accompanied by still-frame shots from the event, looking much like a slide show.

The station reported over 71,000 hits to its web site during the broadcast. Internet viewers could choose several viewing positions from around the stage during the 'cast. In terms of actual attendees at the concert, a crowd of 5000 fans filled the street where the show occurred.

Cash donations were collected by the American Red Cross to benefit flood victims in western Minnesota and the Dakotas, both

at the event and on the Internet. Over 100 used computers were also collected at the event and at Computer Renaissance stores to be used for placement in public schools in the flood area.

Computers will first be upgraded and refurbished by inmates at the state's correctional facilities; Microsoft donated Windows 95 software. KQRS President Mark Steinmetz noted, "This is a tremendous partnership between KQRS, Microsoft, and the state of Minnesota. It's remarkable what we can do when we put all our talents together."

KLBJ/Austin recently lent some help to victims of the Jerold, TX tornados that wiped out the town. KLBJ and its News/Talk sister KLBJ-AM, did a live broadcast and raised \$62,000 in just one day. A mobile Red Cross blood unit was also on hand to collect blood donations.

That event was followed up by a benefit concert where about \$94,000 was raised. Ian Moore, Storyville, Jackopierce, Harry Connick Jr., the Toadies, Tripping Daisy, and some unsigned, local bands all contributed their time; additional expenses were also donated.

Fearless Promotions

WXTB (98Rock)/Tampa has been doing its part to encourage love, or at least sex, among its listeners. The station's Father's Day promotion is giving away a membership to the exclusive Mile High Club. However, some of the fun may not fly as Bubba The Love Sponge (WXTB mornings) sidekick Cowhead will be on hand to relay the "blow by blow" on the air.

98Rock's "Boobs Across America" tour was a prize of four trips for the hottest strip joints across the country. Winners went to New York City, Atlanta, Dallas, or Los Angeles. My question is, will WXTB OM Brad Hardin personally accompany each of the winners?

And attempting to bring testosterone levels to even more dangerous heights, 'XTB plans on celebrating its sixth annual Fourth of July "World's Largest

For The Record

In last week's column (R&R, 6/13), KLPX/Tucson's call letters were inadvertently misidentified. R&R apologizes for the error.

The Perfect Turd



One of these heads belongs to Joe Pesci in his movie "8 Heads In A Duffle Bag." The other is still attached to WRCX/Chicago Mancow's Morning Madhouse sidekick Turd. Can you tell which?!

BBQ" bash. Driving the crowd into a frenzy will be Mighty Joe Plum, Our Lady Peace, and Faith No More. As Promotion Director Mike Oliviero says, "It's just another excuse for us to attract a crowd full of babes wearing bikinis."

I don't have photos, so in true radio fashion, use your imagination to envision WXTB's events!

Flag Day, McGathy Gala

What makes more sense than celebrating Flag Day in markets

with a heavy military presence? WRCQ/Fayetteville, NC's "Red, White and Hot" concert was a thank you to the military at Ft. Bragg on June 14. The show's cool lineup featured Matchbox 20, the Nixons, Vibrolush, Stir, the Hazies, Orbit, Chalk Farm, Ampage, and the Screaming Cheetah Wheelies.

And finally, congrats to Bill and Rose McGathy on their highly successful 12th annual blow-out bash the weekend of June 7. Here are some of the kids caught on film.



(L-r) WCCC/Hartford's Mike Karolyi, WQLZ/Springfield, IL's Fatboy, McGathy Promotions Phin Daly, WZZQ/Terre Haute, IN's Jim Stone, McGathy's Roseann Gallo, and WCCC's Ron Dresner.



(L-r) McGathy's Mark Fischer, WEGW/Wheeling, WV's Jeff Jagger, and McGathy's Phin Daly.



(Clockwise from left) Your friendly neighborhood Rock Editor, WKHY/Lafayette, IN PD Mike Morgan, former KKZQ/Fayetteville, AR PD Don Cris-ti, two guests, and WCPR & WXRG/Biloxi PD "Weerd" Wayne Watkins.



(L-r) WRCX's Chris Payne and wife Cheryl, winner and guest, Sammy Hagar, Mancow's Morning Madhouse's DJ Luv Cheese, WRCX Station Manager Dave Richards, and (kneeling) MCA's Ken Williams.



(Back, l-r) Way Cool Music's Michael Prince, Why Store's Michael David Smith, Greg Gardner, Chris Shaffer, Jeff Pedersen, Charlie Bushor, Microsoft's Steve Erickson; (front, l-r) KQRS's Rachel Buecher, Amy Kehr, Kristen Gordon, and Jam TV PD Scott Hess.



ACTIVE ROCK TOP 50

JUNE 20, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	1	1	1	TONIC If You Could Only See (Polydor/A&M)	2002	1925	2011	1994	73/1
3	3	2	2	SAMMY HAGAR Little White Lie (Track Factory/MCA)	1719	1876	1912	1862	67/0
1	2	3	3	OFFSPRING Gone Away (Columbia)	1639	1805	1930	2078	70/0
10	7	7	4	COLLECTIVE SOUL Listen (Atlantic)	1634	1473	1308	1190	70/1
5	4	4	5	LIVE Freaks (Radioactive)	1584	1651	1778	1749	70/0
6	6	6	6	FOO FIGHTERS Monkey Wrench (Roswell/Capitol)	1543	1476	1492	1415	72/0
13	8	8	7	WALLFLOWERS The Difference (Interscope)	1459	1349	1221	1128	66/0
4	5	5	8	MATCHBOX 20 Push (Lava/Atlantic)	1458	1585	1715	1752	60/0
22	10	9	9	SMASHING PUMPKINS The End Is The... (Warner Sunset/WB)	1341	1265	1200	855	69/0
28	16	12	10	NIXONS Baton Rouge (MCA)	1196	1086	967	725	71/0
19	13	11	11	MOTLEY CRUE Afraid (Elektra/EEG)	1169	1090	1020	899	63/1
14	11	13	12	COOL FOR AUGUST Don't Wanna Be Here (Warner Bros.)	1118	1062	1087	1081	62/0
23	18	14	13	MEGADETH Trust (Capitol)	1078	1026	901	833	67/2
33	23	16	14	METALLICA Bleeding Me (Elektra/EEG)	1058	969	853	628	64/1
17	15	15	15	AEROSMITH Hole In My Soul (Columbia)	1046	1009	996	975	58/2
—	43	22	16	BLUES TRAVELER Carolina Blues (A&M)	876	751	451	33	51/0
24	19	17	17	BLUR Song 2 (Virgin)	874	875	901	817	50/2
8	9	10	18	NAKED Mann's Chinese (Red Ant)	867	1112	1215	1287	49/0
34	29	19	19	FAITH NO MORE Last Cup Of Sorrow (Slash/Reprise)	861	805	735	596	65/0
21	21	20	20	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	789	758	869	868	33/1
30	30	21	21	SUGARTOOTH Booty Street (DGC/Geffen)	788	757	727	659	60/0
25	24	25	22	TOAD THE WET SPROCKET Come Down (Columbia)	698	688	821	771	40/0
43	41	28	23	OUR LADY PEACE Superman's Deac (Columbia)	697	607	453	406	58/6
16	25	23	24	VERUCA SALT Volcano Girls (Outpost/Geffen)	620	719	815	975	42/0
7	12	18	25	QUEENSRYCHE Sign Of The Times (EMI)	600	835	1059	1323	43/0
—	46	40	26	MANBREAK Ready Or Not (Almo Sounds/Geffen)	586	497	355	178	53/2
39	36	33	27	SUMMERCAMP Drawer (Maverick/Reprise)	569	540	522	477	45/0
45	37	38	28	CUNNINGHAMS Bottle Rockets (Revolution)	565	514	488	392	46/0
15	22	24	29	VERVE PIPE The Freshmen (RCA)	552	706	867	1015	32/0
DEBUT			30	QUEENSRYCHE You (EMI)	528	124	27	11	56/18
26	27	27	31	COUNTING CROWS Daylight Fading (DGC/Geffen)	510	655	777	757	27/0
32	32	32	32	METALLICA King Nothing (Elektra/EEG)	483	545	579	637	35/1
DEBUT			33	U2 Last Night On Earth (Island)	478	156	71	5	45/11
40	39	41	34	VIBROLUSH Bridge Over Me (Iguana/Interscope)	478	480	470	433	38/0
31	33	35	35	COLLECTIVE SOUL Precious Declaration (Atlantic)	467	530	541	648	35/0
9	17	30	36	BUSH Cold Contagious (Trauma/Interscope)	459	572	907	1227	33/0
37	34	36	37	TOOL "H" (Volcano)	444	523	535	571	27/0
—	—	44	38	LOCAL H Eddie Vedder (Island)	418	344	192	22	42/4
36	38	39	39	LIVE Lakini's Juice (Radioactive)	413	500	475	571	39/0
—	—	45	40	MOIST Resurrection (Arista)	412	344	241	162	35/0
18	28	31	41	COWBOY MOUTH Jenny Says (MCA)	394	565	757	961	30/0
20	26	34	42	SILVERCHAIR Freak (Epic)	391	540	809	885	24/0
35	44	42	43	SOUNDGARDEN Rhinoceros (A&M)	368	433	448	581	22/1
11	20	29	44	U2 Staring At The Sun (Island)	366	589	889	1163	34/0
12	14	26	45	SEVEN MARY THREE Rock Crown (Mammoth/Atlantic)	353	661	1005	1151	24/0
49	47	46	46	MIGHTY MIGHTY BOSSTONES The Impression That... (Mercury)	327	328	341	334	15/1
DEBUT			47	JOHN FOGERTY Walking In A Hurricane (Warner Bros.)	318	227	142	123	18/0
DEBUT			48	TOOL Aenema (Volcano)	317	48	—	—	42/10
41	42	48	49	MEREDITH BROOKS Bitch (Capitol)	299	323	452	428	11/0
DEBUT			50	SEVEN MARY THREE Make Up Your Mind (Mammoth/Atlantic)	294	130	42	5	26/8

This chart reflects airplay from June 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker. 76 Active Rock reporters. 73 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

NEW & ACTIVE

SEAHORSES Love Is The Law (Geffen)
Total Plays: 240, Total Stations: 28, Adds: 6

DAVE MATTHEWS BAND Tripping Billies (RCA)
Total Plays: 240, Total Stations: 20, Adds: 2

PIST-ON Grey Flap (Atlantic)
Total Plays: 231, Total Stations: 22, Adds: 2

COWARD I Don't Care (Elektra/EEG)
Total Plays: 203, Total Stations: 23, Adds: 3

SOAK Me Compassionate (Interscope)
Total Plays: 201, Total Stations: 21, Adds: 3

MIGHTY JOE PLUM Live Through This (Fifteen...) (Atlantic)
Total Plays: 198, Total Stations: 19, Adds: 6

TYPE O NEGATIVE Cinnamon Girl (Roadrunner)
Total Plays: 192, Total Stations: 23, Adds: 4

EDWIN MCCAIN See The Sky Again (Lava/Atlantic)
Total Plays: 177, Total Stations: 16, Adds: 4

PRIMUS Shake Hands With Beef (Prawn Song/Interscope)
Total Plays: 175, Total Stations: 28, Adds: 10

PAUL MCCARTNEY The World Tonight (Capitol)
Total Plays: 174, Total Stations: 13, Adds: 2

Songs ranked by total plays.

BREAKERS®

No Songs Qualified For Breaker Status This Week

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
QUEENSRYCHE You (EMI)	18
VERVE PIPE Villains (RCA)	17
JIMMIE'S CHICKEN SHACK High (Rocket/A&M Associated/A&M)	12
MATTHEW SWEET Come To California (Volcano)	11
U2 Last Night On Earth (Island)	11
PRIMUS Shake Hands... (Prawn Song/Interscope)	10
TOOL Aenema (Volcano)	10
SUPER DELUXE Love Liquid Wraparound (Revolution)	9
ROLLINS BAND The End Of Something (DreamWorks/Geffen)	8
SEVEN MARY THREE Make Up Your Mind (Mammoth/Atlantic)	8

FAITH NO MORE
"Last Cup Of Sorrow"
Active Rock
19

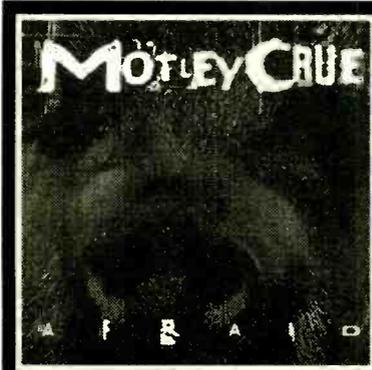
MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
QUEENSRYCHE You (EMI)	+404
U2 Last Night On Earth (Island)	+322
TOOL Aenema (Volcano)	+269
SEVEN MARY THREE Make Up Your... (Mammoth/Atlantic)	+164
COLLECTIVE SOUL Listen (Atlantic)	+161
MIGHTY JOE PLUM Live Through... (Fifteen...) (Atlantic)	+133
REEF Place Your Hands (Epic)	+127
BLUES TRAVELER Carolina Blues (A&M)	+125
SEAHORSES Love Is The Law (Geffen)	+122
TYPE O NEGATIVE Cinnamon Girl (Roadrunner)	+117

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
WALLFLOWERS One Headlight (Interscope)
BUSH Greedy Fly (Trauma/Interscope)
AEROSMITH Falling In Love... (Columbia)
TJOL Stinkist (Volcano)
BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG)
SOUNDGARDEN Blow Up The Outside World (A&M)
SILVERCHAIR Abuse Me (Epic)
METALLICA Hero Of The Day (Elektra/EEG)
LOCAL H Bound For The Floor (Island)
MATCHBOX 20 Long Day (Lava/Atlantic)

Breakers: Songs registering 600 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



MOTLEY CRUE
AFRAID
DAY OF THE PIG: JUNE 24TH

New This Week:
WHJY WYNF WRKI WGLF
On over 160 stations!
#1 Phones Across America!
R&R Active Rock
11

ACTIVE ROCK PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON R&R ONLINE

MARKET #3
WRCX/Chicago
(312) 861-8100
Richards/Robinson

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
39	40	37	37	SAMMY HAGAR/Little White Lie
37	36	37	37	OFFSPRING/Gone Away
28	37	35	36	AEROSMITH/Taste Of India
41	37	34	36	ALICE IN CHAINS/Down In A Hole
30	34	37	33	LOCAL H/Brats' Corner
14	20	15	30	TONIC/If You Could Only
21	24	25	26	METALLICA/King Nothing
39	39	35	26	VERUCA SALT/Volcano Girls
19	29	25	22	COLLECTIVE SOUL/Precious Declaration
13	18	15	17	BUSH/Greedy Fly
25	15	16	17	QUEENSRYCHE/Sign Of The Times
22	26	28	17	SDUNGGARDEN/Rhinosaur
22	19	12	15	FOO FIGHTERS/Monkey Wrench
14	10	14	15	LIVE/Lakin's Juice
16	17	15	15	SMASHING PUMPKINS/Muzzle
11	15	13	14	SAMMY HAGAR/Marching To Mars
12	11	10	14	FAITH NO MORE/Last Cup Of Sorrow
14	14	12	14	LOCAL H/Bound For The Floor
17	19	18	13	LIVE/Freaks
12	12	11	13	SEVEN MARY THREE/Devil Boy
13	15	12	12	COLLECTIVE SOUL/Listen
-	11	10	12	OFFSPRING/Choose
14	12	12	12	RUSH/Driven
21	19	15	12	STABBING WESTWARD/Shame
1	6	8	11	U2/Last Night On Earth
8	9	12	10	VAN HALEN/We Wise Magic
8	13	9	10	SOUNDGARDEN/Blow Up
12	17	10	8	SEVEN MARY THREE/Rock Crown
14	9	9	8	OUR LADY PEACE/Superman's Dead
3	9	11	8	LOCAL H/Eddie Vedder

MARKET #5
WYSP/Philadelphia
(215) 625-9460
Saban/Mirsky

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
-	-	31	35	LIVE/Freaks
-	-	31	35	SOUNDGARDEN/Rhinosaur
-	-	31	35	QUEENSRYCHE/Sign Of The Times
-	-	32	34	METALLICA/King Nothing
-	-	30	34	VERUCA SALT/Volcano Girls
-	-	34	33	OFFSPRING/Gone Away
-	-	32	30	SAMMY HAGAR/Little White Lie
-	-	14	30	COLLECTIVE SOUL/Listen
-	-	14	18	MOTLEY CRUE/Airaid
-	-	15	18	TONIC/If You Could Only
-	-	17	16	SMASHING PUMPKINS/The End Is
-	-	12	16	FOO FIGHTERS/Monkey Wrench
-	-	12	15	MEGADETH/Trust
-	-	8	15	WALLFLOWERS/The Difference
-	-	11	14	EVERCLEAR/Santa Monica
-	-	9	14	TONIC/Open Up Your Eyes
-	-	13	13	BUSH/Old
-	-	13	13	WALLFLOWERS/One Headlight
-	-	12	13	ALICE IN CHAINS/Agan
-	-	13	12	COUNTING CROWS/Daylight Fading
-	-	6	12	SMASHING PUMPKINS/Tonight, Tonight
-	-	10	12	GREEN DAY/When I Come Around
-	-	7	12	GOOD GOOD DOLLS/Long Way Down
-	-	12	12	ALICE IN CHAINS/Would?
-	-	9	11	LOCAL H/Bound For The Floor
-	-	7	11	STONE TEMPLE PILOTS/Lady Picture Show
-	-	8	11	SPONGEBOB/Have You Seen Mary
-	-	7	11	BUSH/Greedy Fly
-	-	13	11	BETTER THAN EZRA/Desperately Wanting
-	-	9	11	BUSH/Machnehead

MARKET #6
WRIF/Detroit
(810) 547-0101
Podell/Welington

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
35	31	36	38	OFFSPRING/Gone Away
35	27	33	34	VERUCA SALT/Volcano Girls
31	31	36	33	COLLECTIVE SOUL/Precious Declaration
35	32	29	33	METALLICA/King Nothing
6	23	30	32	TOOL/Strikist
19	21	23	27	QUEENSRYCHE/Sign Of The Times
22	21	21	23	MOTLEY CRUE/Airaid
20	22	22	22	SAMMY HAGAR/Little White Lie
18	14	22	20	LIVE/Freaks
12	20	18	20	TONIC/If You Could Only
7	11	16	19	AEROSMITH/Pink
12	20	19	18	SMASHING PUMPKINS/The End Is
7	12	16	17	COLLECTIVE SOUL/Listen
13	14	12	17	METALLICA/Bleeding Me
1	7	11	15	FAITH NO MORE/Last Cup Of Sorrow
14	9	13	13	FOO FIGHTERS/Monkey Wrench
7	7	12	12	STR/State
11	8	10	11	HELMET/Exactly What You
2	5	11	11	U2/Last Night On Earth
12	11	11	10	AEROSMITH/Hole In My Soul
8	8	5	10	VERVE PIPE/The Freshmen
6	11	16	9	OUR LADY PEACE/Superman's Dead
-	2	9	9	GOOD GOOD DOLLS/Lazy Eye
6	6	5	8	DRAIN S.T.H./I Don't Mind
6	6	5	8	AMPAGE/Words
2	5	8	8	SEVEN MARY THREE/Make Up Your Mind
1	4	6	7	BUSH/Greedy Fly
4	4	6	7	NIXONS/Baton Rouge
2	5	7	7	TYPE O NEGATIVE/Cinnamon Girl

MARKET #7
EAGLE 97.1 PURE ROCK
KEGL/Dallas
(972) 869-9700
Scul

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
27	32	35	38	AEROSMITH/Hole In My Soul
30	35	34	36	SAMMY HAGAR/Little White Lie
28	36	38	35	TONIC/If You Could Only
32	34	37	35	MATCHBOX 20/Push
20	21	22	31	LIVE/Freaks
27	29	32	31	METALLICA/Bleeding Me
23	21	21	31	MOTLEY CRUE/Airaid
14	16	20	23	WALLFLOWERS/The Difference
14	20	23	22	FOO FIGHTERS/Monkey Wrench
24	21	21	22	SILVERCHAIR/Freak
20	25	20	20	COLLECTIVE SOUL/Listen
-	13	20	20	SMASHING PUMPKINS/The End Is
21	22	18	20	RUSH/Virtuality
6	10	16	20	BLUR/Song 2
-	-	10	16	QUEENSRYCHE/You
6	16	15	16	FAITH NO MORE/Last Cup Of Sorrow
12	16	17	16	PIST-ON/Grey Flap
13	15	13	16	SUGAR/TOOTH/Booby Street
16	15	17	15	RAD/S/HL/Me Pink Stars
-	-	7	14	SUGAR RAY/Flap
14	16	15	14	COOL FOR AUGUST/Don't Wanna Be Here
14	15	14	14	NIXONS/Baton Rouge
-	-	13	13	VERVE PIPE/Villains
14	16	15	13	SOAK/Me Compassionate
10	16	17	13	MEGADETH/Trust
-	6	6	11	MANBREAK/Ready Or Not
-	-	11	11	PRIMUM/Shake Hands With
8	10	10	10	TOAD THE WET /Come Down
9	11	9	9	BLUES TRAVELER/Carolina Blues
9	11	9	9	CUNNINGHAMS/Bottle Rockets

MARKET #7
Q102
ISSUES WITH ROCK
KTXQ/Dallas
(214) 528-5500
Lockridge/Redbeard

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
29	32	23	35	SAMMY HAGAR/Little White Lie
16	16	21	34	COUNTING CROWS/Daylight Fading
14	17	21	34	MOTLEY CRUE/Airaid
30	29	23	33	TONIC/If You Could Only
30	29	24	30	WALLFLOWERS/The Difference
19	20	13	21	AEROSMITH/Hole In My Soul
15	17	20	20	TOAD THE WET /Come Down
14	17	20	15	LIVE/Freaks
15	16	12	20	NIXONS/Baton Rouge
-	14	13	20	BLUES TRAVELER/Carolina Blues
9	14	20	20	COOL FOR AUGUST/Don't Wanna Be Here
-	-	13	19	COLLECTIVE SOUL/Listen
9	9	7	18	ABRA MOORE/Four Leaf Clover
12	16	11	18	FOO FIGHTERS/Monkey Wrench
15	17	13	18	JOHN FOGERTY/Walking In A
8	9	6	12	NAKED/Mann's Chinese
-	8	7	12	SOAK/Me Compassionate
-	2	11	11	SEAHORSES/Love Is The Law
-	7	11	11	MEGADETH/Trust
-	-	-	-	QUEENSRYCHE/You
13	6	6	10	U2/Staring At The Sun
14	9	6	10	METALLICA/King Nothing
-	5	7	10	MATCHBOX 20/Push
12	8	7	9	GARBAGE/1 Crush
13	9	6	9	BUSH/Greedy Fly
14	9	7	9	OFFSPRING/Gone Away
12	10	8	8	VAN HALEN/We Wise Magic
11	10	5	8	WALLFLOWERS/One Headlight
29	28	6	8	VERVE PIPE/The Freshmen
14	6	4	8	GRAND STREET CRYERS/Angie Wood

MARKET #10
WAAF
107.3 FM
WAAF/Boston
(617) 236-1073
Douglas/Osterlind

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
37	35	37	38	MIGHTY MIGHTY BT/The Impression
36	35	36	37	FOO FIGHTERS/Monkey Wrench
32	33	36	37	SMASHING PUMPKINS/The End Is
33	32	32	36	FAITH NO MORE/Last Cup Of Sorrow
26	24	34	35	LIVE/Freaks
26	25	37	34	OUR LADY PEACE/Superman's Dead
27	30	33	33	SUMMERCAMP/Drawer
29	28	29	33	GRAVITY KILLS/Down
34	33	35	32	MANBREAK/Ready Or Not
31	32	33	31	TOOL/H
4	28	27	29	METALLICA/Bleeding Me
-	12	24	28	SEVEN MARY THREE/Make Up Your Mind
32	25	28	27	SAMMY HAGAR/Little White Lie
-	-	27	24	DAYS OF THE NEW/Touch, Peel, And...
-	6	26	26	VERUCA SALT/Shuttrbug
21	21	28	26	NIXONS/Baton Rouge
24	22	21	23	KORNA D.I.O.A.S
7	10	17	23	COOL FOR AUGUST/Don't Wanna Be Here
21	19	22	23	MOTLEY CRUE/Airaid
14	13	25	23	CHALK FARM/Live Tomorrow
20	20	22	21	BLUR/Song 2
16	17	20	18	NINE INCH NAILS/The Perfect Drug
7	7	11	18	COWBOY MOUTH/Jenny Says
11	13	14	14	COWBOY MOUTH/Jenny Says
15	10	14	14	MEGADETH/Trust
-	4	13	13	TYPE O NEGATIVE/Cinnamon Girl
8	4	12	13	SCREAMIN' CHEETAH /Magnolia
-	4	13	13	QUEENSRYCHE/You
36	34	29	13	OFFSPRING/Gone Away
9	8	8	12	PEARL JAM/Hail, Hail

MARKET #11
94.9 Z103
WZTA/Miami
(305) 654-9494
Doherty

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
37	40	39	40	OFFSPRING/Gone Away
38	37	39	39	TONIC/If You Could Only
22	20	27	36	LIVE/Freaks
37	39	38	38	MATCHBOX 20/Push
34	38	38	38	LIVE/Lakin's Juice
34	21	22	34	COOL FOR AUGUST/Don't Wanna Be Here
26	29	31	32	FAITH NO MORE/Last Cup Of Sorrow
18	-	25	25	MIGHTY JOE PLUM/Live Through This
18	18	22	22	FOO FIGHTERS/Monkey Wrench
8	11	14	20	NAKED/Mann's Chinese
18	19	17	19	NIXONS/Baton Rouge
3	13	15	18	COLLECTIVE SOUL/Listen
8	10	15	15	ORBIT/Medicine (Baby...)
-	-	14	15	BLUES TRAVELER/Carolina Blues
14	12	15	14	SUGAR/TOOTH/Booby Street
13	19	11	14	SMASHING PUMPKINS/The End Is
9	7	13	14	COUNTING CROWS/Daylight Fading
-	-	7	13	MANBREAK/Ready Or Not
-	-	12	12	BETTER THAN EZRA/Normal Town
14	10	10	12	OUR LADY PEACE/Superman's Dead
9	13	10	11	TOAD THE WET /Come Down
10	11	10	11	MEGADETH/Trust
8	9	10	10	AEROSMITH/Hole In My Soul
13	11	11	10	WALLFLOWERS/The Difference
12	18	15	9	METALLICA/Bleeding Me
36	20	17	9	SOUNDGARDEN/Rhinosaur
21	34	22	9	SAMMY HAGAR/Little White Lie
9	10	9	9	MOTLEY CRUE/Airaid
13	-	8	8	MUSE/Sublime
-	-	7	7	SUBROSA/Rollercoaster

MARKET #13
KISW
KISW/Seattle
(206) 285-7625
Ryan/Faulkner

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
35	34	34	37	OFFSPRING/Gone Away
36	31	32	35	TOOL/H
30	33	34	34	FOO FIGHTERS/Monkey Wrench
19	20	21	32	LIVE/Freaks
-	-	16	31	COLLECTIVE SOUL/Listen
20	17	20	30	SAMMY HAGAR/Little White Lie
18	16	20	20	AEROSMITH/Taste Of India
18	18	20	20	SMASHING PUMPKINS/The End Is
15	19	18	18	NIXONS/Baton Rouge
-	-	7	17	BLUES TRAVELER/Carolina Blues
18	19	18	17	SUGAR/TOOTH/Booby Street
10	10	16	17	MEGADETH/Trust
-	-	-	17	QUEENSRYCHE/You
7	-	12	16	TONIC/If You Could Only
10	9	10	11	EDNASWAP/Crown Show
33	33	35	11	QUEENSRYCHE/Sign Of The Times
35	33	33	11	COUNTING CROWS/Daylight Fading
7	10	9	10	MOTLEY CRUE/Airaid
-	-	9	10	MANRAY/Moisture
9	9	9	9	FAITH NO MORE/Last Cup Of Sorrow
5	6	6	8	METALLICA/Bleeding Me
-	-	6	8	OFFSPRING/Choose
6	8	5	3	TOOL/46 And 2

MARKET #14
ROCK 105.3
KIOZ/San Diego
(619) 565-6006
Dukes/Leider

PLAYS

3W	2W	LW	TW	ARTIST/TITLE
18	20	20	27	SMASHING PUMPKINS/The End Is...
17	19	22	24	TOOL/H
12	10	10	21	OFFSPRING/Choose
12	21	21	20	OFFSPRING/Gone Away
25	20	19	19	METALLICA/King Nothing
9	8	8	19	MATCHBOX 20/Long Day
19	16	17	17	NAKED/Mann's Chinese
17	20	18	17	SOCIAL DISTORTION/Don't Drag Me Down
-	11	15	17	NIXONS/Baton Rouge
-	11	16	16	COLLECTIVE SOUL/Listen
19	14	14	16	MOTLEY CRUE/Airaid
19	19	16	16	SEVEN MARY THREE/Rock Crown
15	17	13	16	PEARL JAM/Song 2
17	19	16		

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	2	1	TONIC If You Could Only See (Polydor/A&M) 1837 1731 1625 1449 83/0					
1	1	1	2	SAMMY HAGAR Little White Lie (Track Factory/MCA) 1822 1962 1889 1769 83/0					
3	3	3	3	MATCHBOX 20 Push (Lava/Atlantic) 1529 1480 1419 1294 77/0					
7	6	4	4	WALLFLOWERS The Difference (Interscope) 1527 1383 1227 1034 82/1					
6	4	5	5	AEROSMITH Hole In My Soul (Columbia) 1444 1353 1276 1155 79/1					
12	9	7	6	COLLECTIVE SOUL Listen (Atlantic) 1383 1131 967 798 81/3					
—	26	8	7	BLUES TRAVELER Carolina Blues (A&M) 1257 1040 527 39 82/3					
5	5	6	8	OFFSPRING Gone Away (Columbia) 1169 1277 1234 1223 67/0					
13	12	9	9	COREY STEVENS One More Time (Eureka/Discovery) 953 932 857 785 67/2					
29	23	19	10	JOHN FOGERTY Walking In A Hurricane (Warner Bros.) 847 710 569 438 63/5					
9	10	12	11	JONNY LANG Lie To Me (A&M) 805 823 915 959 60/0					
18	17	17	12	MOTLEY CRUE Afraid (Elektra/EEG) 772 727 664 627 64/4					
8	8	11	13	VERVE PIPE The Freshmen (RCA) 768 855 1027 1025 51/0					
11	13	13	14	LYNYRD SKYNYRD Travelin' Man (CMC) 746 804 849 814 51/0					
23	20	18	15	PAUL MCCARTNEY The World Tonight (Capitol) 739 725 632 527 56/0					
19	19	20	16	TOAD THE WET SPROCKET Come Down (Columbia) 737 672 656 612 63/3					
16	15	15	17	COUNTING CROWS Daylight Fading (DGC/Geffen) 736 761 800 746 52/0					
14	14	16	18	LIVE Freaks (Radioactive) 655 735 809 781 45/0					
26	25	23	19	FOO FIGHTERS Monkey Wrench (Roswell/Capitol) 654 581 553 497 55/0					
10	11	14	20	U2 Staring At The Sun (Island) 653 792 904 958 45/0					
4	7	10	21	QUEENSRYCHE Sign Of The Times (EMI) 636 867 1100 1247 51/0					
BREAKER			22	NIXONS Baton Rouge (MCA) 589 477 362 192 55/4					
21	22	22	23	WALLFLOWERS One Headlight (Interscope) 572 603 600 564 56/0					
31	31	25	24	DAVE MATTHEWS BAND Tripping Billies (RCA) 564 547 480 395 46/3					
15	16	21	25	COLLECTIVE SOUL Precious Declaration (Atlantic) 558 643 727 759 48/0					
28	27	26	26	COOL FOR AUGUST Don't Wanna Be Here (Warner Bros.) 548 543 515 458 55/2					
BREAKER			27	METALLICA Bleeding Me (Elektra/EEG) 523 454 311 231 49/6					
BREAKER			28	SMASHING PUMPKINS The End Is The... (Warner Sunset/WB) 523 486 400 242 41/0					
BREAKER			29	MEGADETH Trust (Capitol) 518 453 372 337 50/2					
24	28	29	30	SWEET VINE Mountainside (Columbia) 485 503 515 519 37/0					
39	34	35	31	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG) 473 453 393 310 31/1					
20	24	28	32	AEROSMITH Falling In Love... (Columbia) 433 525 567 588 52/0					
27	29	32	33	METALLICA King Nothing (Elektra/EEG) 429 467 503 488 39/0					
22	21	24	34	NAKED Mann's Chinese (Red Ant) 401 551 609 538 34/0					
DEBUT			35	U2 Last Night On Earth (Island) 372 117 1 2 45/11					
17	18	27	36	SCREAMIN' CHEETAH WHEELIES Magnolia (Capricorn/Mercury) 366 532 657 673 32/0					
35	32	38	37	LIVE Lakini's Juice (Radioactive) 364 354 405 374 40/0					
34	35	36	38	AEROSMITH Pink (Columbia) 362 429 385 375 23/1					
DEBUT			39	QUEENSRYCHE You (EMI) 359 122 5 6 43/12					
33	38	39	40	VERUCA SALT Volcano Girls (Outpost/Geffen) 350 353 362 381 27/0					
42	42	40	41	BOSTON Higher Power (Epic) 323 337 312 242 23/0					
—	—	44	42	CUNNINGHAMS Bottle Rockets (Revolution) 295 234 176 150 37/3					
—	—	46	43	38 SPECIAL Fade To Blue (Razor & Tie) 266 225 144 81 24/2					
DEBUT			44	OUR LADY PEACE Superman's Dead (Columbia) 239 194 149 116 27/2					
40	44	42	45	BUSH Greedy Fly (Trauma/Interscope) 238 274 282 289 25/0					
25	30	37	46	SEVEN MARY THREE Rock Crown (Mammoth/Atlantic) 232 395 492 498 28/0					
DEBUT			47	BLUR Song 2 (Virgin) 232 154 149 125 18/0					
DEBUT			48	LIVE Turn My Head (Radioactive) 231 156 72 56 16/4					
—	46	47	49	SUGARTOOTH Booty Street (DGC/Geffen) 228 223 218 176 29/2					
—	—	45	50	STYX On My Way (CMC) 227 226 153 144 22/1					

This chart reflects airplay from June 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker. 87 Rock reporters. 86 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

NEW & ACTIVE

SHERYL CROW A Change Would Do You Good (A&M)
Total Plays: 216, Total Stations: 13, Adds: 0

SUMMERCAMP Drawer (Maverick/Reprise)
Total Plays: 192, Total Stations: 24, Adds: 2

FAITH NO MORE Last Cup Of Sorrow (Slash/Reprise)
Total Plays: 182, Total Stations: 21, Adds: 2

VIBROLUSH Bridge Over Me (Iguana/Interscope)
Total Plays: 180, Total Stations: 22, Adds: 0

MANBREAK Ready Or Not (Almo Sounds/Geffen)
Total Plays: 150, Total Stations: 23, Adds: 3

MEREDITH BROOKS Bitch (Capitol)
Total Plays: 148, Total Stations: 10, Adds: 2

LOCAL H Eddie Vedder (Island)
Total Plays: 137, Total Stations: 15, Adds: 2

RUSH Virtuality (Atlantic)
Total Plays: 136, Total Stations: 15, Adds: 1

PAUL RODGERS Soul Of Love (Velvet)
Total Plays: 132, Total Stations: 29, Adds: 20

EDWIN MCCAIN See The Sky Again (Lava/Atlantic)
Total Plays: 131, Total Stations: 18, Adds: 5

Songs ranked by total plays

BREAKERS®

NIXONS
Baton Rouge (MCA)
TOTAL PLAYS/INCREASE: 589/112
TOTAL STATIONS/ADDS: 55/4
CHART: 22

METALLICA
Bleeding Me (Elektra/EEG)
TOTAL PLAYS/INCREASE: 523/69
TOTAL STATIONS/ADDS: 49/6
CHART: 27

SMASHING PUMPKINS
The End Is The Beginning Is... (Warner Sunset/WB)
TOTAL PLAYS/INCREASE: 523/37
TOTAL STATIONS/ADDS: 41/0
CHART: 28

MEGADETH
Trust (Capitol)
TOTAL PLAYS/INCREASE: 518/65
TOTAL STATIONS/ADDS: 50/2
CHART: 29

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
PAUL RODGERS Soul Of Love (Velvet)	20
VERVE PIPE Villains (RCA)	16
QUEENSRYCHE You (EMI)	12
U2 Last Night On Earth (Island)	11
CHEAP TRICK Anytime (Red Ant)	8
MIGHTY JOE PLUM Live Through This (Fifteen...) (Atlantic)	7
METALLICA Bleeding Me (Elektra/EEG)	6
JOHN FOGERTY Walking In A Hurricane (Warner Bros.)	5
EDWIN MCCAIN See The Sky Again (Lava/Atlantic)	5
REEF Place Your Hands (Epic)	5
SEVEN MARY THREE Make Up Your Mind (Mammoth/Atlantic)	5
MATTHEW SWEET Come To California (Volcano)	5
WILCO Monday (Reprise)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Last Night On Earth (Island)	+255
COLLECTIVE SOUL Listen (Atlantic)	+252
QUEENSRYCHE You (EMI)	+237
BLUES TRAVELER Carolina Blues (A&M)	+217
WALLFLOWERS The Difference (Interscope)	+144
JOHN FOGERTY Walking In A Hurricane (Warner Bros.)	+137
SEVEN MARY THREE Make Up Your Mind (Mammoth/Atlantic)	+116
PAUL RODGERS Soul Of Love (Velvet)	+115
NIXONS Baton Rouge (MCA)	+112
TONIC If You Could Only See (Polydor/A&M)	+106

HOTTEST RECURRENTS

METALLICA Hero Of The Day (Elektra/EEG)

TONIC Open Up Your Eyes (Polydor/A&M)

JOHN MELLENCAMP Just Another Day (Mercury)

BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG)

COUNTING CROWS A Long December (DGC/Geffen)

SOUNDGARDEN Blow Up The Outside World (A&M)

SUBLIME What I Got (Gasoline Alley/MCA)

SOUNDGARDEN Burden In My Hand (A&M)

MATCHBOX 20 Long Day (Lava/Atlantic)

WIDESPREAD PANIC Hope In A... (Capricorn/Mercury)

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

Cheap Trick Anytime

Top 5 Most Added!

AT ROCK RADIO NOW

red ant

Cheap Trick records



SKY DANIELS

'Blind Date' Leads To Radio Romance

□ Miller Beer's national promotion has connected with Alternative radio

Standing in the lobby of Hollywood's Palace Theater on June 4, I watched as three busloads of contest winners and radio programmers disembarked and walked up the (actual) red carpet that had been rolled out for them. They were met with the glare of movie cameras and lights, as Miller Beer filmed their arrival for a TV spot as part of its "Blind Date" national promotion.

The Blind Date promotion's premise is simple: See a mystery superstar act play a small venue in a glamorous city. Tying in to a number of Alternative stations nationally, Miller has promoted the contest heavily, on radio and television as well as point-of-purchase displays.

In L.A., the winners were treated to a surprise concert by Bush, with support from Veruca Salt. Far from the typically blasé L.A. crowd, this rowdy bunch (fueled, of course, by ample quantities of MGD) roared in approval of the electrifying performances. And the contest winners weren't the only enthusiastic element: Participants in the promotion expressed a near-unanimous laudatory response regarding the handling of this marketing coup.

As host station for the Los Angeles show, KROQ/L.A.'s Director/Sales & Marketing **Stacie Seifrit** had an in-depth perspective on the promotion. She offered her analysis in retrospect: "We were approached by Miller and the ad agency Leo Burnett with the idea of the promo-



Stacie Seifrit

tion early in March. This was to be a multitiered promotion with multiple shows in L.A., Chicago, and San Francisco. We had previous awareness of their handling of this kind of approach, as they were responsible for the Molson Ice show last year that featured Smashing Pumpkins and Metallica. We wanted to make sure that the acts they were going to use fit KROQ's image. While they wouldn't reveal to us exactly who would perform, they did give us a list of acts under consideration, all of which KROQ supported.

"This promotion was unusual in that it didn't follow the typical radio promotion premise, where we entice the listener in advance with a known entity. The payoff of this promotion wouldn't be known to the winner until the day of the show. Miller intended to run a huge on-air slate to build anticipation for the show."

The build-up was indeed extensive, with radio slates and TV spots running for a month prior to the event. Seifrit was encouraged by the extensive flight of spots and the imaging of the campaign itself. "These spots captured a feel that we strive for," she explains. "Both the TV and radio campaign looked and sounded like the imaging we seek. We got involved with a number of nightclubs, and tied other clients in to the

qualifying for the contest winners."

Genuine Draft, Real Enthusiasm

KEDG/Las Vegas PD **John Griffin** was one of the programmers who travelled to the L.A. show with



John Griffin

winners and experienced the execution of the promotion first-hand. "The execution for this promotion was first-rate," he enthuses. "Hats off to Miller — they really captured the details in this one. We held a Blind Date weekend where we put people together on dates at a club. Miller provided info-packets that were so thorough, you'd have to be an idiot to get lost: airplane ticket, concert pass, itinerary, emergency numbers, hotline numbers, and precise directions regarding buses, hotels, etc.

"On the plane ride, the anticipation of our 15 pairs of winners was high. They kept trying to guess who the band would be. Upon landing, we were met by Miller representatives who got us on buses — which even showed a movie on the way — and took us to the hotel check-in. Unlike some promotions, everything was painless. In every winner's room was a bucket of cold Miller beers. They held a pre-show dinner and party at the hotel. Each winner was given a laminate, and led to the bus to head to the venue." Did all these special measures meet with the contest winners' approval? "You saw how excited they were upon arrival!"

Milwaukee's Finest

WLUM/Milwaukee APD **Chuck Summers** also travelled to the event. Coming from a city whose lifeblood is beer, Summers has no doubt seen it all and was still impressed by this particular promotion. "This may have been was of the smoothest promotions we've done," he allows. "We built a means of extending the three-tiered event by having each member of our morning show — Dave Justice, Raven, and myself — each take winners to one leg of the promotion. It allowed us to 'compete' on-air as to which trip would be the most fun.

"On the way back, the winners couldn't stop thanking me, as if I'd put it all together. When you have a promotion that hits all cylinders — the band, the marketing, and the prize all being great — then you get that rare kind of enthusiasm."

All the participants agreed that this promotion will probably grow



ECHO'D SENTIMENT — WHYT/Detroit gave an on-air welcome to Echo & The Bunnymen before their first American concert performance in years. Out in force to celebrate were (back, l-r) London's Bill Carroll, Bunnymen Wil Sargeant and Ian McCulloch, WHYT's Zito, Island's Kevin Kay, and Bunnymen Les Pattinson; (front, l-r) WHYT's Eric Granowicz and APD Alex Tear.

stronger, now that the first act has been identified and winners have offered positive testimonial. Griffin says, "We came back and ran on-air testimonials from winners. Getting to see Bush in a small club had them stoked. Now everyone knows this thing is real."

Seifrit agrees. "The audience really understands the premise now, having heard our on-air reports and the follow-up to the promotion. Miller had set up phone banks for jocks to file reports back to their respective stations. They have run on-air spots capturing elements of Bush's performance. It's made the listeners recognize that this is a pretty cool promotion."



On the way back, the winners couldn't stop thanking me, as if I'd put it all together.

—Chuck Summers



Griffin represents a typical programmer's stance when he says, "It's great to do a promotion where everybody comes out ahead. Miller spent a sizable amount of money, then went the extra mile to pay for top talent and execute a first-rate promotion. Every PD fears that sales-driven promotions will undermine the station's image — this was one that enhanced it."

The Goodbye Kiss

Rosemary Milanese of Miller's marketing team was responsible for local Los Angeles radio marketing with KROQ. She is enthused by the reaction that the Blind Date promotion is generating nationally. "This has

been the biggest promotion of the year for our Genuine Draft line," she says. "The media spend has been heavy. Miller started working with Encore Event Marketing and the creative team at Ketchum Advertising in January on this campaign.

"The company was determined to make it as big as it could. That included getting a scope of artists as big as Bush. This has been a consumer-driven promotion — that's why at the Palace show you saw such an enthusiastic crowd. These

haven't been client-directed schmoozefests. Encore helped us cater to real winners and make this a complete success. Our station affiliates have been appreciative, which makes us more

confident about the next two dates in San Francisco and Chicago."

Milanese, demonstrating the length that the Blind Date event went to in order to ensure success, adds, "At the L.A. show we made sure that KROQ's local winners had taxi vouchers to get back home in case they were drinking. We knew as a beer company we had a responsibility to not encourage drinking and driving. It was just one more facet of ensuring the evening would go right." All in all, making for that rarity of rarities: a blind date that actually worked out!

monaco

... Featuring Peter Hook from NEW ORDER

What do you want from me?

R&R Alternative Debut 45

New at:

WBCN KWOD KCXX WJSE KGDE
KNRQ WRAX KICT WBZF

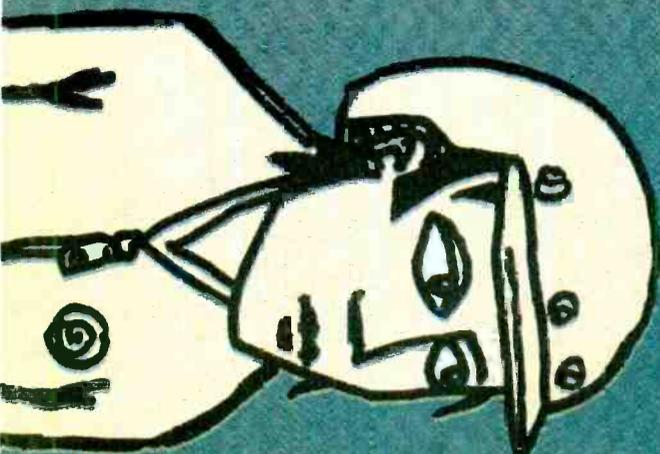
Early Believers:

KROQ	LIVE105	99X
KDGE	X96	KNRK
KENZ	WLUM	KEDG
WDST	Q101	
WZAZ	KCHZ	
91X	KTCL	

CHR
Add Date 7/15



WASHINGTON TOURISTS — The recent WHFS/Washington 'HFS-Festival' drew its fair share of luminaries, both on and off the stage. Shown revelling in the press box are: (l-r) WNNX/Atlanta PD Leslie Fram, R&R's Sky Daniels, KDGE/Dallas's MD Mike Peer, and Polydor's Bruce McDonald.



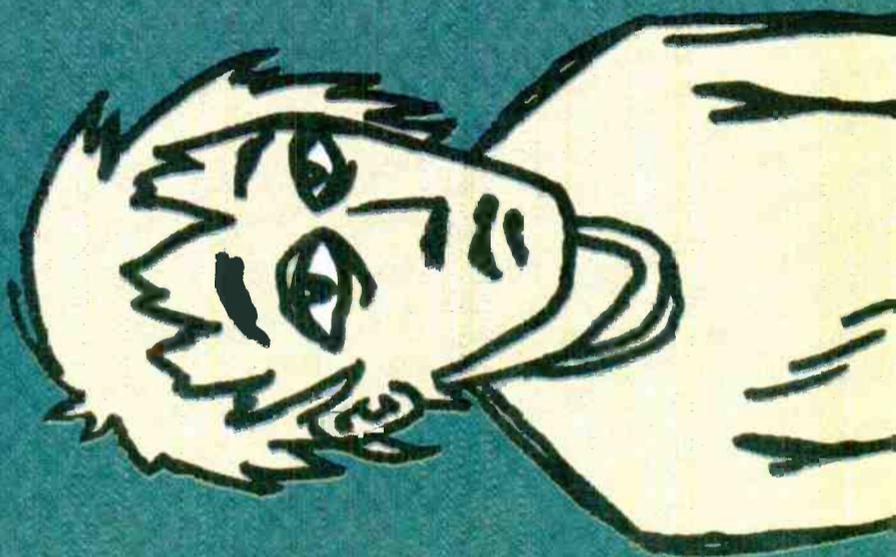
BUCK-O-NINE

Already On:

KROQ - 15x	WHFS - 18x
91X - 35x (#1 RECORD/#1 PHONES)	
XHRM - 15x	LIVE 105 - 18x
KOME - 15x	WENZ - 17x

KTCL - 20x	WPBZ - 14x	WEDG - 16x
WQXA - 17x	KENZ - 10x	

WLUM	KTBZ	KXYE	KHTY	KJEL
WXPS - NEW ADD	WWDX	WOSC	WMAD	
WBZF	WKRO	WOXY	KORX	WJSE
KEKX - NEW ADD				



"MY TOWN"

FROM THE ALBUM **TWENTY-EIGHT TEETH**



- ** #35 HEATSEEKERS
- ** #9 HEATSEEKERS (PACIFIC)
- ** SCANNING OVER 2,500 ALBUMS/ WEEK SINCE RELEASE!!

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Contact: Gary Jay, John Perrone, Zach Lanier, or Mark Jackson at TVT Records, 23 E. 4th St, New York, NY 10003
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JUNE 20, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	THIRD EYE BLIND Semi-Charmed Life (<i>Elektra/EEG</i>)	3444	3436	3428	3236	100/0
2	2	2	2	MIGHTY MIGHTY BOSSTONES The Impression... (<i>Mercury</i>)	3200	3282	3062	2889	95/1
3	3	3	3	TONIC If You Could Only See (<i>Polydor/A&M</i>)	2933	2879	2753	2702	94/1
13	5	5	4	SMASHING PUMPKINS The End Is... (<i>Warner Sunset/WB</i>)	2788	2637	2359	1877	100/0
10	6	4	5	MATCHBOX 20 Push (<i>Lava/Atlantic</i>)	2781	2671	2327	2032	91/0
12	11	6	6	WALLFLOWERS The Difference (<i>Interscope</i>)	2756	2471	2132	1981	96/2
6	8	7	7	BLUR Song 2 (<i>Virgin</i>)	2302	2463	2309	2132	92/0
8	9	10	8	FOO FIGHTERS Monkey Wrench (<i>Roswell/Capitol</i>)	2292	2316	2250	2102	93/0
9	7	9	9	K'S CHOICE Not An Addict (<i>550 Music</i>)	2216	2321	2326	2087	82/0
4	4	8	10	DEPECHE MODE It's No Good (<i>Mute/Reprise</i>)	2168	2441	2507	2428	78/0
—	30	17	11	LIVE Turn My Head (<i>Radioactive</i>)	1944	1567	980	480	84/7
5	10	11	12	MEREDITH BROOKS Bitch (<i>Capitol</i>)	1932	2095	2219	2178	65/0
16	13	12	13	TOAD THE WET SPROCKET Come Down (<i>Columbia</i>)	1924	2010	1882	1792	87/0
24	18	15	14	COLLECTIVE SOUL Listen (<i>Atlantic</i>)	1751	1622	1339	1149	81/1
23	17	16	15	DAVE MATTHEWS BAND Tripping Billies (<i>RCA</i>)	1677	1609	1410	1243	83/2
22	16	18	16	SNEAKER PIMPS 6 Underground (<i>Virgin</i>)	1643	1564	1431	1289	72/2
15	14	14	17	SQUIRREL NUT ZIPPERS Hell (<i>Mammoth</i>)	1605	1747	1880	1801	71/0
26	25	19	18	SUMMERCAMP Drawer (<i>Maverick/Reprise</i>)	1470	1424	1202	1068	90/1
7	12	13	19	VERVE PIPE The Freshmen (<i>RCA</i>)	1468	1891	1952	2127	60/0
BREAKER			20	U2 Last Night On Earth (<i>Island</i>)	1428	497	186	116	89/14
29	22	20	21	SHERYL CROW A Change Would Do You Good (<i>A&M</i>)	1388	1379	1252	1039	60/0
BREAKER			22	SUBLIME Wrong Way (<i>Gasoline Alley/MCA</i>)	1274	983	690	479	66/14
27	26	22	23	THAT DOG Never Say Never (<i>DGC/Geffen</i>)	1253	1248	1179	1051	77/1
33	29	23	24	ABRA MOORE Four Leaf Clover (<i>Arista Austin/Arista</i>)	1164	1103	1034	851	62/0
—	40	25	25	BLUES TRAVELER Carolina Blues (<i>A&M</i>)	1126	1027	651	135	57/1
11	15	21	26	OFFSPRING Gone Away (<i>Columbia</i>)	1097	1356	1539	2030	49/0
BREAKER			27	ARTIFICIAL JOY CLUB Sick & Beautiful (<i>Interscope</i>)	1071	657	82	15	70/5
BREAKER			28	SUGAR RAY Fly (<i>Lava/Atlantic</i>)	1009	603	197	27	74/19
34	32	30	29	REEL BIG FISH Sell Out (<i>Mojo/Universal</i>)	973	976	941	816	53/1
31	31	26	30	COWBOY MOUTH Jenny Says (<i>MCA</i>)	950	1024	966	968	47/1
50	36	34	31	SUPERGRASS Cheapskate (<i>Capitol</i>)	939	843	695	495	61/6
—	—	38	32	ECHO & THE BUNNYMEN I Want To... (When...) (<i>London/Island</i>)	935	727	360	169	64/13
—	—	39	33	LOCAL H Eddie Vedder (<i>Island</i>)	835	679	337	49	58/7
19	21	24	34	VERUCA SALT Volcano Girls (<i>Outpost/Geffen</i>)	816	1071	1287	1535	46/0
18	27	27	35	SMASHING PUMPKINS Eye (<i>Interscope</i>)	767	999	1176	1553	37/1
20	20	31	36	COUNTING CROWS Daylight Fading (<i>DGC/Geffen</i>)	766	932	1290	1433	39/1
25	28	32	37	SUBLIME Santeria (<i>Gasoline Alley/MCA</i>)	765	909	1059	1099	38/0
41	35	36	38	LUSCIOUS JACKSON Under Your Skin (<i>Grand Royal/Capitol</i>)	753	802	760	691	51/0
—	—	50	39	MANSUN Wide Open Space (<i>Epic</i>)	736	527	158	27	58/9
—	47	43	40	OUR LADY PEACE Superman's Dead (<i>Columbia</i>)	686	623	550	451	41/3
21	23	28	41	BUSH Cold Contagious (<i>Trauma/Interscope</i>)	685	990	1249	1419	42/0
—	—	44	42	NIXONS Baton Rouge (<i>MCA</i>)	669	615	454	266	42/2
30	33	37	43	WHITE TOWN Your Woman (<i>Chrysalis/EMI</i>)	640	776	896	980	30/0
39	37	42	44	NO DOUBT Sunday Morning (<i>Trauma/Interscope</i>)	622	657	691	733	32/0
DEBUT			45	MONACO What Do You Want From Me? (<i>Polydor/A&M</i>)	607	505	373	211	44/9
28	34	40	46	BECK The New Pollution (<i>DGC/Geffen</i>)	606	665	791	1042	32/0
49	49	46	47	CHEMICAL BROTHERS Block Rockin' Beats (<i>Astralwerks/Caroline</i>)	572	585	540	500	46/1
17	19	35	48	U2 Staring At The Sun (<i>Island</i>)	570	816	1324	1702	33/0
DEBUT			49	PRODIGY Breathe (<i>Mute/Maverick/WB</i>)	561	398	216	64	57/11
DEBUT			50	FAITH NO MORE Last Cup Of Sorrow (<i>Slash/Reprise</i>)	558	518	430	325	48/5

This chart reflects airplay from June 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker.

104 Alternative reporters. 101 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

NEW & ACTIVE

CUNNINGHAMS Bottle Rockets (*Revolution*)
Total Plays: 550, Total Stations: 40, Adds: 2

MANBREAK Ready Or Not (*Almo Sounds/Geffen*)
Total Plays: 539, Total Stations: 42, Adds: 1

DEL AMITRI Not Where It's At (*A&M*)
Total Plays: 495, Total Stations: 32, Adds: 1

SEAHORSES Love Is The Law (*Geffen*)
Total Plays: 486, Total Stations: 40, Adds: 6

SOUL COUGHING Soft Serve (*Slash/WB*)
Total Plays: 434, Total Stations: 43, Adds: 11

LIGHTNING SEEDS You Showed Me (*Hollywood/Epic*)
Total Plays: 431, Total Stations: 31, Adds: 2

FIONA APPLE Criminal (*Work*)
Total Plays: 415, Total Stations: 32, Adds: 4

CAKE Frank Sinatra (*Capricorn/Mercury*)
Total Plays: 409, Total Stations: 28, Adds: 1

BUCK-O-NINE My Town (*TVT*)
Total Plays: 342, Total Stations: 25, Adds: 0

SHAWN COLVIN Sunny Came Home (*Columbia*)
Total Plays: 339, Total Stations: 14, Adds: 1

Songs ranked by total plays.

BREAKERS®

U2

Last Night On Earth (*Island*)

TOTAL PLAYS/INCREASE: 1428/931
TOTAL STATIONS/ADDS: 89/14
CHART: 20

SUBLIME

Wrong Way (*Gasoline Alley/MCA*)

TOTAL PLAYS/INCREASE: 1274/291
TOTAL STATIONS/ADDS: 66/14
CHART: 22

ARTIFICIAL JOY CLUB

Sick & Beautiful (*Interscope*)

TOTAL PLAYS/INCREASE: 1071/414
TOTAL STATIONS/ADDS: 70/5
CHART: 27

SUGAR RAY

Fly (*Lava/Atlantic*)

TOTAL PLAYS/INCREASE: 1009/406
TOTAL STATIONS/ADDS: 74/19
CHART: 28

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
SARAH MCLACHLAN Building A Mystery (<i>Arista</i>)	58
VERVE PIPE Villains (<i>RCA</i>)	25
SUGAR RAY Fly (<i>Lava/Atlantic</i>)	19
SUBLIME Wrong Way (<i>Gasoline Alley/MCA</i>)	14
U2 Last Night On Earth (<i>Island</i>)	14
ECHO & THE BUNNYMEN I Want To... (When...) (<i>London/Island</i>)	13
PRODIGY Breathe (<i>Mute/Maverick/WB</i>)	11
SOUL COUGHING Soft Serve (<i>Slash/WB</i>)	11
MATTHEW SWEET Come To California (<i>Volcano</i>)	11
DANDY WARHOLS Not If You Were The Last... (<i>Tim Kerr/Capitol</i>)	9
MANSUN Wide Open Space (<i>Epic</i>)	9
MONACO What Do You Want From Me? (<i>Polydor/A&M</i>)	9
SMASH MOUTH Walkin' On The Sun (<i>Interscope</i>)	9

"EDDIE VEDDER"

New at* WBRU KTCL WFNX WAQZ and more
Already On:

KDGE KKND WRZX
WHFS, WBCN, LIVE-105, 99X, KEGE,
KPNT, KISF, WLUM, X96, KWOD, KXTE,
WMRQ, WZAZ and more!

ISLAND R&R 39 - 33

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Last Night On Earth (<i>Island</i>)	+931
ARTIFICIAL JOY CLUB Sick & Beautiful (<i>Interscope</i>)	+414
SUGAR RAY Fly (<i>Lava/Atlantic</i>)	+406
LIVE Turn My Head (<i>Radioactive</i>)	+377
SUBLIME Wrong Way (<i>Gasoline Alley/MCA</i>)	+291
WALLFLOWERS The Difference (<i>Interscope</i>)	+285
SOUL COUGHING Soft Serve (<i>Slash/WB</i>)	+276
SARAH MCLACHLAN Building A Mystery (<i>Arista</i>)	+265
MANSUN Wide Open Space (<i>Epic</i>)	+209
ECHO & THE BUNNYMEN I Want To Be There... (<i>London/Island</i>)	+208

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.

Lionrock
An Instinct For Detection

What is Rock N Roll?

Available Now

Lionrock
"Fire Up The Shoesaw"

TIME BOMB dc

TOOL

ENEMA

the single

Learn To Swim

Modern Rock Gets The F... Out!

**WXRK KPNT WLUM
KEDJ WFNX WRXQ
KXTE KXRK KMYZ**

Alternative NEW & ACTIVE +113 Plays

Active Rock Debut **48**

Platinum and growing!

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Dallas 18,000+
Portland 14,000+
St. Louis 12,000+

L.A. 41,000+
Detroit 27,000+
Salt Lake City 17,000+
Minneapolis 14,000+
Charlotte 12,000+

Seattle 39,000+
Philadelphia 23,000+
Cleveland 17,000+
San Diego 13,000+
Washington D.C. 12,000+

Chicago 37,000+
Phoenix 22,000+
Denver 16,000+
Kansas City 13,000+
Tampa 10,000+

Boston 33,000+
Atlanta 18,000+
Houston 15,000+
Sacramento 13,000+
Grand Rapids 10,000+



From the full length album ENEMA
Produced by Tool and David Bottrill
Management: Ted Gardner and Nikki Brown at Lartikin
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ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

MARKET #1
WXRK/New York
(212) 314-9230
Kingston/Tobin

PLAYS	3W	2W	LW	ARTIST/TITLE
18	24	32	39	SOUNDGARDEN/Rhinosaur
28	31	37	39	MIGHTY MIGHTY BT/The Impression
37	39	34	38	OFFSPRING/Gone Away
37	37	37	37	FOO FIGHTERS/Monkey Wrench
19	36	35	36	SMASHING PUMPKINS/The End Is...
32	37	37	37	SMASHING PUMPKINS/Eye
26	32	37	35	SMASHING PUMPKINS/Eye
25	22	34	35	SUBLIME/Wrong Way
25	20	30	30	LIVE/Turn My Head
26	31	30	30	VERVE PIPE/The Freshmen
25	22	29	30	BUSH/Cold Contagious
26	30	32	29	THIRD EYE BLIND/Semi-Charmed Life
27	31	32	29	BLUR/Song 2
15	8	28	29	MATCHBOX 20/Push
12	10	21	27	BECK/The New Pollution
23	24	27	26	LUSCIOUS JACKSON/Naked Eye
14	26	24	25	K'S CHOICE/Not An Addict
23	24	30	24	WALLFLOWERS/The Difference
13	21	29	23	SUMMERCAMP/Drawer
14	10	21	21	TONIC/If You Could Only...
-	-	13	20	SUGAR RAY/Fly
4	23	22	17	METALLICA/King Nothing
-	9	12	17	PRODIGY/Breathe
24	22	20	16	U2/Staring At The Sun
-	-	2	15	SUBLIME/Don't Time
28	37	35	14	SUBLINE/Santeria
7	28	14	14	VERUCA SALT/Volcano Girls
16	14	16	14	DAVE MATTHEWS BAND/Crash Into Me
24	10	12	12	BUSH/Greedy Fly
3	14	12	12	FAITH NO MORE/Last Cup Of Sorrow
4	12	11	12	LUSCIOUS JACKSON/Under Your Skin

MARKET #2
KROQ/Los Angeles
(818) 567-1067
Weatherly/Sandblom/Worden

PLAYS	3W	2W	LW	ARTIST/TITLE
-	-	32	39	SUBLIME/Don't Time
27	35	39	39	MIGHTY MIGHTY BT/The Impression...
27	36	38	39	SNEAKER PIMPS/Underground
-	6	28	38	SUGAR RAY/Fly
9	19	37	37	BLUR/Song 2
21	25	32	32	THIRD EYE BLIND/Semi-Charmed Life
26	25	32	30	SMASHING PUMPKINS/The End Is...
26	28	25	26	NO DOUBT/Sunday Morning
-	-	17	25	FOO FIGHTERS/Everlong
20	25	22	23	THIRD EYE BLIND/Graduate
19	20	18	22	LIVE/Turn My Head
-	18	20	21	DEPECHE MODE/Useless
20	26	27	20	REEL BIG FISH/Sell Out
-	-	9	20	SARAH MCLACHLAN/Building A Mystery
-	8	19	16	U2/Last Night On Earth
-	13	10	16	PRODIGY/Breathe
5	12	14	14	WALLFLOWERS/The Difference
-	-	7	14	ECHO & THE BUNNYMEN/Want To Be...
18	19	11	13	THAT DOG/Never Say Never
-	19	15	12	BUCK-O-NINE/My Town
14	15	19	11	CHEMICAL BROTHERS/Block Rockin' Beats
12	14	12	11	MONACO/What Do You Want...
18	16	17	18	MANSUN/Wide Open Space
13	19	14	11	SALL FERRIS/The World Is New
16	13	17	11	FOO FIGHTERS/Monkey Wrench
16	13	17	11	SUMMERCAMP/Drawer
6	5	9	9	OFFSPRING/The Meaning Of Life
5	6	9	9	SUPERGRASS/Cheapskate
6	5	9	9	TOAD THE WET.../Come Down
9	24	14	9	LUSCIOUS JACKSON/Under Your Skin

MARKET #3
Q101
WKDQ/Chicago
(312) 527-8348
Shuminas

PLAYS	3W	2W	LW	ARTIST/TITLE
20	31	32	38	MATCHBOX 20/Push
26	29	38	38	SNEAKER PIMPS/Underground
40	38	38	38	VERUCA SALT/Volcano Girls
38	42	37	38	UNDERWORLD/Born Shippy
32	25	38	38	THIRD EYE BLIND/Semi-Charmed Life
-	11	20	32	SUPERGRASS/Cheapskate
-	20	29	31	SUBLIME/Wrong Way
-	-	9	29	DMC/How Bizarre
27	29	31	28	MONACO/What Do You Want...
20	22	25	27	FOO FIGHTERS/Monkey Wrench
19	28	30	27	LIVE/Turn My Head
38	39	37	26	MIGHTY MIGHTY BT/The Impression...
34	31	25	26	MEREDITH BROOKS/Bitch
25	29	27	26	TONIC/If You Could Only...
24	23	24	24	K'S CHOICE/Not An Addict
26	25	23	23	LUSCIOUS JACKSON/Naked Eye
25	25	23	22	NO DOUBT/Sunday Morning
31	25	29	21	WALLFLOWERS/The Difference
19	21	19	20	SMASHING PUMPKINS/The End Is...
33	25	20	20	DAVE MATTHEWS BAND/Crash Into Me
18	16	17	18	SQUID/Where You...
10	12	13	17	ECHO & THE BUNNYMEN/Want To Be...
-	12	17	17	MANSUN/Wide Open Space
37	40	36	14	LIVE/Turn My Head
10	13	12	14	ABRA MOORE/Four Leaf Clover
14	16	11	13	TOAD THE WET.../Come Down
-	5	13	13	FIONA APPLE/Criminal
10	8	12	9	SHERYL CROW/A Change Would Do...
-	-	12	12	PRODIGY/Breathe

MARKET #4
LIVE 105
KITS/San Francisco
(415) 512-1053
Sands/West/Axelsen

PLAYS	3W	2W	LW	ARTIST/TITLE
30	38	37	37	MIGHTY MIGHTY BT/The Impression...
11	6	31	36	NO DOUBT/Sunday Morning
38	33	35	33	DEPECHE MODE/It's No Good
27	33	30	32	SUBLIME/Wrong Way
26	23	29	32	FOO FIGHTERS/Monkey Wrench
35	35	33	32	THIRD EYE BLIND/Semi-Charmed Life
34	30	31	29	LIGHTNING SEEDS/You Showed Me
28	29	33	29	SMASHING PUMPKINS/The End Is...
34	27	30	28	LIVE/Turn My Head
17	17	17	17	SUPERGRASS/Cheapskate
-	8	21	17	SUMMERCAMP/Drawer
-	19	17	17	BUCK-O-NINE/My Town
17	17	13	17	LUSCIOUS JACKSON/Under Your Skin
15	15	17	17	BECK/The New Pollution
-	-	17	17	ARKANA/House On Fire
-	11	14	16	ECHO & THE BUNNYMEN/Want To Be...
-	12	14	14	U2/Last Night On Earth
-	12	13	14	OFFSPRING/The Meaning Of Life
16	26	13	13	FIONA APPLE/Sleep To Dream
32	33	39	13	SQUIRREL NUT ZIPPERS/Hell
-	-	15	13	TONIC/If You Could Only...
13	8	7	12	TOAD THE WET.../Come Down
-	-	11	10	FOO FIGHTERS/Everlong
-	-	10	10	SUGAR RAY/Fly
-	-	12	9	K'S CHOICE/Not An Addict
13	13	12	9	CHEMICAL BROTHERS/Block Rockin' Beats
19	14	11	9	BLUR/Song 2
-	-	9	9	DEPECHE MODE/Useless

MARKET #5
Y100
WPLY/Philadelphia
(610) 565-8900
McGuinn/Kubinski/Elliott

PLAYS	3W	2W	LW	ARTIST/TITLE
46	45	44	43	THIRD EYE BLIND/Semi-Charmed Life
44	42	40	43	SUBLIME/Santeria
41	44	41	41	SHERYL CROW/A Change Would Do...
41	42	39	40	VERVE PIPE/The Freshmen
43	44	39	39	BECK/The New Pollution
28	29	28	28	BLUES TRAVELER/Carolina Blues
9	22	24	28	MATCHBOX 20/Push
26	28	27	27	REEL BIG FISH/Sell Out
26	28	27	27	MEREDITH BROOKS/Bitch
20	21	16	27	DAVE MATTHEWS BAND/Tripping Billies
14	20	23	27	COUNTING CROWS/Daylight Fading
14	20	26	26	LIVE/Turn My Head
44	32	35	35	WHITE TOWN/Your Woman
31	41	32	35	SQUIRREL NUT ZIPPERS/Hell
19	18	25	25	SNEAKER PIMPS/Underground
14	15	24	24	THAT DOG/Never Say Never
20	19	21	23	FIONA APPLE/Sleep To Dream
9	23	17	23	JAMIROQUAI/Virtual Insanity
21	20	21	20	INDIGO GIRLS/Shame On You
12	16	23	20	DAVE MATTHEWS BAND/Crash Into Me
23	21	19	19	SMASHING PUMPKINS/The End Is...
-	-	19	19	U2/Last Night On Earth
18	17	17	18	K'S CHOICE/Not An Addict
5	6	12	17	COWBOY MOUTH/Jenny Says
19	16	15	15	CHEAP TRICK/Say Goodbye
13	14	15	15	BLUR/Song 2

MARKET #6
89X
CIMX/Detroit
(313) 961-9811
Brookshaw/Cannova

PLAYS	3W	2W	LW	ARTIST/TITLE
48	53	52	50	SMASHING PUMPKINS/The End Is...
31	48	49	50	SUBLIME/Wrong Way
-	26	48	50	LIVE/Turn My Head
52	51	52	50	MIGHTY MIGHTY BT/The Impression...
-	-	50	50	K'S CHOICE/Not An Addict
47	50	49	48	BECK/The New Pollution
54	40	48	48	STONE TEMPLE PILOTS/Tumble In The Rough
38	32	41	40	FOO FIGHTERS/Monkey Wrench
5	15	40	36	SUPERGRASS/Cheapskate
35	35	35	34	TREBLE CHARGER/Friend Of Mine
21	22	31	31	SUMMERCAMP/Drawer
37	32	34	31	OUR LADY PEACE/Superman's Dead
-	-	29	32	BIG RUDE JAKE/Swing Baby
49	37	26	26	NO DOUBT/Sunday Morning
35	32	30	26	DELIRIUM/Silence
35	44	26	24	SQUIRREL NUT ZIPPERS/Hell
-	30	40	24	MPX/Chick Magnet
51	50	41	23	BLUR/Song 2
-	11	23	22	BLUES TRAVELER/Carolina Blues
-	23	21	21	U2/Last Night On Earth
11	13	18	21	BUSH/Cold Contagious
28	22	20	21	MATCHBOX 20/Push
27	-	20	21	FIONA APPLE/Sleep To Dream
22	17	16	21	THIRD EYE BLIND/Semi-Charmed Life
31	25	23	20	OUR LADY PEACE/Dummy
29	23	18	17	WALLFLOWERS/The Difference
-	6	16	16	MANSUN/Wide Open Space
-	11	16	16	FAITH NO MORE/Last Cup Of Sorrow
-	-	10	16	RADIOHEAD/Panoramic Android
-	-	10	16	SARAH MCLACHLAN/Building A Mystery

MARKET #6
WHYT/Detroit
(313) 871-3030
Michaels/Tear

PLAYS	3W	2W	LW	ARTIST/TITLE
33	40	51	50	DUNCAN SHEIK/Barely Breathing
17	40	43	49	SHAWN COLVIN/Sunny Came Home
15	22	40	49	THIRD EYE BLIND/Semi-Charmed Life
28	43	50	49	VERVE PIPE/The Freshmen
33	43	50	49	DAVE MATTHEWS BAND/Crash Into Me
26	43	43	43	MATCHBOX 20/Push
33	29	30	30	WHITE TOWN/Your Woman
28	41	51	30	WALLFLOWERS/One Headlight
18	26	30	30	INXS/Elegantly Wasted
19	25	32	30	INDIGO GIRLS/Shame On You
20	26	33	30	SQUIRREL NUT ZIPPERS/Hell
21	40	40	27	SOUNDGARDEN/Where Have All...
17	27	30	27	BETTER THAN EZRA/Long Lost
25	22	32	26	PAULA COLE/Where Have All...
15	20	23	26	BARENAKE LADIES/The Old Apartment
14	23	21	26	INDIGO GIRLS/Shame On You
16	24	25	26	DEPECHE MODE/It's No Good
10	12	25	25	MEREDITH BROOKS/Bitch
9	10	15	25	WALLFLOWERS/The Difference
-	-	25	25	SARAH MCLACHLAN/Building A Mystery
18	21	27	25	TONIC/If You Could Only...
15	23	24	24	COWBOY MOUTH/Jenny Says
10	14	15	24	NO DOUBT/Sunday Morning
-	-	8	15	DMC/How Bizarre
8	15	25	23	K'S CHOICE/Not An Addict
15	16	23	23	TORI AMOS/Silent All These...
27	19	27	22	JEWEL/You Were Meant...
12	21	21	21	ECHO & THE BUNNYMEN/Want To Be...
13	16	21	20	TOAD THE WET.../Come Down
8	16	16	20	SHERYL CROW/A Change Would Do...

MARKET #7
94.5 THE EDGE
KDGE/Dallas
(972) 770-7777
Folger/Smith/Peer

PLAYS	3W	2W	LW	ARTIST/TITLE
24	26	31	42	MATCHBOX 20/Push
27	27	28	27	SMASHING PUMPKINS/Eye
31	31	44	36	THIRD EYE BLIND/Semi-Charmed Life
19	27	29	36	NO DOUBT/Sunday Morning
21	22	37	34	DAVE MATTHEWS BAND/Crash Into Me
28	42	43	34	MIGHTY MIGHTY BT/The Impression...
33	39	32	32	SQUIRREL NUT ZIPPERS/Hell
6	24	22	28	SUGAR RAY/Fly
18	27	25	27	TONIC/If You Could Only...
26	26	27	26	WALLFLOWERS/The Difference
-	14	22	25	LIVE/Turn My Head
32	29	25	25	SMASHING PUMPKINS/The End Is...
16	24	25	25	SNEAKER PIMPS/Underground
-	21	22	22	SEVEN MARY THREE/Lucky
-	15	22	22	DAVE MATTHEWS BAND/Tripping Billies
-	18	22	22	ARTIFICIAL JOY CLUB/Sick & Beautiful
14	14	19	20	SHERYL CROW/A Change Would Do...
20	22	20	18	BLUR/Song 2
13	3	21	17	MONACO/What Do You Want...
-	-	17	17	U2/Last Night On Earth
8	10	12	16	LOCAL H/Eddie Vedder
4	3	16	16	REEL BIG FISH/Sell Out
17	20	19	15	COLLECTIVE SOUL/Listen
18	21	14	14	THAT DOG/Never Say Never
10	11	14	14	FOO FIGHTERS/Monkey Wrench
-	-	14	14	PRODIGY/Breathe
13	11	14	13	ABRA MOORE/Four Leaf Clover
-	-	12	12	SARAH MCLACHLAN/Building A Mystery
-	-	11	11	ECHO & THE BUNNYMEN/Want To Be...

MARKET #8
WHFS 90.1
WHFS/Washington
(301) 306-0991
Benjamin/Waugh/Ferrise

PLAYS	3W	2W	LW	ARTIST/TITLE
35	35	35	35	JAMIROQUAI/Virtual Insanity
35	35	35	35	MIGHTY MIGHTY BT/The Impression...
25	35	35	35	SMASHING PUMPKINS/The End Is...
35	35	35	35	SUBLIME/Wrong Way
-	-	35	35	SUGAR RAY/Fly
35	35	35	35	THIRD EYE BLIND/Semi-Charmed Life
-	-	25	25	DANQ WARHOLS/Not If You Were...
-	-	25	25	GOD GOOD OLLS/Lazy Eye

ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

MARKET #18
101.5 FM
KZON/Phoenix
(602) 258-8181
Peterson/Mannion

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
9	15	31	33		LIVE/Turn My Head
30	29	31	33		MATCHBOX 20/Push
11	16	30	33		SNEAKER PIMPS/6 Underground
31	32	33			THIRD EYE BLIND/Semi-Charmed Life
30	30	32	33		TONIC/If You Could Only
27	30	32			TOAD THE WET /Come Down
27	26	31			DEPECHE MODE/It's No Good
17	18	14			ABRA MOORE/Four Leaf Clover
-	26	33			BLUES TRAVELER/Carolina Blues
23	25	26			K'S CHOICE/Not An Addict
26	29	33			MEREDITH BROOKS/Bitch
11	17	25			MIGHTY MIGHTY BT/The Impression
-	14	18			CHANTAL KREVIKZUK/God Made Me
9	15	16			COUNTING CROWS/Daylight Fading
19	18	17			DEL AMITRI/Not Where It's At
-	-	17			DUNCAN SHEIK/Barely Breathing
-	-	17			LUSCIOUS JACKSON/Naked Eye
18	17	18			VERVE PIPE/The Freshmen
-	7	14			VERUCA SALT/Volcano Girls
10	17	16			COOL FOR AUGUST/Don't Wanna Be Here
-	12	16			FIONA APPLE/Criminal
17	16	16			SHERYL CROW/A Change Would Do
14	19	16			SUMMERCAMP/Drawer
-	-	16			WALLFLOWERS/The Difference
-	-	15			DAVE MATTHEWS BAND/Crash Into Me
-	-	14			MONACO/What Do You Want
17	15	14			LDRI CARSON/Somebody's Got Me
22	17	14			WALLFLOWERS/The Difference
14	6	10			INDIGO GIRLS/Shame On You
14	17	15			COLLECTIVE SOUL/Listen

MARKET #20
the 105.9
WXDX/Pittsburgh
(412) 937-1441
Castellino/Diana

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
26	32	32	35		TONIC/If You Could Only
30	33	33	35		WHITE TOWN/Your Woman
34	33	33	33		MIGHTY MIGHTY BT/The Impression
30	32	32	33		THIRD EYE BLIND/Semi-Charmed Life
32	32	32	33		SHERYL CROW/A Change Would Do
31	30	30	31		DAVE MATTHEWS BAND/Crash Into Me
27	32	32	31		BUSH/Cold Contagious
29	29	29	31		VERUCA SALT/Volcano Girls
28	32	32	31		MEREDITH BROOKS/Bitch
28	32	32	30		LIVE/Turn My Head
15	26	26	29		ABRA MOORE/Four Leaf Clover
26	28	28	29		SNEAKER PIMPS/6 Underground
28	28	28	29		BECK/The New Pollution
29	31	29	29		VERVE PIPE/The Freshmen
23	27	27	27		SLEEPING GIANTS/Revolution
28	27	27	27		REPUBLICA/Dead Deep Gorgeous
28	26	27	27		MATTHEW SWEET/Where You Get Love
25	27	27	26		TOAD THE WET /Come Down
-	-	26			U2/Last Night On Earth
14	11	11	11		MONACO/What Do You Want
22	23	23	23		LIVE/Turn My Head
13	16	17	17		DEL AMITRI/Not Where It's At
-	17	17			SUGAR RAY/Fly
13	13	13	16		ARTIFICIAL JOY CLUB/Sick & Beautiful
14	18	18	15		DHARMA SONS/C'mon Everybody
14	14	14	15		INDIGO GIRLS/Shame On You
13	12	12	12		WME INVA/Not The Perfect Drug
-	14	14	14		DAVE MATTHEWS BAND/Tripping Billies
15	12	12	14		LINDA PERRY/For Me Up
-	-	14			OMC/How Bizarre

MARKET #22
107.9 END
CLEVELAND'S MODERN ROCK
WENZ/Cleveland
(216) 861-0100
Robertson

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
48	48	49	50		TONIC/If You Could Only
44	50	49	49		DEPECHE MODE/It's No Good
48	48	48	48		THIRD EYE BLIND/Semi-Charmed Life
-	-	48			LIVE/Turn My Head
22	19	17	48		WALLFLOWERS/The Difference
46	46	47	47		MIGHTY MIGHTY BT/The Impression
24	20	48	47		TOAD THE WET /Come Down
22	47	46	46		MATCHBOX 20/Push
18	47	49	45		SMASHING PUMPKINS/The End Is
23	20	21	23		LAUREN CHRISTY/Breed
23	20	19	21		LIGHTNING SEEDS/You Showed Me
15	19	19	21		THAT DOG/Never Say Never
-	-	18	21		ECHO & THE BUNNYMEN/ Want To Be
-	-	17	21		MANSUN/Wide Open Space
21	21	21	20		BLUR/Song 2
-	18	20			BLUES TRAVELER/Carolina Blues
16	18	20			INDIGO GIRLS/Shame On You
19	17	20			MONACO/What Do You Want
20	22	19			FOO FIGHTERS/Monkey Wrench
20	21	19			CHANTAL KREVIKZUK/God Made Me
-	19	21			SOUL COUGHING/Soft Serve
-	21	19			BUCK-O-NINE/My Town
-	20	19			FIONA APPLE/Criminal
20	18	19			MICHAEL PENN/Try
20	18	19			COLLECTIVE SOUL/Listen
-	19	19			SEAHORSES/Love Is The Law
21	20	18	19		SUMMERCAMP/Drawer
-	19	18	19		MARCY PLAYGROUND/Sex & Candy

MARKET #23
KTCL
KTCL/Denver
(303) 623-9330
Hayes

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
-	26	27	32		ECHO & THE BUNNYMEN/ Want To Be
31	32	32	32		MIGHTY MIGHTY BT/The Impression
6	18	22	31		SMASHING PUMPKINS/The End Is
22	20	25	31		SQUIRREL NUT ZIPPERS/Put A Lid On It
10	25	32	30		TOAD THE WET /Come Down
-	15	26	30		FOO FIGHTERS/Monkey Wrench
21	30	30	30		TONIC/If You Could Only
21	27	30	30		BLUR/Song 2
25	25	30	30		SNEAKER PIMPS/6 Underground
32	27	29			MEREDITH BROOKS/Bitch
23	25	24			SPACE/Neighborhood
29	32	32	24		THIRD EYE BLIND/Semi-Charmed Life
-	9	11	23		K'S CHOICE/Not An Addict
-	9	11	23		BUCK-O-NINE/My Town
27	26	23			JAMIROQUAI/Virtual Insanity
24	23	23			DAVE MATTHEWS BAND/Tripping Billies
30	32	25			DEPECHE MODE/It's No Good
23	24	22			OB2/Toxigene
-	5	22			U2/Last Night On Earth
10	10	16	21		LUSCIOUS JACKSON/Under Your Skin
5	24	22			MONACO/What Do You Want
-	5	10	15		VENTS/One Way Ticket
-	5	11	15		JANE JENSEN/Luv Song
9	13	12			CHEMICAL BROTHERS/Block Rockin' Beats
11	10	11	13		CUNNINGHAMS/Bottle Rockets
5	10	11	12		COWARD/Don't Care
-	5	12			FIONA APPLE/Criminal
-	10	11	11		THAT DOG/Never Say Never
-	5	11	11		THIN LIZARD/Dawn Weed
5	10	11	11		ERASURE/In My Arms

MARKET #24
94.7 NBS
KNRK/Portland, OR
(503) 223-1441
Hamilton

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
19	38	36	39		K'S CHOICE/Not An Addict
20	38	36	38		DEPECHE MODE/It's No Good
19	16	16	38		SNEAKER PIMPS/6 Underground
20	20	38	37		SQUIRREL NUT ZIPPERS/Hell
39	39	38	37		MIGHTY MIGHTY BT/The Impression
38	30	37	37		THIRD EYE BLIND/Semi-Charmed Life
32	38	37	37		TONIC/If You Could Only
38	35	38	34		SMASHING PUMPKINS/The End Is
20	38	34	33		MATCHBOX 20/Push
-	12	18	25		LIVE/Turn My Head
19	20	20	23		WALLFLOWERS/The Difference
23	19	19	22		SUMMERCAMP/Drawer
-	21	19	21		SUBLIME/Wrong Way
-	21	19	21		ECHO & THE BUNNYMEN/ Want To Be
21	20	20	20		DAVE MATTHEWS BAND/Tripping Billies
20	20	20	20		MONACO/What Do You Want
10	20	20	20		SUPERGRASS/Cheapskate
20	20	21	20		THAT DOG/Never Say Never
23	21	16	19		ABRA MOORE/Four Leaf Clover
38	38	38	38		FOO FIGHTERS/Monkey Wrench
19	20	18	19		JAMIROQUAI/Virtual Insanity
18	19	19	19		TOAD THE WET /Come Down
20	19	20	18		COLLECTIVE SOUL/Listen
-	18	18	18		SARAH McLACHLAN/Building A Mystery
39	38	35	37		VERUCA SALT/Volcano Girls
39	38	34	36		FOO FIGHTERS/Monkey Wrench
8	9	8	16		LUSCIOUS JACKSON/Under Your Skin
-	-	16			SUGAR RAY/Fly
-	-	9	15		PRODIGY/Breathe
-	-	15			DANDY WARHOLS/Not If You Were

MARKET #25
107.1
WAQZ/Cincinnati
(513) 621-9326
Harris/Jamie

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
18	36	42	39		MIGHTY MIGHTY BT/The Impression
16	24	42	38		VERVE PIPE/The Freshmen
25	42	39	38		BARENAKED LADIES/The Old Apartment
40	41	38	38		WHITE TOWN/Your Woman
43	41	37			OMC/How Bizarre
32	33	38			TONIC/If You Could Only
27	29	32			SQUIRREL NUT ZIPPERS/Hell
32	33	32			SHAWN COLVIN/Sunny Came Home
12	24	30			SISTER HAZEL/All For You
18	23	28			SNEAKER PIMPS/6 Underground
22	31	30			DAVE MATTHEWS BAND/Crash Into Me
20	21	32			K'S CHOICE/Not An Addict
17	16	23			MATCHBOX 20/Push
19	15	16			MEREDITH BROOKS/Bitch
27	29	17			MATTHEW SWEET/Where You Get Love
11	15	13			JAMIROQUAI/Virtual Insanity
15	17	13			ABRA MOORE/Four Leaf Clover
-	8	14			LIVE/Turn My Head
19	15	12			TOAD THE WET /Come Down
18	21	15			BEN FOLDS FIVE/Battle Of Who
15	14	13			INXS/Elegantly Wasted
18	17	13			DEPECHE MODE/It's No Good
13	15	12			SHERYL CROW/A Change Would Do
9	9	11			DAVE MATTHEWS BAND/Tripping Billies
12	12	12			THAT DOG/Never Say Never
7	7	9			COUNTING CROWS/Daylight Fading
15	14	12			ORBIT/Innocent (Baby)
17	15	12			SMASHING PUMPKINS/Eye
9	8	9			BLUR/Song 2

MARKET #25
97X WOXY
WOXY/Cincinnati
(513) 523-4114
Telmann/Ytfe

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
-	1	21	22		ECHO & THE BUNNYMEN/ Want To Be
21	21	20	22		SINEAD O'CONNOR/This Is To Mother
-	1	14	22		SEAHORSES/Love Is The Law
21	21	21	20		GUIDED BY VOICES/Build Good Skin
11	11	9	15		MARCY PLAYGROUND/Sex & Candy
12	12	12	12		SMASHING PUMPKINS/The End Is
12	-	2	11		THAT DOG/Never Say Never
-	1	11			FREEDY JOHNSTON/It's Not Hypnotized
24	21	22	11		SUPERGRASS/Cheapskate
-	-	11			SUMMERCAMP/Drawer
13	11	10	11		PAPAS FRITAS/Song About Me
11	11	10	11		SON VOLT/Caryn's Easy
9	9	10	11		MARK EITZEL/Free Of Harm
2	7	11	11		YO LA TENGO/Sugarcube
14	11	10	11		U2/If God Will Send
-	-	11			U2/Last Night On Earth
5	11	10	11		BLUR/Song 2
10	11	11	11		JAMIE S/Alaunch
11	11	10	11		BOO RADLEYS/New Brighton
2	10	11	11		GENE/Fighting Fit
12	10	11	11		MATTHEW SWEET/Come To California
12	11	10	11		HAYDENO/Old Fashioned Way
-	1	11			MUFFS/That Awful Man
4	10	11	11		TOAD THE WET /Come Down
-	1	9	11		ARTIFICIAL JOY CLUB/Sick & Beautiful
10	10	10	11		HELEMY TOBACK/California Phase
12	11	9	11		JELIUM/Silver Strings
-	-	4	10		SUGAR RAY/Fly

MARKET #26
103.9
KCXX/Riverside
(909) 384-1039
Arnold/Ave

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
9	16	37	44		SMASHING PUMPKINS/The End Is
28	29	36	43		TONIC/If You Could Only
30	27	34	41		COLLECTIVE SOUL/Listen
10	14	38	40		SUBLIME/Wrong Way
19	19	36	40		MATCHBOX 20/Push
28	32	34	38		COUNTING CROWS/Daylight Fading
23	24	28	37		MEREDITH BROOKS/Bitch
32	26	37	33		DEPECHE MODE/It's No Good
-	8	32			U2/Last Night On Earth
23	23	28	31		COWBOY MOUTH/Jenny Says
17	20	22	29		MIGHTY MIGHTY BT/The Impression
13	23	25	28		WALLFLOWERS/The Difference
9	20	28	27		NAKED/Man's Cheese
1	5	8	24		K'S CHOICE/Not An Addict
5	8	24	14		NIXONS/Baton Rouge
10	7	10	14		VERUCA SALT/Volcano Girls
1	7	11	13		SUPERGRASS/Cheapskate
20	28	28	12		BLUR/Song 2
1	8	12	12		SUMMERCAMP/Drawer
7	13	8	12		DAVE MATTHEWS BAND/Tripping Billies
16	10	11	11		WHITE TOWN/Your Woman
9	7	9	11		FOO FIGHTERS/Monkey Wrench
-	-	11	10		BEN HARPER/Faded
21	8	9	10		SAVE FERRIS/The World Is New
22	17	11	9		SQUIRREL NUT ZIPPERS/Hell
20	20	7	9		OFFSPRING/Gone Away
14	23	8	8		NO DOUBT/Sunday Morning
31	33	16	6		THIRD EYE BLIND/Semi-Charmed Life
11	15	15	5		REEL BIG FISH/Sell Out
-	-	5			VERVE PIPE/Villains</

ALTERNATIVE REPORTERS

Stations and their adds listed alphabetically by market

<p>WEQX/Albany, NY PD: Ian Harrison APD: Kevin Quinn 5 SARAH McLACHLAN "Mystery" 5 FIVE EIGHT "Stanley" 5 CUNNINGHAM "Babe" 5 DAVID BYRNE "America" 5 MURMURS "Mess"</p> <p>WQBK/Albany, NY OM/PD: Dan Binder MD: Kelly McNamara SARAH McLACHLAN "Mystery" U2 "Earth" JIMMIE'S CHICKEN "High"</p> <p>KTEG/Albuquerque, NM PD: Skip Isley APD/MD: Julie Hoyt 2 R.E.M. "Revolution" SARAH McLACHLAN "Mystery" ECHO & THE BUNNYMEN "Want"</p> <p>KWHL/Anchorage, AK OM/PD: J.J. Michaels APD/MD: Dan Thomas "Too" "America" FAT "Downtown" MANRAY "Moisture"</p> <p>WNNX/Atlanta, GA OM: Brian Philips PD: Leslie Fram MD: Sean Demery 17 SARAH McLACHLAN "Mystery" 16 THIRD EYE BLIND "Graduate" 14 DANDY WARHOLS "Not" 9 EDWIN McCAIN "Sky"</p> <p>WJSE/Atlantic City, NJ OM/PD/MD: Dave King VERVE PIPE "Vitamins" WEZGER "Trance" MURMURS "Mess" SUPER DELUXE "Liquid" MONACO "Want" MARCUS PLAYGROUND "Ser" MATTHEW SWEET "California"</p> <p>WRXR/Augusta, GA PD: Chuck Williams MD: Jordan Zeh FAITH NO MORE "Cup" MEMORY DEAN "So"</p> <p>KROX/Austin, TX PD: Sara Trexler APD/MD: Lloyd Houtt 18 ECHO & THE BUNNYMEN "Want" SARAH McLACHLAN "Mystery" MANSUN "Wide" SEAHORSES "Law" LIVE "Turn" SUBLIME "Wrong"</p> <p>WRAX/Birmingham, AL PD: Dave Rossi MD: Hurricane Shane 9 JILL SOBULE "Ship" SEVEN MARY THREE "Make" LAUREN CHRISTY "Breed" PRODIGY "Breathe" PRIMUS "Shake" MONACO "Want" SOUL COUGHING "Serve"</p> <p>WBCN/Boston, MA VP/Programming: Dedipus APD: Steven Strick MD: Carter Alan 13 SUBLIME "Wrong" 11 MANSUN "Wide" 8 MONACO "Want" 8 SUGAR RAY "Fly" ARTIFICIAL JOY CLUB "Sick" FIONA APPLE "Criminal"</p> <p>WFNX/Boston, MA PD: Bill Glasser MD: Laurie Gail LOCAL H "Voodoo" LAUREN CHRISTY "Breed" FOUNTAINS OF WAYNE "Leave" SARAH McLACHLAN "Mystery" MATTHEW SWEET "California" CHOPPER ONE "Tuz"</p> <p>KQXR/Boise, ID PD: Dan McCooly MD: Tim Johnstone LIVE "Turn" VENTS "Ticket" FAITH NO MORE "Cup"</p> <p>WEDG/Bufalo, NY MD: Rich Wall 10 SARAH McLACHLAN "Mystery"</p> <p>WBTV/Burlington, VT PD: Stephanie Hindley MD: Steve Picard 10 SARAH McLACHLAN "Mystery" 9 RADIOHEAD "Paranoid" 6 ORBIT "Bicycle"</p> <p>WPGU/Champaign, IL PD: Ben Ponzio MD: Pete Schlecte 1 VERVE PIPE "Vitamins" 1 SARAH McLACHLAN "Mystery" 1 LAUREN CHRISTY "Breed" 1 SUPERGRASS "Cheapskate"</p> <p>WAVF/Charleston, SC PD: Rob Cressman MD: Jasda Baldwin DAVID BYRNE "America" FOO FIGHTERS "Sea" EELS "Susan" WILCO "See" SARAH McLACHLAN "Mystery" MURMURS "Mess" ELLIOT SMITH "Speed"</p> <p>WEND/Charlotte, NC PD: Jack Daniel MD: Rick Brewer 2 REEL BIG FISH "Sea" SARAH McLACHLAN "Mystery" OUR LADY PEACE "Supernova"</p>	<p>WKQX/Chicago, IL APD/MD: Mary Shuminas INXS "Love" DAVE MATTHEWS BAND "Tripping" SMASH MOUTH "Walkin'" 6 SARAH McLACHLAN "Mystery"</p> <p>WAQZ/Cincinnati, OH PD/MD: Matthew Harris APD: Sterling Schiessler 7 SUBLIME "Wrong" 7 U2 "Earth" 7 ARTIFICIAL JOY CLUB "Sick" 7 SUGAR RAY "Fly" 7 MANSUN "Wide" 7 ECHO & THE BUNNYMEN "Want" 2 LOCAL H "Voodoo"</p> <p>WOXY/Cincinnati, OH PD: Dave Tellmann MD: Dorsie Fyffe 9 WEEN "Mustard" 5 BEN FOLDS FIVE "Dwarf" 3 THRILL KILL KULT "Sexy" 3 MARILYN MANSON "Fair" 3 CHARLANS UK "Another" 2 DANDY WARHOLS "Not" 2 BIS "Monday" 2 WANDER ROSE "Thung" 2 GUIDED BY VOICES "Jane" 1 SON VOLT "Tasy" 1 SUPER DELUXE "Liquid" 1 PRIMAL SCREAM "Kowalski" 1 YO LA TENGO "Damage"</p> <p>WENZ/Cleveland, OH PD: Sean Robertson SARAH McLACHLAN "Mystery" PRODIGY "Breathe" OUR LADY PEACE "Supernova" VERVE PIPE "Vitamins"</p> <p>KFMZ/Columbia, MO PD: Paul Maloney THIN LIZARD DAWN "Weed" VERVE PIPE "Vitamins" INXS "Love"</p> <p>WWCD/Columbus, OH PD: Jane Purcell MD: Andy Davis 2 ECHO & THE BUNNYMEN "Want" 1 SARAH McLACHLAN "Mystery" MATTHEW SWEET "California" SEAHORSES "Law"</p> <p>WZAZ/Columbus, OH PD: Greg Ausham MD: Mark Pennington VERVE PIPE "Vitamins" JEREMY TOBACX "California" MATTHEW SWEET "California" LIGHTNING SEEDS "Shower"</p> <p>KDGE/Dallas, TX PD: Joel Folger MD: Mike Peer INXS "Love" MANSUN "Wide"</p> <p>WXEG/Dayton, OH PD: Jeff Stevens MD: Allen Rantz SARAH McLACHLAN "Mystery" SUGAR RAY "Fly"</p> <p>WKRO/Daytona Beach, FL PD: Taft Moore 22 MIGHTY JOE PLUM "Live" 22 CUNNINGHAM "Babe"</p> <p>KTCL/Denver, CO PD: John Hayes 5 VERVE PIPE "Vitamins" 5 SARAH McLACHLAN "Mystery" 5 WEEN "Mustard" 5 LAUREN CHRISTY "Breed" 5 LOCAL H "Voodoo" 5 PURE "Threat" 5 ARKANA "House"</p> <p>KKDM/Des Moines, IA PD: J. Michael McKoy MD: Sophia John SARAH McLACHLAN "Mystery" DAVE MATTHEWS BAND "Tripping" MATTHEW SWEET "California" JEWEL "Foolish" JILL SOBULE "Ship"</p> <p>CIMX/Detroit, MI Program Mgr: Murray Brookshaw APD: Vince Cannova 29 BIG RUDE JAKE "Swing" 10 RADIOHEAD "Paranoid" 10 SARAH McLACHLAN "Mystery"</p> <p>WHYT/Detroit, MI PD: Garrett Michaels MD: Alex Tear 25 SARAH McLACHLAN "Mystery" INXS "Love"</p> <p>KNRQ/Eugene, OR PD: Stu Allen SARAH McLACHLAN "Mystery" MONACO "Want" SOUL COUGHING "Serve" SUGAR RAY "Fly" SUPER DELUXE "Liquid" VERVE PIPE "Vitamins" THIN LIZARD DAWN "Weed"</p> <p>KFGX/Fargo, ND PD: Jay Thomas MARCUS PLAYGROUND "Ser" BEN HARPER "Trade" MAYPOLE "Concrete" SUPER DELUXE "Liquid" MATTHEW SWEET "California" VERVE PIPE "Vitamins" MURMURS "Mess" JIMMIE'S CHICKEN "High"</p> <p>WBZF/Florence, SC PD/MD: Rich Allen 19 SUBLIME "Wrong" DANDY WARHOLS "Not" ECHO & THE BUNNYMEN "Want" MONACO "Want" PRIMUS "Shake" SEAHORSES "Law"</p> <p>KFRF/Fresno, CA PD: Don O'Neal 10 OMC "Bizarre" 10 PAULA COLE "Cowboys" SUBLIME "Wrong"</p>	<p>WEJE/Ft. Wayne, IN OM: Sean Smyth Co-APD: Weasel Co-APD: Jamie Marchiori 1 VERVE PIPE "Vitamins" 1 SUBLIME "Wrong" 1 SARAH McLACHLAN "Mystery"</p> <p>WGRD/Grand Rapids, MI PD: Allan Fee MD: Margot Smith 5 SEVEN MARY THREE "Make" 3 MATTHEW SWEET "California" 3 SUPERGRASS "Cheapskate" SARAH McLACHLAN "Mystery"</p> <p>WMRQ/Hartford, CT PD: Jay Beau Jones MD: Dave Hill ZIGGY MARLEY "Pepper" BLUES TRAVELER "Carolina" JILL SOBULE "Ship"</p> <p>KPOI/Honolulu, HI PD: Brock Whaley MD: Nikki Basque No Adds</p> <p>KTBX/Houston, TX PD: Jim Trapp APD: Steve Robison MD: David Sadof 11 SARAH McLACHLAN "Mystery" U2 "Earth" MANSUN "Wide"</p> <p>WRZX/Indianapolis, IN PD: Scott Jameson MD: Michael Young COWARD "Care" VENTS "Ticket"</p> <p>WPLA/Jacksonville, FL PD: Jim Randall APD: Beaner MD: Greg Brady LAUREN CHRISTY "Breed" ECHO & THE BUNNYMEN "Want" MIGHTY JOE PLUM "Live"</p> <p>KCHZ/Kansas City, MO PD: Frank Copsidas APD: Todd Haller MD: Drew Bennett 10 SARAH McLACHLAN "Mystery" U2 "Earth" WALLFLOWERS "Headlight" VENTS "Ticket"</p> <p>KISF/Kansas City, MO PD: Jon Anthony MD: Jason Justice 9 SOUL COUGHING "Serve" PRODIGY "Breathe" SARAH McLACHLAN "Mystery"</p> <p>KLZR/Kansas City, MO PD: Roger The Dodger MD: Bob Osburn 13 RADIOHEAD "Paranoid" VERVE PIPE "Vitamins" SARAH McLACHLAN "Mystery" TENDERLOIN "Pain"</p> <p>WNFZ/Knoxville, TN OM/PD/MD: Jonathan Pirkle 24 GUSGUS "Believe" SOUL COUGHING "Serve" VERVE PIPE "Vitamins" WEEN "Mustard" TOOL "Aenema" SARAH McLACHLAN "Mystery"</p> <p>WWDX/Lansing, MI PD: Chris Brunt MD: Jacant Jackson SUPERGRASS "Cheapskate" SARAH McLACHLAN "Mystery" VERVE PIPE "Vitamins" PRODIGY "Breathe" DANDY WARHOLS "Not"</p> <p>KEDG/Las Vegas, NV PD: John Griffin MD: Freddy Snakeskin 12 MIGHTY MIGHTY BT "Impression" 8 COOL & SASSY "Lemon" 5 SMASH MOUTH "Walkin'" 4 SUGAR RAY "Fly" 2 OFFSPRING "Chooze"</p> <p>KXTE/Las Vegas, NV PD: Mike Stern MD: Chris Ripley PRODIGY "Breathe" FOO FIGHTERS "Evelong" VERUCA SALT "Shutter" SUGAR RAY "Fly" BLINK-182 "Dammit"</p> <p>WXZZ/Lexington, KY PD: Dennis Difton MD: Brad Hart 15 COUNTING CROWS "Delight" SARAH McLACHLAN "Mystery" SOUL COUGHING "Serve"</p> <p>WLIR/Long Island, NY PD: Jeff Levine APD: Gary Cee MD: Lynda Lopez FIONA APPLE "Criminal" SUBLIME "Wrong" SUGAR RAY "Fly"</p> <p>KROQ/Los Angeles, CA VP/Prog.: Kevin Weathery APD: Gene Sandbloom MD: Lisa Worden 8 SMASH MOUTH "Walkin'" 311 "Transistor"</p> <p>WMAD/Madison, WI PD: Pat Frawley APD/MD: Trevor Scott VERVE PIPE "Vitamins" FIONA APPLE "Criminal" SARAH McLACHLAN "Mystery" SOUL COUGHING "Serve"</p>	<p>WRXQ/Memphis, TN PD/MD: Tony Williams 1 SUGAR RAY "Fly" U2 "Earth" SOUL COUGHING "Serve" TOOL "Aenema" SEVEN MARY THREE "Make"</p> <p>WLUM/Milwaukee, WI PD: Tommy Wilde APD: Chuck Summers MD: Zerrin Bulut 6 FAITH NO MORE "Cup" 1 ECHO & THE BUNNYMEN "Want" SOUL S "Care" VERVE PIPE "Vitamins" SARAH McLACHLAN "Mystery" MATTHEW SWEET "California" MANSUN "Wide" SMASH MOUTH "Walkin'"</p> <p>KEGE/Minneapolis, MN PD: John Lassman MD: Mike Hanson 5 SARAH McLACHLAN "Mystery" FOO FIGHTERS "Evelong" VERVE PIPE "Vitamins" THRILL KILL KULT "Sexy"</p> <p>WHTG/Monmouth-Ocean, NJ PD: T.J. Bryan MD: Shelley Miller DANDY WARHOLS "Not" LIGHTNING SEEDS "Shower" MATTHEW SWEET "California" JILL SOBULE "Ship" SARAH McLACHLAN "Mystery" PRODIGY "Breathe"</p> <p>WWSK/Myrtle Beach, SC DM: Dave Priest PD: Buzz Elliott MD: Temple Lundy 13 TONIC "Cugat" 13 EDWIN McCAIN "Sky" 13 SARAH McLACHLAN "Mystery" 13 BIG HEAD TODD "Tef" 9 SUBLIME "Wrong" 7 SMASHING PUMPKINS "Eye"</p> <p>WKDF/Nashville, TN PD: Kidd Redd MD: Sheri Sexton MATTHEW SWEET "California" SUMMERCAMP "Drawn" ARTIFICIAL JOY CLUB "Sick"</p> <p>WRLG/Nashville, TN OM: John Lenac MD: Julie Forman MD: Jason Moon 38 BEN FOLDS FIVE "Dwarf" SARAH McLACHLAN "Mystery" SUGAR RAY "Fly" VERVE PIPE "Vitamins"</p> <p>WRRV/Newburgh, NY PD: Greg O'Brien MD: Andrew Boris 24 SNEAKER PIMPS "S" MATTHEW SWEET "California" VERVE PIPE "Vitamins" PRODIGY "Breathe" SEVEN MARY THREE "Make" PRIMUS "Shake" ECHO & THE BUNNYMEN "Want"</p> <p>KKND/New Orleans, LA PD: Vince Richards MD: Rod Ryan 42 COWBOY MOUTH "Jenny" JIMMIE'S CHICKEN "High"</p> <p>WXRK/New York, NY PD: Steve Kingston APD/MD: Aleza Tobin 5 TRIO "Da Da Da" 3 SARAH McLACHLAN "Mystery" 3 TYPE O NEGATIVE "Ganemon" ECHO & THE BUNNYMEN "Want" SOUL COUGHING "Serve"</p> <p>WROX/Norfolk, VA PD: Perry Stone APD/MD: Al Mitchell 5 LOCAL H "Voodoo" ECHO & THE BUNNYMEN "Want" METALLICA "Seedling" LIVE "Turn" U2 "Earth" PRODIGY "Breathe" PRIMUS "Shake"</p> <p>KQRX/Odessa, TX PD: Frank Hall MD: Shaun Slaughter ECHO & THE BUNNYMEN "Want" WEEN "Mustard" ZIGGY MARLEY "Pepper" JIMMIE'S CHICKEN "High"</p> <p>KGDE/Omaha, NE PD: Lynn Barstow MD: Scott Papak 7 SARAH McLACHLAN "Mystery" MONACO "Want" SEVEN MARY THREE "Make"</p> <p>KNRQ/Oklahoma City, OK PD: Mike McCoy MD: Geno Pearson GOD GOO DOLLS "Laz" SARAH McLACHLAN "Mystery" MANSUN "Wide" FAITH NO MORE "Cup" MURMURS "Mess"</p> <p>WPLY/Philadelphia, PA PD: Jim McGuinn APD: Doug Kubinski MD: Preston Elliot SHAWN COLVIN "Sunny" DEL AMTRI "Where" SARAH McLACHLAN "Mystery"</p> <p>KEDJ/Phoenix, AZ PD: Shelle Hart MD: Chris Palyk 5 DAVE "Sears" 5 DANDY WARHOLS "Not" NIXONS "Baton" SMASH MOUTH "Walkin'"</p>	<p>KZON/Phoenix, AZ PD: Paul Peterson MD: Kevin Mannion 17 DUNCAN SHEIK "Barry" 17 LUGGUS JACKSON "Mikes" 16 WALLFLOWERS "Headlight" 15 DAVE MATTHEWS BAND "Crash" 12 SHERYL CROW "Everyday" 12 SARAH McLACHLAN "Mystery" INXS "Love" SUBLIME "Wrong" SUGAR RAY "Fly" SUPERGRASS "Cheapskate" U2 "Earth" TRIP TID "Never" UBAD "There" GIN BLOSSOMS "Numb"</p> <p>WXDX/Pittsburgh, PA PD: Ali Castellini MD: Lenny Diana 26 U2 "Earth" 14 OMC "Bizarre" SARAH McLACHLAN "Mystery"</p> <p>WCYY/Portland, ME PD: Herb Ivy MD: Brian James ECHO & THE BUNNYMEN "Want" SARAH McLACHLAN "Mystery" CHEMICAL BROTHERS "Block" ARTIFICIAL JOY CLUB "Sick" ARKANA "House"</p> <p>KNRK/Portland, OR PD: Mark Hamilton 18 SARAH McLACHLAN "Mystery" 15 DANDY WARHOLS "Not" 12 U2 "Earth"</p> <p>WDST/Poughkeepsie, NY PD/MD: Nic Harcourt OM: Jimmy Buff APD: Dave Doud 9 SUGAR RAY "Fly" 6 SARAH McLACHLAN "Mystery" 5 ARKANA "House" 5 BIG HEAD TODD "Tef" 4 JILL SOBULE "Ship"</p> <p>WBRU/Providence, RI PD: Tim Schiavelli MD: Matt Maloney 20 SARAH McLACHLAN "Mystery" SUGAR RAY "Fly" MANSUN "Wide" 14 LAUREN CHRISTY "Breed" 12 ECHO & THE BUNNYMEN "Want" MATTHEW SWEET "California" WEZGER "Trance" SEVEN MARY THREE "Make" VERVE PIPE "Vitamins" COWARD "Care" SUBLIME "Wrong"</p> <p>WDGE/Providence, RI PD/MD: Brent Petersen APD: John Allers 1 LAUREN CHRISTY "Breed" SARAH McLACHLAN "Mystery"</p> <p>KORB/Quad Cities, IA-IL PD: Steve Gunner SUPERGRASS "Cheapskate" SEAHORSES "Law" SARAH McLACHLAN "Mystery"</p> <p>KRZQ/Reno, NV PD: Rob "Blaze" Brooks APD: Smilin' Marty MD: Heather Pierce SEAHORSES "Law" VERVE PIPE "Vitamins" LAUREN CHRISTY "Breed"</p> <p>WBZU/Richmond, VA PD: J.J. Quest MD: Mike Scott U2 "Earth" PRODIGY "Breathe" PRIMUS "Shake" SARAH McLACHLAN "Mystery"</p> <p>KCXX/Riverside, CA OM/PD: Dwight Arnold APD: John DeSantis MD: Lisa Axe 5 VERVE PIPE "Vitamins" 2 LIVE "Turn" 2 SUGAR RAY "Fly" 1 PRODIGY "Breathe" 1 MONACO "Want"</p> <p>WNVE/Rochester, NY PD/MD: Erick Anderson 14 LIVE "Turn" SARAH McLACHLAN "Mystery" SNEAKER PIMPS "S" LOCAL H "Voodoo"</p> <p>KWOC/Sacramento, CA PD: Ron Bunce 18 OFFSPRING "Chooze" 4 MONACO "Want" 2 SUGAR RAY "Fly" 2 MEREDITH BROOKS "Need"</p> <p>KPNT/St. Louis, MO PD: Alex Luke MD: Adam Potts SEVEN MARY THREE "Make" COWARD "Care" SMASH MOUTH "Walkin'" VERVE PIPE "Vitamins" FLICK "Fash"</p> <p>WOSC/Salisbury-Ocean City, MD OM: Jim Hays PD: T.J. Roberts MD: Paula Sangeleer 4 NIXONS "Baton" 3 SUBLIME "Wrong" 3 MURMURS "Mess"</p> <p>KXRK/Salt Lake City, UT VP/Ops. & Prog.: Mike Summers MD: Sean Ziebarth 23 ARTIFICIAL JOY CLUB "Sick" 18 SARAH McLACHLAN "Mystery" 11 SEAHORSES "Law" 6 SOUL COUGHING "Serve"</p> <p>XHRM/San Diego, CA MD: Brynn Capella 15 SARAH McLACHLAN "Mystery" 3 SMASH MOUTH "Walkin'" 1 INXS "Love" 2 COLLECTIVE SOUL "Laten" 2 ZIGGY MARLEY "Pepper" INXS "Love" PENNYWISE "What"</p>	<p>XTRA/San Diego, CA PD: Bryan Schock MD: Chris Muckley FOO FIGHTERS "Evelong" FIONA APPLE "Criminal" DANDY WARHOLS "Not" BEN FOLDS FIVE "Dwarf"</p> <p>KITS/San Francisco, CA VP/Programming: Richard Sands APD: Roland West MD: Aaron Axelsen 17 ARKANA "House" 11 FOO FIGHTERS "Evelong" 10 SUGAR RAY "Fly" 9 DEPECHE MODE "Useless" 5 PRODIGY "Breathe" SUBLIME "Don" SARAH McLACHLAN "Mystery"</p> <p>KSLS/San Luis Obispo, CA PD: Dave Christopher MD: Adam Burnes SUGAR RAY "Fly" U2 "Earth"</p> <p>KHTY/Santa Barbara, CA Co-PD: Samantha Mattern Co-PD: Deanne Saffren No Adds</p> <p>KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez APD: John Schroeter 2 MANSUN "Wide" 1 SUGAR RAY "Fly" 1 OUR LADY PEACE "Supernova"</p> <p>KNDD/Seattle, WA PD: Phil Manning MD: Kim Monroy 14 SARAH McLACHLAN "Mystery" 12 DANDY WARHOLS "Not" 12 THIRD EYE BLIND "Graduate" SUGAR RAY "Fly"</p> <p>WHMP/Springfield, MA PD: Adam Wright MD: Nick Danjer 21 U2 "Earth" 14 LOCAL H "Voodoo" 14 MANSUN "Wide" 14 LAUREN CHRISTY "Breed" 12 ECHO & THE BUNNYMEN "Want" MATTHEW SWEET "California" WEZGER "Trance" SEVEN MARY THREE "Make" VERVE PIPE "Vitamins" COWARD "Care" SUBLIME "Wrong"</p> <p>KTOZ/Springfield, MO PD: Melody Lee MD: Sheli Scott U2 "Earth" VERVE PIPE "Vitamins" SARAH McLACHLAN "Mystery"</p> <p>WKRL/Syracuse, NY PD: Mimi Griswold APD: Scorch WEZGER "Trance" VERVE PIPE "Vitamins" SUGAR RAY "Fly" LIVE "Turn" SUPER DELUXE "Liquid"</p> <p>WXSJ/Tallahassee, FL PD: Rick Schmidt APD: Evan Delaney MD: Chaz 6 TOOL "Aenema" VERVE PIPE "Vitamins" MURMURS "Mess" WEZGER "Trance"</p> <p>KFMA/Tucson, AZ PD: Suzie Dunn 3 SMASH MOUTH "Walkin'" KMYZ/Tulsa, OK PD: Paul Krieger MD: Jane Shassereere 11 U2 "Earth" 4 SARAH McLACHLAN "Mystery" 4 FAITH NO MORE "Cup" VERVE PIPE "Vitamins" RADIO KOCINE "Thung"</p> <p>WHFS/Washington, DC PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise 25 WALLFLOWERS "Difference" SARAH McLACHLAN "Mystery" OFFSPRING "Meatony" DEPECHE MODE "Useless" SMASH MOUTH "Walkin'"</p> <p>WPBZ/West Palm Beach, FL PD: John O'Connell MD: Robert English 1 SARAH McLACHLAN "Mystery" SUBLIME "Wrong" MARBREK "Ready"</p> <p>KICT/Wichita, KS PD: Ron Eric Taylor MD: Sherry McKinnon MONACO "Want" SOUL COUGHING "Serve" MARCUS PLAYGROUND "Ser" RADIO IODINE "Thung" SARAH McLACHLAN "Mystery"</p>
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104 Total Reporters
104 Current Reporters
101 Current Playlists

Reported Frozen Playlist (2):
WXNR/Greenville, NC
KOME/San Jose, CA

Did Not Report, Playlist Frozen (1):
WQXA/Harrisburg, PA

The MURMURS

"It's a mess." the new song

written by k.d. lang

A Radio Now

Early Adds include: WEQX KNRX WXSJ
WOFC WJSE KFGX

the new album *pristine smut*

Break Through

Artist:

MANSUN

TRACK: "WIDE OPEN SPACE"

LP: "ATTACK OF THE GREY LANTERN"

PRODUCER: MANSUN

LABEL: EPIC

— whom last week cracked the Alternative Top 50 (this format has so much great music, we really need an extra 10). Charismatic lead vocalist and songwriter **Paul Draper** has knocked out the British press — and *charts*, as Mansun has scored six big hits — with his dynamic personality. Bandmates **Dominic Chad** (guitar), **Stove King** (bass) and **Andie Rathbone** (drums) create a diverse spectrum of material that has Anglophiles raving. Edgy enough to satisfy Specialty Shows, accessible enough to head for the Hit Parade, it's understandable why the Mansun family keeps growing.

• Influences: Smiths, David Bowie, Duran Duran

• Artist POV:

Admits Draper, "I deliberately use pathos a lot in the song titles. That comes from when I was a kid, sitting in my room alone a lot, doing the whole Morrissey thing. When I started the band, I thought I'd be called a wanker if I didn't hide my feelings. That's where a title like 'The Chad Who Loved Me' comes from."

— Sky Daniels

essentials: One of the great benefits of working with the R&R Specialty Show panelists is their unflinching ability to turn me on to new and promising material. Such was the case last fall, when a number of Specialty Show hosts (in this case, notably the Bay Area's dynamic duo of **KITS/San Francisco's Aaron Axelsen** and **KOME/San Jose's Jeannette Grgurevic**) raved about the latest import from Chester, England, **Mansun**.

Since then, Epic has steadfastly spread acceptance for this most British of offerings



Breakthrough Artist highlights breaking artists with strong chart momentum.

WHFS/Washington, DC MD Pat Ferrise
Dandy Warhols "Not If You Were The Last Junkie On Earth"
(Tim/Kerr/Capitol)



Since I'm writing this little review of the Dandy Warhols's new single, you probably figure that I like it. Well, actually I LOVE it! If you haven't

already done so, clear all the CDs from your desk and put this on straightaway. This is a total first-listen, summer smash that will sound great on the air (Ed. note: Pat should know, as WHFS has been spinning it for weeks). ■ The Dandy's hail from Portland, OR, and some may remember their first record "Dandy's Rule O.K." on Tim/Kerr (the same label that brought us Everclear). The Dandy's debut on Capitol is a continuation of their same great psychedelic guitar rock sound, with absolutely *killer* production (kinda reminds me of the Pixies if Jeff Lynne produced 'em, but think vintage ELO, not latter-day Travelling Wilburys). Be the first, not the last, music junkie to get hooked on this one ...

Pat Ferrise ON THE RECORD



HUGE week for **Sarah McLachlan**. The brilliant tour strategy of **Lilith Fair** is fueling buzz on this one... **Verve Pipe** had a major week, as news of the McVeigh sentence was anything but lethal for "Villains"... **311's "Transistor"** unexpectedly made its way to selected airwaves. Programmers are clawing to get this one early... Intense chatter on **Smash Mouth**, with early activity at **KOME, 91X, KPNT, 99X**, and more... Ska continues to shed its West Coast tag, as **Sublime, Sugar Ray, and Buck-O-Nine** permeate the heartland... Those who appreciate melody are raving about **Live's "Turn"** and **Brad's "Day"**... On the power side, **Fat and Veruca Salt** up the

ON THE RADIO With Sky Daniels

ampage... You may not want to wait for Adult Alternative to make **Dar William's** great radio tribute "Are You Out There?" No. 1... Other songwriting gems include the new **Ben Folds** and **Ron Sexsmith** (killer *New York Times* piece). Expect a huge first week for **Lionrock** (its rhythm roars).
RECORD OF THE WEEK: **Vents**.

Artificial Joy Club



"Sick & Beautiful"

From the forthcoming Album "Melt"

R&R 41-27

Modern Rock Monitor Debut 36*

On OVER 70 STATIONS! Over 700 SPINS!

Great SPINS at:

WRLG 37x	KEGE 26x	KROX 26x
X96 25x	KWOD 23x	KJEE 22x
KDGE 21x	WBZU 21x	WDGE 21x
WXPS 20x	WRZX 19x	WXZZ 19x
WNVE 19x	WRXQ 18x	WXDX 15x
KEDG 15x	KKND 15x	KNRX 15x
WBTZ 15x	KHTY 15x	

Early Phones:

WRZX WRLG KEDJ
KROX WXEG KPNT

New Add At:

WBCN

Produced by Leslie Howe



NEW MUSIC SPECIALTY SHOWS

Primus—Grade A “Beef”

The R&R Specialty Show Panel shook hands with Primus this week, making a pact to make them #1 on the chart. Support came from WPLY/Philadelphia, KTCL/Denver, WRXQ/Memphis, and more. Me First, you second. The punk destruction of the greatest songs of all time continues as stations like WFNX/Boston, XTRA (91X)/San Diego, and others allowed this heresy to emit from the airwaves. You'll all burn in hell!!! Seahorses continues to ride high, Matador scores twice with Guided By Voices and Bettie Serveert. Cake Like exploded and great moves were made by Radiohead, Arkarna, and Bis. Record To Watch: Vents.

KNRQ/Eugene, OR

The "Q" Afterdark
Jace Edwards
Monday, June 9

KNRQ

BLINK 182 Pathetic (MCA)

BUCK-O-NINE My Town (TVT)

BUG Wake Me (Is)

CRANES Fourteen (Dedicated)

CRITTER'S BUGGIN' Bill Gates (Loose Groove)

FALLING WALLENDAS Plato's Cave (imi)

FLOATER All The Stories (Elemental)

FOLK IMPLOSION Insinuation (Communion)

GUS GUS Believe (4AD/WB)

KULA SHAKER Govinda (Columbia)

LUNA CHICKS Don't Want You (Go Cart)

TOP 20 ARTISTS

Ranked by total number of shows reporting artist.

- 1 PRIMUS (Prawn Song/Interscope)
- 2 ME FIRST & THE (Fat Wreck Chords)
- 3 SEAHORSES (Geffen)
- 4 PRODIGY (Mute/Maverick/WB)
- 5 GUIDED BY VOICES (Matador)
- 6 BETTIE SERVEERT (Matador)
- 7 BUCK-O-NINE (TVT)
- 8 SUGAR RAY (Atlantic)
- 9 CAKE LIKE (Vapor)
- 10 WEEN (Elektra/EEG)
- 11 RADIOHEAD (Capitol) Airplay Includes: KTCL, WEDG, WHFS
- 12 PRIMAL SCREAM (Reprise) Airplay Includes: KFMA, KNDD, WRLG
- 13 ARKARNA (Reprise) Airplay Includes: KJEE, WFNX, WKRO
- 14 VODOO GLOW SKULLS (Epitaph) Airplay Includes: KKND, KXTE, WEQX
- 15 BRAD (Epic) Airplay Includes: KXTE, WLUM, WXDX
- 16 BIS (Grand Royal) Airplay Includes: KNDD, WBTZ, XHRM
- 17 VENTS (Way Cool/MCA) Airplay Includes: KGDE, KISF, WEQX
- 18 RADIO IODINE (Radiouniverse) Airplay Includes: KNRX, WDGE, WQXA
- 19 MONACO (Polydor/A&M) Airplay Includes: KNRK, WQBK, WRXQ
- 20 MANSUN (Epic) Airplay Includes: KROX, KPNT, WXEG



Primus

Compiled by Lynn Beaudoin

SPECIALTY SHOW REPORTERS

Shows and their Top 5 songs listed alphabetically by market

WEQX/Albany, NY

Download
Sunday 7-10pm
DeAnna Mach
Marty "Summer Lovin"
Primal Scream "Kowalski"
Lonrock "Fire Up the Shoesaw"
Lauren Christy "Breed"
Arkana "House On Fire"

WQBK/Albany, NY

Over The Edge
Monday midnight-2am
Kelli McNamara
Pavement "No Tan Lines"
Dambuilders "Burn This Bridge"
Monaco "What Do You Want"
Me First & The "Danny's Song"
Hoover "2 Wicky"

KROX/Austin, TX

The Next Big Thing
Sunday 6-9pm
Andy Langer
Did 97's "Four Leaf Clover"
Guided By Voices "I Am A Tree"
Dr Octagon "I'm Destructive"
Ben Harper "Faded"
Brad "Day Brings"

KQXR/Boise, ID

Rebellious Jukebox
Sunday 8-10pm
Tim Johnstone
Sleater-Kinney "Little Babies"
Guided By Voices "Bulldog Skin"
Archers of Loaf "Scenic Pastures"
Trebles "Charger"
Friend Of Mine "Trio"
Da Da Da I Don't

WFNX/Boston, MA

Moods For Moderns
Sunday 8-10pm
Charlie
Radiohead "A Reminders"
Me First & The "Rocket Man"
Crystal Method "Busy Child"
Polar Bear "Monkey"
Gene "Fighting Fit"

WEDG/Buffalo, NY

Over And Beyond
Sunday 9-10:30pm
Brad Maybe
Charlatans "One To Another"
Ziggy Marley "People Get Ready"
Brad "Day Brings"
Omosaur Jr "I'm Insane"
Happy Medium "Summertime"

WBTZ/Burlington, VT

Spinning Unrest
Sunday 9-10:30pm
Steve Picard
Pizzicato Five "Holger & Marcus"
Catherine Wheel "Delicious"
Yatsura "Panpered Adolescents"
Bis "Tell It To The Kids"
Number One Cup "Backlit"

WAQZ/Cincinnati, OH

Before The Revolution
Weeknights midnight-1am
Sugar Ray "Fly"
Seahorses "Love Is The Law"
Soul's "Cello"
Prodigy "Breathe"
Manbreak "Ready Or Not"

WOXY/Cincinnati, OH

Gridlax
Sunday 11pm-1am
Dan Cromer
Palace Music "Lost Blues"
Guided By Voices "Jane Of The Waking"
Yo La Tengo "Moby Octopad"
Beth Orton "Whenever"
Lays "The Energy Channel"

KGDE/Dallas, TX

The Adventure Club
Sunday 7-10pm
Josh & Kevin
Radiohead "Pop Is Dead"
Billy Bragg "Boy Done Good"
Pavement "Slowly Typed"
Tindersticks "Bathtime"
Less Than Jake "Rainbow"

WXEG/Dayton, OH

The Edge Spin Cycle
Sunday 9-10:30pm
Allen Rantz
Monaco "What Do You Want"
Supergrass "Cheapskate"
Sugar Ray "Fly"
Seahorses "Love Is The Law"
Mansun "Wide Open Space"

WKRO/Daytona Beach, FL

Brave New World
Tuesday 10-11pm
Aaron "with a K" Schatz
Radiohead "Paranoid Android"
Self "Crimes On Paper"
Fastball "Are You Ready"
Arkana "House On Fire"
Radio Iodine "Things I Do"

KTCL/Denver, CO

Adventure University
Saturday 10pm-midnight
Bret Saunders
Luxury "These Days"
Muffs "That Awful Man"
Bettie Serveert "The Link"
Minus 5 "Wasted Bandage"
Lit "Bitter"

KNRQ/Eugene, OR

The "Q" Afterdark
Monday midnight-2am
Jace Edwards
Blink 182 "Pathetic"
Cranes "Fourteen"
Critters Bugin' "Bill Gates"
Falling Wallendas "Plato's Cave"
Marcy "Summer Lovin"

WEJE/Ft. Wayne, IN

New Music Show
Sunday 8:30-9:30pm
Weasel
Blink 182 "Dammit"
Daft Punk "Around The World"
Manbreak "Ready Or Not"
Prodigy "Breathe"
Ree Big Fish "Sell Out"

WQXA/Harrisburg, PA

The Sunday Morning News
Sunday 8-10am
Bill Hanson
Cummings "Bottle Rockets"
Supergrass "Cheapskate"
Poole "Glumb"
Soul's "Cello"
Son Of Slam "A Million Miles"

KTBZ/Houston, TX

Lunar Rotation
Sunday 7-9pm
David Sadot
Buck-O-Nine "Record Store"
Lauren Christy "Breed"
Pavement "No Tan Lines"
Self "Joy The Mechanical"
Ween "Mutilated Lips"

KISF/Kansas City, MO

Living Room
Sunday 8-10pm
Stan & Joel
Shallow "Missile Command"
Outhouse "Bleed"
Longpops "She Said"
Guided By Voices "I Am A Tree"
Baby Chaos "Hello"

KLZR/Kansas City, MO

Nocturnal Transmission
Sunday 11pm-1am
Ray Velasquez
Meat Beat Manifesto "It's The Music"
Laurent Garnier "Sweet Mellow"
DJ Iosy "The Air Is Full Of..."
New Nexus "Temperature Rising"
Thevery Corporation "So Vest As The Sky"

KXTE/Las Vegas, NV

It Hurts When I Pee
Sunday 10pm-midnight
Chris Ripley
Sugar Ray "Fly"
Snot "Stoopid"
Prodigy "Breathe"
Sevendust "Schools Out"
Sevin "Godplex"

KROQ/Los Angeles, CA

Rodney On The Roo
Sunday 9pm-10pm
Monday midnight-2am
Rodney Bingenheimer
Radiohead "Paranoid Android"
Dodgy "Good Enough"
Cooners "Pop Fever"
Supergrass "Tonight"
Full Frequency "Drop Down"

WRXQ/Memphis, TN

The Eleventh Hour
Sunday 11pm-midnight
Maxwell
Prodigy "Breathe"
Lightning Seeds "You Showed Me"
Luscious Jackson "Under Your Skin"
Seahorses "Love Is The Law"
Ara Moore "Four Leaf Clover"

WLUM/Milwaukee, WI

Sunday Night Music Revolution
Sunday 7-11pm
Terry Havel
Ben Harper "Faded"
Orange County "Supertones"
Frogs "Lord Grunge"
Blink 182 "Pathetic"
Walt Mink "Brave Beyond"

WHTG/Monmouth, NJ

Go! Underground
Sunday 9-midnight
Jeff Raspe
Yatsura "Down Home Killy"
Michael Shelley "Going To LA"
Bug "No Doctor"
Michelle Malone "Green"
Echo & The Bunnymen "I Want To Be There"

WRLG/Nashville, TN

Thunderground Radio
Sunday 7-9:30pm
Jason Moon
Man Or Astroman "Universe City"
Primal Scream "Kowalski"
Fluid Ounces "Killjoy"
Yo La Tengo "Sugarcube"
Johan "Everybody Knows"

KKND/New Orleans, LA

The Deep End
Sunday 8-10pm
Laura Jones
Guided By Voices "Bulldog Skin"
Mess "Holly"
Joe Tullos "Every Angel"
Flake "New Guy"
Bug "Dead Souls"

WROX/Norfolk, VA

Nocturnal Transmissions
Monday 7-9:30pm
Al Mitchell
Future Bible Heroes "Real Summer"
Seahorses "Love Is The Law"
Bis "Tell It To The Kids"
Ween "Mutilated Lips"
Dambuilders "Burn This Bridge"

KNRX/Oklahoma City, OK

Xtremities
Sunday 8-9:30pm
Geno Pearson
Elysian Fields "Jack In The Box"
Apollo Four Forty "Am I Talking"
Rule 62 "Drown"
K's Choice "A Sound Only You"
Monaco "What Do You Want"

KGDE/Omaha, NE

New From The Edge
Monday midnight-2am
Scott Papek
Lauren Christy "Breed"
Verve Pipe "Villains"
Manbreak "Ready Or Not"
Memory Dean "So Complicated"
Plumb "Sobering"

WPLY/Philadelphia, PA

Y NOT
Sunday 9-10:30pm
Dan Fein
Bettie Serveert "Rudder"
Blur "Beetlebum"
Foo Fighters "Up In Arms"
Fountains Of Wayne "Leave The Biker"
Seahorses "Love Is The Law"

WXDX/Pittsburgh, PA

Edge Of The X
Sunday 9-11pm
AJ Castellini/Brandon Davis
Brad "Day Brings"
Verbow "Holiday"
Manbreak "Ready Or Not"
Michael Penn "Try"
Paris Hampton "Old Ghost"

KNRK/Portland, OR

Something Cool
Sunday 9-11pm
Jaime Cooley/Jayn Sayd
Crystal Method "Busy Child"
Dandy Warhols "Everyday Should Be"
Fat "Downtown"
Hanzel Und Gretel "3d Galactic Center"
Manbreak "Ready Or Not"

WDST/Poughkeepsie, NY

Indie Flux
Thursday 10-11pm
Nic Harcourt
Varnaline "Meet Me On The Ledge"
Delirium "Duende"
Dusty Wright "Anastasia"
Sukia "Feelin Free"
Mulu "Desire"

WBRU/Providence, RI

Breaking And Entering
Wednesday midnight-2am
Mike Green
Jesus Jones "Next Big Thing"
DJ Crystal "Paradise"
Geneva "Into The Blue"
Crystal Method "Busy Child"
London Suede "Beautiful Ones"

WDGE/Providence, RI

House Of New Edge Music
Tuesday 11pm-midnight
John Allers
Skunk Anansie "We Love Your Apathy"
Lughad "Whatever Makes You"
Spitsville "Yearbook"
Lauren Christy "Breed"
Mighty Mighty B! "The Rascal King"

WOSC/Salisbury, MD

Before The Buzz
Monday-Thursday 11pm-midnight
Paula Sangeleer
Son Of Slam "A Million Miles"
Suicide Machines "S.O.S."
Marcy Playground "Sex & Candy"
Sparkler "Discover"
Jimmie's Chicken "High"

XHRM/San Diego, CA

Whatever
Sunday 8pm-midnight
Greg Pearson
Kencize "In Your Car"
Bug "On The Southside"
Plumb "Sobering"
Blue Boy "Remember Me"
Skunk Anansie "Hedonism"

XTRA/San Diego, CA

Muckley's Floorboard
Wednesday midnight-2am
Chris Muckley
Marcy Playground "Dog & His Master"
Dandy Warhols "Not If You Were"
Mad Caddies "Cup O' Tea"
Descendents "Everything Sux"
Poster Children "21st Century"

KITS/San Francisco, CA

Transmitter Adjustment
Sunday 10pm-midnight
Aaron Axelsen/Rick Stuart
Verve "Bittersweet"
Hurricane #1 "Just Another..."
Sleater Kinney "One More Hour"
Yo La Tengo "Autumn Sweater"
Radiohead "Paranoid Android"

KOME/San Jose, CA

Nocturnal Noise
Saturday midnight-1am
Jeanette Gruevic
Electrolines "Crazy Train"
Smashmouth "Walking On The Sun"
Salamanda "Carpet Bum"
Trebles "Charger"
Friend Of Mine "Trio"
Radiohead "Paranoid Android"

KJEE/Santa Barbara, CA

Dissonate Tendrils
Sunday 10:20pm-midnight
John Shroeter
Arkana "House On Fire"
Primus "Shake Hands With..."
Voodoo Glow Skulls "Bullet Proof"
Holy Hand Grenade "Nuclear Cheese"
Audioweb "Sleeper"

KNDD/Seattle, WA

Loudspeaker
Sunday 10-11pm
Bill Reid or Marco Collins
Frogs "Lord Grunge"
Propellerheads "Spybreak"
Bis "Tell It To The Kids"
Arkana "House On Fire"
Atan Teenage Riot "Raver Bashing"

KPNT/St. Louis, MO

New Music Sunday
Sunday 7-9:30pm
Les Aaron
Ryan Down "Where Am I Gonna..."
Sons Of Eve "Jax Pudding"
My Life With The... "Sexy Sucker"
Space "Neighborhood"
New World Spirits "Push"

KFMA/Tucson, AZ

Test Department
Sunday 5-8pm
Suzie Dunn & Chuck Roast
Dr. Octagon "Earth's People"
Sitter "Pop Star"
Soul Coughing "The Bug"
Ween "Mutilated Lips"
Sleater-Kinney "I Wanna Be Your..."

WHFS/Washington, DC

Now Hear This
Sunday 8-10:30pm
Dave Marsh
Hang Ups "Jump Starts"
Criminals "Never Been Caught"
Lunachicks "Don't Want You"
Negru Gorka "Ideen Kontraband"
Andrew Beaton "Little Wings"

45 Total Reporters



The Vents "One Way Ticket (Heaven)"

"A can't miss entry for Modern Rock tastemakers." — Billboard

Already Ticketed:

- 99X WRZX KCHZ WENZ KPNT
KXRK KTCL KTOZ KQXR





ADULT ALTERNATIVE TRACKS

JUNE 20, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	1	1	1	TOAD THE WET SPROCKET Come Down (Columbia) 670	663	626	614	36/0	
9	5	3	2	SHERYL CROW A Change Would Do You Good (A&M) 647	611	531	476	31/0	
8	7	6	3	WALLFLOWERS The Difference (Interscope) 619	550	512	501	31/0	
6	4	4	4	ABRA MOORE Four Leaf Clover (Arista Austin/Arista) 612	586	543	509	36/0	
2	2	2	5	INDIGO GIRLS Shame On You (Epic) 569	618	579	631	33/1	
7	8	5	6	SISTER HAZEL All For You (Universal) 555	577	511	504	28/0	
14	11	8	7	MATCHBOX 20 Push (Lava/Atlantic) 538	504	430	410	29/1	
10	9	7	8	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG) 515	514	474	467	22/0	
12	10	9	9	PAUL MCCARTNEY The World Tonight (Capitol) 513	488	466	437	32/1	
15	13	11	10	DAVE MATTHEWS BAND Tripping Billies (RCA) 467	449	423	385	33/0	
4	6	12	11	SHAWN COLVIN Sunny Came Home (Columbia) 399	429	529	575	22/0	
—	—	18	12	BLUES TRAVELER Carolina Blues (A&M) 379	269	154	19	33/1	
19	17	15	13	BIG HEAD TODD Please Don't Tell Her (Revolution) 374	340	295	266	30/1	
1	3	10	14	VERVE PIPE The Freshmen (RCA) 372	460	561	636	19/0	
18	18	14	15	COLLECTIVE SOUL Listen (Atlantic) 364	342	293	281	24/0	
27	16	17	16	DEL AMITRI Not Where It's At (A&M) 345	323	298	197	29/1	
13	14	16	17	COUNTING CROWS Daylight Fading (DGC/Geffen) 289	326	405	433	21/0	
25	24	19	18	JOHN FOGERTY Walking In A Hurricane (Warner Bros.) 281	256	231	223	22/1	
BREAKER			19	TONIC If You Could Only See (Polydor/A&M) 272	179	134	134	12/0	
BREAKER			20	HUFFAMOOSE Wait (Interscope) 252	220	167	88	24/1	
—	30	21	21	10,000 MANIACS More Than This (Geffen) 248	229	169	115	23/2	
DEBUT			22	FIONA APPLE Criminal (Work) 241	156	32	—	26/1	
22	22	20	23	MEREDITH BROOKS Bitch (Capitol) 229	246	259	239	8/0	
DEBUT			24	U2 Last Night On Earth (Island) 225	172	118	93	23/5	
24	20	25	25	DAVE MATTHEWS BAND Crash Into Me (RCA) 202	219	261	230	11/0	
—	—	28	26	PAULA COLE I Don't Want To Wait (Imago/WB) 193	195	165	101	20/1	
23	26	29	27	BOZ SCAGGS It All Went Down The Drain (Virgin) 184	192	206	235	18/0	
5	12	13	28	INXS Elegantly Wasted (Mercury) 183	367	430	566	13/0	
21	25	22	29	OMC How Bizarre (Mercury) 178	228	226	246	11/0	
17	21	27	30	WALLFLOWERS One Headlight (Interscope) 176	207	259	292	13/0	

This chart reflects airplay from June 9-15. Songs ranked by total plays. Highlighted songs indicate Breaker. 38 Adult Alternative reporters. 35 current playlists. © 1997, R&R Inc.

NEW & ACTIVE

SNEAKER PIMPS 6 Underground (Virgin)
Total Plays: 166, Total Stations: 14, Adds: 1

MIGHTY MIGHTY BOSSTONES The Impression That I Get (Mercury)
Total Plays: 158, Total Stations: 9, Adds: 0

STEVE WINWOOD Spy In The House Of Love (Virgin)
Total Plays: 156, Total Stations: 13, Adds: 0

SARAH MCLACHLAN Building A Mystery (Arista)
Total Plays: 152, Total Stations: 27, Adds: 27

SHERRI JACKSON Maple Tree (Hybrid)
Total Plays: 138, Total Stations: 16, Adds: 1

ZIGGY MARLEY & THE MELODY... People Get Ready (Elektra/EEG)
Total Plays: 134, Total Stations: 18, Adds: 3

MICHAEL PENN Try (57/Epic)
Total Plays: 122, Total Stations: 13, Adds: 1

WORLD PARTY It Is Time (Enclave)
Total Plays: 113, Total Stations: 14, Adds: 0

RICKIE LEE JONES Firewalker (Reprise)
Total Plays: 106, Total Stations: 12, Adds: 0

JAYHAWKS It's Up To You (American/Reprise)
Total Plays: 102, Total Stations: 14, Adds: 1

Songs ranked by total plays

BREAKERS®

TONIC
If You Could Only See (Polydor/A&M)
TOTAL PLAYS/INCREASE: 272/93
TOTAL STATIONS/ADDS: 12/0
CHART: 19

HUFFAMOOSE
Wait (Interscope)
TOTAL PLAYS/INCREASE: 252/32
TOTAL STATIONS/ADDS: 24/1
CHART: 20

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
SARAH MCLACHLAN Building A Mystery (Arista)	27
DAVID BYRNE Miss America (Luaka Bop/WB)	9
JOHN HIATT Little Head (Capitol)	9
ECHO & THE BUNNYMEN I Want To... (When...) (London/Island)	5
NEIL YOUNG & CRAZY HORSE Mr. Soul (Reprise)	5
U2 Last Night On Earth (Island)	5
K.D. LANG The Joker (Warner Bros.)	3
JAMES MCMURTRY For All I Know (Sugar Hill)	3
RICHARD + DANNY THOMPSON Big Chimney (Hannibal/Rykodisc)	3
WIDESPREAD PANIC Aunt Avis (Capricorn/Mercury)	3
ZIGGY MARLEY People Get Ready (Elektra/EEG)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SARAH MCLACHLAN Building A Mystery (Arista)	+152
BLUES TRAVELER Carolina Blues (A&M)	+110
TONIC If You Could Only See (Polydor/A&M)	+93
FIONA APPLE Criminal (Work)	+85
WALLFLOWERS The Difference (Interscope)	+69
ZIGGY MARLEY People Get Ready (Elektra/EEG)	+69
JOHN HIATT Little Head (Capitol)	+67
U2 Last Night On Earth (Island)	+53
DAVID BYRNE Miss America (Luaka Bop/WB)	+40
SHERYL CROW A Change Would Do You Good (A&M)	+36

Breakers: Songs registering 250 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



ZIGGY MARLEY & THE MELODY MAKERS

PEOPLE GET READY

A NEW TAKE ON THE CURTIS MAYFIELD CLASSIC AND THE PREMIERE SINGLE FROM THEIR NEW ALBUM **FALLEN IS BABYLON** ALBUM IN STORES JULY 15

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WXRT WXPB CDR WBOS
WXRV KMTT WNPT WRLT
KGSR WXLB WKRR KAEP
WMMM KFXD KBSH KTHX
WMVY WOXF WNCB

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3W	2W	LW	TW	ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	WEEKLY PLAYS	EMPHASIS TRACKS (PLAYS)
1	1	1	1	1	WALLFLOWERS	Bringing Down The Horse (Interscope)	851	+32	"Difference" (619) "Headlight" (176)
8	4	2	2	2	SHERYL CROW	Sheryl Crow (A&M)	714	+16	"Change" (647) "Everyday" (36)
6	3	3	3	3	TOAD THE WET SPROCKET	Coil (Columbia)	701	+19	"Come" (670) "Fear" (19)
7	2	5	4		DAVE MATTHEWS BAND	Crash (RCA)	672	0	"Tripping" (467) "Crash" (202)
11	9	6	5	5	ABRA MOORE	Strangest Places (Arista)	628	+40	"Clover" (612) "Places" (7)
2	5	4	6		INDIGO GIRLS	Shaming Of The Sun (Epic)	628	-46	"Shame" (569) "Map" (44)
14	12	8	7	7	PAUL MCCARTNEY	Flaming Pie (Capitol)	627	+44	"World" (513) "Flaming" (27)
12	11	7	8		SISTER HAZEL	Somewhere More... (Universal)	566	-22	"All" (555) "Wanted" (11)
16	15	11	9	9	MATCHBOX 20	Yourself Or Someone Like You (Lava/Atlantic)	538	+34	"Push" (538)
13	13	10	10	10	THIRD EYE BLIND	Third Eye Blind (Elektra/EEG)	520	+6	"Life" (515) "Losing" (5)
3	7	12	11		U2	Pop (Island)	480	-14	"Earth" (225) "Staring" (166)
5	6	9	12		SHAWN COLVIN	A Few Small Repairs (Columbia)	477	-46	"Sunny" (399) "House" (26)
17	17	15	13	13	BIG HEAD TODD & THE MONSTERS	Beautiful World (Revolution)	402	+13	"Tell" (374) "Superman" (14)
15	16	14	14		COLLECTIVE SOUL	Disciplined Breakdown (Atlantic)	387	-5	"Listen" (364) "Precious" (9)
—	—	21	15	15	BLUES TRAVELER	Straight On Till Morning (A&M)	379	+110	"Carolina" (379)
4	8	13	16		VERVE PIPE	Villains (RCA)	374	-86	"Freshmen" (372) "Villains" (2)
9	10	16	17		COUNTING CROWS	Recovering The Satellites (DGC/Geffen)	362	-26	"Daylight" (289) "December" (42)
22	23	19	18	18	JOHN FOGERTY	Blue Moon Swamp (Warner Bros.)	347	+39	"Walking" (281) "Blueboy" (32)
28	20	18	19	19	DEL AMITRI	Some Other Sucker's Parade (A&M)	345	+22	"Where" (345)
21	18	20	20	20	PAULA COLE	This Fire (Imago/WB)	310	+3	"Wait" (193) "Cowboys" (82)
26	29	27	21	21	FIONA APPLE	Tidal (Work)	284	+62	"Criminal" (241) "Sleep" (43)
—	—	30	22	22	TONIC	Lemon Parade (Polydor/A&M)	272	+93	"Could" (272)
—	—	25	23	23	10,000 MANIACS	Love Among The Ruins (Geffen)	259	+30	"More" (248) "Rainy" (11)
20	22	23	24		BOZ SCAGGS	Come On Home (Virgin)	257	-5	"Drain" (184) "Tired" (22)
—	—	28	25	25	HUFFAMOOSE	We've Been Had Again (Interscope)	255	+35	"Wait" (252) "James" (3)
19	19	22	26		VAN MORRISON	The Healing Game (Polydor/A&M)	231	-37	"Burning" (172) "Healing" (31)
24	24	24	27		MEREDITH BROOKS	Blurring The Edges (Capitol)	229	-17	"Bitch" (229)
10	14	17	28		INXS	Elegantly Wasted (Mercury)	190	-182	"Elegantly" (183) "Just" (6)
25	27	—	29	29	SON VOLT	Straightaways (Warner Bros.)	185	+9	"Back" (122) "Easy" (63)
18	21	29	30		JONNY LANG	Lie To Me (A&M)	184	-34	"Lie" (137) "Matchbox" (27)

This chart reflects airplay from June 9-15. Albums ranked by total plays, with plays from all cuts from an album combined. 38 Adult Alternative reporters. 35 current playlists. © 1997, R&R Inc.

MOST ADDED®

ARTIST	TITLE	LABEL(S)	ADDS
SARAH MCLACHLAN	Surfacing	(Arista)	27
DAVID BYRNE	Feelings	(Luaka Bop/WB)	9
JOHN HIATT	Little Head	(Capitol)	9
ECHO & THE BUNNYMEN	Evergreen	(London)	5
NEIL YOUNG & CRAZY HORSE	Year Of The Horse	(Reprise)	5
JAMES MCMURTRY	It Had To Happen	(Sugar Hill)	4
K.D. LANG	Drag	(Warner Bros.)	3
RICHARD + DANNY THOMPSON	Industry	(Hannibal/Rykodisc)	3
ZIGGY MARLEY...	Fallen Is Babylon	(Elektra/EEG)	3
10,000 MANIACS	Love Among The Ruins	(Geffen)	2
BEN HARPER	The Will To Live	(Virgin)	2
EDWIN MCCAIN	Misguided Roses	(Lava/Atlantic)	2
MONACO	Music For Pleasure	(Polydor/A&M)	2
SINEAD O'CONNOR	Gospel Oak	(Chrysalis/EMI)	2
RON SEXSMITH	Other Songs	(Interscope)	2

MOST INCREASED PLAYS

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
SARAH MCLACHLAN	Surfacing	(Arista)	+152
BLUES TRAVELER	Straight On Till Morning	(A&M)	+110
TONIC	Lemon Parade	(Polydor/A&M)	+93
ZIGGY MARLEY	Fallen Is Babylon	(Elektra/EEG)	+69
JOHN HIATT	Little Head	(Capitol)	+67
FIONA APPLE	Tidal	(Work)	+62
PAUL MCCARTNEY	Flaming Pie	(Capitol)	+44
DAVID BYRNE	Feelings	(Luaka Bop/WB)	+40
ABRA MOORE	Strangest Places	(Arista)	+40
JOHN FOGERTY	Blue Moon Swamp	(Warner Bros.)	+39
BEN HARPER	The Will To Live	(Virgin)	+35
HUFFAMOOSE	We've Been Had Again	(Interscope)	+35
RICKIE LEE JONES	Ghostyhead	(Reprise)	+35
MATCHBOX 20	Yourself Or Someone Like You	(Lava/Atlantic)	+34
WALLFLOWERS	Bringing Down The Horse	(Interscope)	+32

REPORTERS

Stations and their adds by track listed alphabetically by market

WXLE/Albany, NY PD: Neil Hester SARAH MCLACHLAN "Mystery" EDWIN MCCAIN "Sky" BIG HEAD TODD "Tell" DEPECHE MODE "Good"	WXRV/Boston, MA PD: Joanne Deedy MD: Mike Mullaney 17 MONACO "Want" 13 SARAH MCLACHLAN "Mystery" 6 ZIGGY MARLEY "People" 3 JOHN HIATT "Head" 3 OMC "Run" 2 PAUL MCCARTNEY "Used" 2 ECHO & THE BUNNYMEN "Want" 2 PAUL THORN "Bel" 2 BEN HARPER "Faded" 1 BEN FOLDS FIVE "Dwarf"	WXRC/Charlotte, NC MD: Greg Hills 15 SHERRI JACKSON "Maple" 8 COUNTING CROWS "December" 7 JEWEL "You" NEIL YOUNG "Soul" SARAH MCLACHLAN "Mystery"	KBCO/Denver, CO PD: Dave Benson MD: Scott Arboogoh 9 SARAH MCLACHLAN "Mystery" BARENAKED LADIES "Apartment" U2 "Earth" BIG HEAD TODD "Heart"	KXPT/Las Vegas, NV PD: Chris Fox MD: J.O. Davis DEL AMITRI "Where"	KMBY/Monterey, CA PD: Rich Berlin 9 ARTIFICIAL JOY CLUB "Sick" 2 SARAH MCLACHLAN "Mystery" 2 SUGAR RAY "Fly" 2 MAYPOLE "Concrete" DAVID BYRNE "America" 2 VERVE PIPE "Villains"	KINK/Portland, OR PD: Carl Widling APD: Anita Gariock NEIL YOUNG "Soul" TOAD THE WET "Rings" TOAD THE WET "Dam" SARAH MCLACHLAN "Mystery"	KFOG/San Francisco, CA PD: Paul Marzalek MD: Bill Evans 13 SARAH MCLACHLAN "Mystery" 13 VAN MORRISON "Healing" NEIL YOUNG "Soul"	KAEP/Spokane, WA PD: Scott Souvada MD: Haley Jones 10 SARAH MCLACHLAN "Mystery" 1 SAVE FERRIS "World" 1 ECHO & THE BUNNYMEN "Want"					
WXFX/Austin, TX PD: Jody Deberg MD: Suzanne Castle 8 SARAH MCLACHLAN "Mystery" 7 K.D. LANG "Joker" DAVID BYRNE "America" RON SEXSMITH "Nothing" SNEAKER PIMPS "S" NEIL YOUNG "Soul" JAMES MCMURTRY "Paris"	WNCS/Burlington, VT PD: Glene Roberts MD: Jody Peterson 11 10,000 MANIACS "Rainy" 10 DAVID BYRNE "America" 5 JAYHAWKS "Trouble" 5 10,000 MANIACS "More" 4 LUTHER ALLISON "Dirt" 3 JAYHAWKS "RS" 3 JAYHAWKS "Think" 3 SARAH MCLACHLAN "Mystery" 3 HUFFAMOOSE "James" JAMES MCMURTRY "Know"	WXRT/Chicago, IL VP/Programming: Norm Wiener MD: Party Martin 8 SARAH MCLACHLAN "Mystery" 8 JOHN HIATT "Head" 7 DAVID BYRNE "America" 6 POI DOG PONDERING "Trying" 3 NEIL YOUNG "Soul"	KXPK/Denver, CO PD: Gary Schoenwetter MD: Eric Schmidt 3 SARAH MCLACHLAN "Mystery" 2 WORLD PARTY "Call" THAT DOG "Never"	WMMW/Madison, WI PD: Pat Gallagher MD: Tom Teuber 11 JONNY LANG "Matchbox" 4 JOHN HIATT "Head" 4 SARAH MCLACHLAN "Mystery" WIDESPREAD PANIC "Avis" EDWIN MCCAIN "Sky" SON VOLT "Easy" LEAH ANDREONE "Tongue" U2 "Earth"	WRLT/Nashville, TN MD: David Hall PD: Jessie Scott MD: Keith Coes DAVID BYRNE "America" K.D. LANG "Joker" JAMES MCMURTRY "Know" JAMES TAYLOR "Aransas" DAVID WILCOX "Spin" THOMPSON + THOMPSON "Dumey"	KTHX/Reno, NV PD: Bruce Van Dyke MD: David Chaney 7 JOHN HIATT "Head" 7 JAMES MCMURTRY "Know" 7 ZIGGY MARLEY "People" 7 MICHAEL PENN "Try" 7 PAUL MCCARTNEY "Song" 7 ETNA JAMES "Rock" 5 MDE "Sends"	KOTR/San Luis Obispo, CA PD: Drew Ross MD: Dean Kattari 16 SON VOLT "Easy" 10 SINEAD O'CONNOR "Mother" 9 WIDESPREAD PANIC "Avis" 9 U2 "Earth" 9 TRAGICALLY HIP "Gib" 8 MATTHEW SWEET "California" 5 PAUL MCCARTNEY "World" 4 DAVID BYRNE "America" 4 THOMPSON + THOMPSON "Dumey" 4 COREY STEVENS "Road" 4 TAL MAHAL "Send"	WRNX/Springfield, MA PD: Tom Davis MD: Bruce Stebbins SARAH MCLACHLAN "Mystery" MATCHBOX 20 "Push"					
WFXD/Boise, ID PD: Kevin Welch MD: Carl Scheider 9 JOHN HIATT "Head" 4 ANI DIFRANCO "Out" TOAD THE WET "Throw" SARAH MCLACHLAN "Mystery" DAVID BYRNE "America"	WJAX/Rochester, NY PD: Tom Sheridan MD: David Joslin No Adds	WVRV/St. Louis, MO PD: Scott Strong MD: Mike Richter 1 SARAH MCLACHLAN "Mystery" 1 INXS "Lose"	CIDR/Detroit, MI PD: Murray Brookshaw MD: Ann Oatis 10 PAULA COLE "Cowboys" 10 SARAH MCLACHLAN "Mystery" 3 K.D. LANG "Joker" U2 "Earth" MORPHINE "Know"	WOXF/Manchester, NH OM/MD: Keith Murray APD: Peggy James 5 BLUES TRAVELER "Carolina" 5 INDIGO GIRLS "Shame" 5 JOHN FOGERTY "Walking" 5 HUFFAMOOSE "Wait" 5 KATELL KEINIG "Hell" MERRIE AMSTERBERG "Goodbye"	WKOC/Norfolk, VA PD: Perry Stone MD: Holly Williams 10,000 MANIACS "More"	WMAX/Rochester, NY PD: Tom Sheridan MD: David Joslin No Adds	KMTT/Seattle, WA MD: Chris Mays APD: Jason Parker MD: Dean Carlson 7 SARAH MCLACHLAN "Mystery" 7 JOHN HIATT "Head" 2 JONNY LANG "Ground" 2 U2 "Earth" 1 SINEAD O'CONNOR "Mother" DAVID BYRNE "America"	WJWB/Ft. Myers, FL PD: Stephanie Davis MD: Karl Schreiner ALISHA'S ATTIC "Fear"	WXPB/Philadelphia, PA APD: Bruce Warren MD: Marilyn Russell 6 TOAD THE WET "Dam" 5 JOHN FOGERTY "Hundred" 4 TOAD THE WET "Fear" 3 JILL SOBULE "Picnic" 3 SWEET HONEY INC. "When" 2 JOHN HIATT "Head" MATTHEW SWEET "California" RON SEXSMITH "Nothing" SARAH MCLACHLAN "Mystery" JAMES TAYLOR "Jump" JAMES TAYLOR "Yellow" HUFFAMOOSE "Enigmatic" THOMPSON + THOMPSON "Dumey" BIG BLUE HEARTS "Wants"	WVNY/Cape Cod, MA PD/MD: Barbara Dacey 1 FIONA APPLE "Criminal" 1 PAUL MCCARTNEY "Song" 1 BEN HARPER "Faded" 1 SARAH MCLACHLAN "Mystery" 1 DAVID BYRNE "America"	WTTT/Indianapolis, IN PD/MD: Rich Anton 1 JOHN HIATT "Head" SARAH MCLACHLAN "Mystery" PAULA COLE "Wait" ECHO & THE BUNNYMEN "Want"	KTCZ/Minneapolis, MN PD: Lauren MacLachlan APD/MD: Jane Fredericksen 9 JOHN HIATT "Head" 2 SARAH MCLACHLAN "Mystery"	KENZ/Salt Lake City, UT PD: Bruce Jones APD/MD: Don Casel 18 SARAH MCLACHLAN "Mystery"

38 Total Reporters
 38 Current Reporters
 35 Current Playlists
 Reported Frozen Playlist (3):
 KPFG/Monterey, CA
 KRSH/Santa Rosa, CA
 WHPT/Tampa, FL



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ADULT ALTERNATIVE PLAYLISTS

June 20, 1997 R&R • 169

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE

93.1 MARKET #3
WXRT/Chicago
(773) 777-1700
Winer/Martin

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
12	11	14	17		COLLECTIVE SOUL/Listen
10	10	14	16		INXS/Elegantly Wasted
6	6	10	15		U2/Last Night On Earth
9	9	13	14		TOAD THE WET.../Come Down
14	10	10	13		PAUL MCCARTNEY/The World Tonight
11	8	12	12		JOHN FOGERTY/Walking In A...
6	8	8	11		MICHAEL PENN/Try
7	7	9	10		BIG HEAD TODD.../Please Don't Tell...
8	7	8	9		SNEAKER PIMPS/G Underground
7	7	8	9		CHRIS WHITLEY/Automatic
9	10	9			SON VOLT/Carybad Easy
9	9	15			COUNTING CROWS/Daylight Fading
5	6	6			BOZ SCAGGS/It All Went Down...
9	11	11			DEL AMITRI/Not Where It's At
9	11	8			FREDDY JOHNSTON/On The Way Out
7	8	9			MATTHEW SWEET/Where You Get Love
-	-	-	-	-	SARAH McLACHLAN/Building A Mystery
-	-	-	-	-	BLUES TRAVELER/Carolina Blues
10	11	10			ABRA MOORE/Four Leaf Clover
-	-	-	-	-	WIDESPREAD PANIC/Hope In A Hopeless
7	6	7			DEPECHE MODE/It's No Good
-	-	-	-	-	JOHN HIATT/Little Head
6	-	-	-	-	WILCO/Durtast (Dutta...)
8	8	9			BETTIE SERVET/Rudder
7	8	4			WALLFLOWERS/The Difference
7	7	8			JAYHAWKS/Think About It
6	7	7			JEWEL/You Were Meant...
8	8	9			SHERYL CROW/A Change Would Do...
7	5	6			U2/Staring At The Sun
6	11	9			SMASHING PUMPKINS/Eye

KFOG MARKET #4
104.5 97.7
KFOG/San Francisco
(415) 543-1045
Marszalek/Evans

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
17	21	22	24		JONNY LANG/Lue To Me
-	-	-	-	-	BLUES TRAVELER/Carolina Blues
23	21	21	21		BOZ SCAGGS/It All Went Down...
18	21	20	20		TOAD THE WET.../Come Down
-	-	-	-	-	U2/Last Night On Earth
8	17	22	17		WALLFLOWERS/The Difference
-	-	-	-	-	PAUL MCCARTNEY/Young Boy
-	-	-	-	-	SARAH McLACHLAN/Building A Mystery
-	-	-	-	-	VAN MORRISON/The Healing Game
18	21	15	12		INDIGO GIRLS/Shame On You
-	-	-	-	-	INDIGO GIRLS/Get Out The Map
19	15	12			PAUL MCCARTNEY/The World Tonight
19	20	15			VAN MORRISON/Burning Ground
23	21	13			JOHN FOGERTY/Walking In A...
22	18	17			SHERYL CROW/A Change Would Do...
-	-	-	-	-	JOHN FOGERTY/Hot Rod Heart
10	11	9			ABRA MOORE/Four Leaf Clover
5	5	2			ODDS/Make You Mad
10	18	23			WILCO/Durtast (Dutta...)
18	12	9			BIG HEAD TODD.../Please Don't Tell...
8	6	8			BONESHAKERS/Cold Sweat
23	12	6			ROBERT CRAY BAND/Can't Quit
-	-	-	-	-	TOMMY CASTRO/Can't Keep A Good...
7	7	7			JOE LOUIS WALKER/Down Dirty Blues
11	6	9			STEVE WINWOOD/Spy In The House...
9	8	9			WIDESPREAD PANIC/Aunt Avis
8	8	9			DAVE MATTHEWS BAND/Tripping Billies
-	-	-	-	-	FIONA APPLE/Criminal
-	-	-	-	-	HUFFAMOOSE/Wait
-	-	-	-	-	JEREMY TOBACK/California Phase...

88.5 MARKET #5
WXPN/Philadelphia
(215) 898-6677
Ranes/Warren/Russell

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
-	-	-	-	-	DAVID BYRNE/Miss America
-	-	-	-	-	SISTER HAZEL/All For You
8	7	7			JOHN FOGERTY/Walking In A...
7	9	9			HUFFAMOOSE/Wait
10	10	10			ABRA MOORE/Four Leaf Clover
-	-	-	-	-	BLUES TRAVELER/Carolina Blues
5	4	4			PAULA COLE/Don't Want To Wait
10	8	8			TUATARA/Saturday Night...
6	7	7			WALLFLOWERS/The Difference
14	7	7			SHERYL CROW/A Change Would Do...
2	7	7			DAVE MATTHEWS BAND/Tripping Billies
9	7	7			INDIGO GIRLS/Shame On You
3	3	3			JAYHAWKS/Think About It
16	6	6			CHRIS BOTTI/Midnight Without You
-	-	-	-	-	FOOL'S GARDEN/Lemon Tree
6	14	14			BETH ORTON/She Cried Your Name
8	8	8			KIM RICHE/You Know
6	6	6			JAMES TAYLOR/Little More Time...
4	8	8			PAUL MCCARTNEY/The World Tonight
9	9	9			BOZ SCAGGS/It All Went Down...
6	8	8			LIGHTNING SEEDS/You Showed Me
7	6	6			JAMIROQUAI/Virtual Insanity
8	7	7			MIGHTY MIGHTY BT/The Impression...
6	8	8			U2/Staring At The Sun
10	8	8			VAN MORRISON/Burning Ground
-	-	-	-	-	ZIGGY MARLEY/People Get Ready
5	7	7			TOAD THE WET.../Come Down
5	7	7			UB40/Tell Me Is It True
-	-	-	-	-	ABRA MOORE/Strangest Places
5	6	6			INDIGO GIRLS/It's Alright

93.9 FM MARKET #6
CIDR/Detroit
(519) 258-8888
Brookshaw/Delisi

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
30	31	31	31		DAVE MATTHEWS BAND/Tripping Billies
28	30	30	31		U2/The Playboy Mansion
27	30	31	31		SHERYL CROW/A Change Would Do...
22	22	22	22		ABRA MOORE/Four Leaf Clover
-	-	-	-	-	JOHN MCELLEN CAMP/The Full Catastrophe
30	30	31	23		INDIGO GIRLS/Shame On You
25	21	22	22		WALLFLOWERS/The Difference
9	20	22	22		HUFFAMOOSE/Wait
-	-	-	-	-	BEN HARPER/Faded
14	14	12	19		TOAD THE WET.../Come Down
23	21	22	18		DEL AMITRI/Not Where It's At
22	22	21	17		BIG HEAD TODD.../Please Don't Tell...
13	14	15	17		KIM RICHE/You Know
27	31	24	17		DELIRIUM/Silence
5	4	5	17		JOHN LANG/Lue To Me
19	15	13	16		CHANTAL KREVIATZUK/God Made Me
-	-	-	-	-	ZIGGY MARLEY/People Get Ready
19	15	13	16		VAN MORRISON/Burning Ground
-	-	-	-	-	BLUES TRAVELER/Carolina Blues
5	9	14	14		SHERYL CROW/A Change Would Do...
10	11	10	11		PATTY GRIFFIN/Every Little Bit
10	11	9	11		COUNTING CROWS/A Long December
10	10	10	11		MORPHINE/Early To Bed
12	13	10	10		MATCHBOX 20/Push
9	8	9	10		SHERYL CROW/Everyday is...
11	12	10	10		WILCO/Day
9	11	10	10		JOHN MCELLEN CAMP/Just Another Day
8	10	10	10		PAULA COLE/Where Have All...
15	11	12	10		INXS/Elegantly Wasted
10	10	10	10		SHAWN COLVIN/Sunny Came Home

ZONE MARKET #7
KKZN/Dallas
(214) 526-2400
Doyle

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
26	25	26	29		TOAD THE WET.../Come Down
29	26	28	29		VERVE PIPE/The Freshmen
23	28	31	27		ABRA MOORE/Four Leaf Clover
26	20	28	27		SISTER HAZEL/All For You
31	32	27	26		DEL AMITRI/Not Where It's At
33	26	27	26		BIG HEAD TODD.../Please Don't Tell...
-	-	-	-	-	WALLFLOWERS/The Difference
22	22	22	22		INDIGO GIRLS/Shame On You
-	-	-	-	-	BEN HARPER/Faded
-	-	-	-	-	FIONA APPLE/Criminal
32	16	19	19		WALLFLOWERS/The Difference
32	20	19	19		PAUL MCCARTNEY/The World Tonight
16	19	18	18		JOHN LANG/Lue To Me
-	-	-	-	-	MATCHBOX 20/Push
6	11	18	18		JOHN FOGERTY/Walking In A...
8	16	16	16		DAVE MATTHEWS BAND/Crash Into Me
8	17	20	16		SQUIRREL NUT ZIPPERS/Hell
-	-	-	-	-	SHAWN COLVIN/Sunny Came Home
16	12	10	10		DUNCAN SHEIK/She Burns Away
-	-	-	-	-	JAMIROQUAI/Virtual Insanity
17	10	9	11		U2/Last Night On Earth
10	11	10	10		CHANTAL KREVIATZUK/God Made Me
10	9	10	10		COLLECTIVE SOUL/Listen
-	-	-	-	-	10,000 MANIACS/More Than This
-	-	-	-	-	DEL AMITRI/Not Where It's At
-	-	-	-	-	STEVE WINWOOD/Spy In The House...
-	-	-	-	-	GRAND STREET CRYERS/Angie Wood
-	-	-	-	-	FOOL'S PROGRESS/Think About It
-	-	-	-	-	HUFFAMOOSE/Wait
-	-	-	-	-	PAULA COLE/Don't Want To Wait
-	-	-	-	-	THIRD EYE BLIND/Semi-Charmed Life

WBOS MARKET #10
92.9 FM
WBOS/Boston
(617) 254-9267
Herron/Nash

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
24	32	30	45		MEREDITH BROOKS/Bitch
45	45	45	45		SHERYL CROW/A Change Would Do...
45	45	45	45		MATCHBOX 20/Push
45	45	45	45		SISTER HAZEL/All For You
45	45	45	45		THIRD EYE BLIND/Semi-Charmed Life
45	45	45	45		SHAWN COLVIN/Sunny Came Home
-	-	-	-	-	WALLFLOWERS/One Headlight
-	-	-	-	-	SARAH McLACHLAN/Building A Mystery
-	-	-	-	-	TONIC/If You Could Only...
7	7	7	7		WALLFLOWERS/The Difference
24	32	30	45		ABRA MOORE/Four Leaf Clover
24	32	30	45		TOAD THE WET.../Come Down
7	7	7	7		PAUL MCCARTNEY/The World Tonight
24	7	7	7		INDIGO GIRLS/Shame On You
42	30	30	30		WHITE TOWN/Your Woman
2	30	30	30		DEL AMITRI/Not Where It's At
24	32	30	45		DAVE MATTHEWS BAND/Tripping Billies
24	32	30	45		SNEAKER PIMPS/G Underground
45	45	45	45		VERVE PIPE/The Freshmen
15	15	15	21		U2/Staring At The Sun
15	15	15	21		JOHN MCELLEN CAMP/Just Another Day
15	15	15	21		DAVE MATTHEWS BAND/Crash Into Me
15	15	15	21		BRUCE SPRINGSTEEN/Secret Garden
15	15	15	21		PAULA COLE/Where Have All...
15	15	15	21		JEWEL/You Were Meant...
15	15	15	21		SARAH McLACHLAN/Possession
-	-	-	-	-	MONACO/What Do You Want...
-	-	-	-	-	ECHO & THE BUNNYMEN/Want To Be...
-	-	-	-	-	LUSK/Backwards
-	-	-	-	-	ZIGGY MARLEY/People Get Ready

RIVER MARKET #10
92.5 FM
WXRV/Boston
(508) 374-4733
Doody/Mullaney

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
21	20	19	23		TONIC/If You Could Only...
19	18	18	22		ANI DIFRANCO/In And Out
10	10	15	22		JOHN FOGERTY/Walking In A...
21	20	18	22		PAUL MCCARTNEY/The World Tonight
19	20	19	22		ABRA MOORE/Four Leaf Clover
17	19	20	21		DAVE MATTHEWS BAND/Tripping Billies
19	19	21	21		WALLFLOWERS/The Difference
19	21	21	20		MATCHBOX 20/Push
23	18	19	20		T.D./Rip Stop
9	8	8	18		COLLECTIVE SOUL/Listen
19	21	18	21		DEL AMITRI/Not Where It's At
16	19	18	18		JOHN LEE HOOKER/Dimples
14	17	18	18		10,000 MANIACS/More Than This
-	-	-	-	-	MONACO/What Do You Want...
18	19	20	14		OMG/How Bizarre
21	21	21	14		TOAD THE WET.../Come Down
16	21	21	13		JAMIROQUAI/Virtual Insanity
11	12	10	13		WIDESPREAD PANIC/Tail Boy
10	12	9	13		CICADAS/We Want Everything
-	-	-	-	-	SARAH McLACHLAN/Building A Mystery
10	15	11	12		CHRIS BOTTI/Midnight Without You
11	12	12	12		BETH ORTON/She Cried Your Name
9	13	12	12		WILLIAM TOPLER/The Ring
-	-	-	-	-	BLUES TRAVELER/Carolina Blues
-	-	-	-	-	PETER MULVEY/Darker Side
12	12	11	11		PERETER MULVEY/Darker Side
17	20	11	11		SISTER HAZEL/All For You
2	2	16	11		U2/Last Night On Earth
10	11	9	10		BEN FOLDS FIVE/Battle Of Who...
10	10	13	10		MEREDITH BROOKS/Bitch

The Mountain MARKET #13
KMTT/Seattle
(206) 233-1037
Mays/Carlson

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
6	18	24	24		SHERYL CROW/A Change Would Do...
22	26	24	24		INDIGO GIRLS/Shame On You
22	23	23	23		PAUL MCCARTNEY/The World Tonight
11	8	11	20		TOAD THE WET.../Come Down
10	10	9	19		WALLFLOWERS/The Difference
25	24	25	12		VERVE PIPE/The Freshmen
4	8	10	11		THIRD EYE BLIND/Semi-Charmed Life
8	10	11	11		BLUES TRAVELER/Carolina Blues
-	-	-	-	-	SHERYL CROW/A Change Would Do...
-	-	-	-	-	WORLD PARTY/It Is Time
-	-	-	-	-	STEVE WINWOOD/Spy In The House...
9	9	10	10		RICKIE LEE JONES/Firewalker
11	10	11	10		ABRA MOORE/Four Leaf Clover
7	10	11	10		MATCHBOX 20/Push
10	10	10	9		INXS/Elegantly Wasted
-	-	-	-	-	BEN HARPER/Faded
-	-	-	-	-	MORPHINE/If I Know You
11	11	9	9		DEPECHE MODE/It's No Good
10	9	9	9		BIG HEAD TODD.../Please Don't Tell...
9	8	8	8		DAVE MATTHEWS BAND/Tripping Billies
6	7	7	7		WILCO/Day
7	6	9	8		DEL AMITRI/Not Where It's At
8	7	8	8		ROBERT EARL KEEN/Over The Waterfall
9	8	8	8		U2/The Playboy Mansion
8	6	7	8		JAMIROQUAI/Virtual Insanity
7	8	5	7		SON VOLT/Back Into Your World
-	-	-	-	-	SARAH McLACHLAN/Building A Mystery
-	-	-	-	-	FIONA APPLE/Criminal
-	-	-	-	-	JOHN HIATT/Little Head
2	7	9	7		LORI CARSON/Somebody's Got Me

OPPORTUNITIES

OPENINGS

OPENINGS

OPENINGS

OPENINGS

NATIONAL

FEMALES-FEMALES-FEMALES!

We just can't seem to fill the constant job orders we receive from radio stations for female talent. NATIONAL, the acknowledged leader in radio personnel placement since 1981, receives an average of **three calls per day just for female talent...news...announcers...production.** Where are you? We need you. For complete registration information, if you are **seriously** looking call:

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(205) 608-0294 e-mail: airfolks@aol.com

Stations...
Call for talent today!

SOUTH

Midday opening, top-rated Class C Country in college community. T&R: KXKZ, Box 430, Ruston, LA 71270. EOE (6/20)

Chief engineer. Four stations in growing market. Transmitter and studio experience required. Champion Broadcasting, 1703 Avondale, Amarillo, TX 79116. (806) 355-9777. EOE (6/20)

WAEV-Top rated Hot AC seeks production director! SAW and DCS used. Copywriting V/O and station imaging most important. Send T&R to: Scotty Snipes, 24 West Henry Street, Savannah, GA 31401. EOE.

AFFILIATE RELATIONS MANAGER

National radio marketing and syndication company seeks individual with strong clearance experience and a working knowledge of radio programming. Excellent communication skills and willingness to travel required. Position can be L.A. or N.Y. based. Fax resume to: JEB at (212) 679-3310.

EAST

News/Talk, WLKK Erie seeks drive-time host. Experience, personality. (814) 456-7034. T&R: WLKK, 18W 9th St, Erie, PA 16501. EOE (6/20)

Air talent search. Call Bob Quick at (607) 732-4400. T&R: WNKI, 2205 College Ave, Elmira, NY 14903. EOE (6/20)

Seeking PT jocks for Hot AC, Hagerstown market. T&R: George Welling, WIKZ 25 Penncraft Ave, Chambersburg, PA 17201. EOE (6/20)

Increase your exposure with Mediacasting's Talent Pool! For \$25.95 your aircheck will be posted on the Internet. To be heard send tapes and resume to: P.O. Box 1736, Fond du Lac, WI 54936-1736. (414) 926-9620 or www.mediacasting.com

AFTERNOON NEWS ANCHOR:

Suburban New York News/Talk station seeks afternoon news anchor. Responsibilities include hosting PM drive news block, writing, and interviews. Females and minorities encouraged to apply. Send tape and resume. Radio & Records, 10100 Santa Monica Bl., #309, 5th Floor, Los Angeles, CA 90067. EOE.

Seeking Production Professional. We'll expect fabulous commercial production and copywriting, sizzling AC imaging work and outstanding people skills. We'll provide the best studio you've ever worked in and all the tools and support you'll need. We're currently winning in a major market. If you are a winner, send your stuff to: Radio & Records, 10100 Santa Monica Bl., #307, 5th Floor, Los Angeles, CA 90067. EOE.

BONNEVILLE-OWNED, 92.5/KZPS THE CLASSIC ROCK STATION DALLAS is presently seeking a Local Sales Manager. Minimum of four years successful local sales management experience in radio, preferably the Dallas Market. Qualified and interested candidates should send resume to: Mary Young, Director/Human Resources 15851 Dallas Parkway Suite 1200, Dallas, TX 75248. An Equal Opportunity Employer.

Immediate opening for sales manager, Fayetteville, NC. Tell me why you deserve the job. Resume & references. Howard Johnson, WRCQ Radio, 225 Green St., Ste. 906, Fayetteville, NC 28301. EOE

Aggressive Southeastern radio group looking for the best talent now in several formats. All positions are open including on-air talent, PD, AM Drive, Music Director, Promotion Director, Production Director, Sales Manager and Account Executives. If you yearn to excel and have the tools to do it, this could be your best move ever. Rush tapes/resumes to: Radio & Records, 10100 Santa Monica Bl., #306, 5th Floor, Los Angeles, CA 90067. EOE. All applicants are strictly confidential.

MIDWEST

WRQK/Rock 107, Canton, Ohio looking for on-air Program Director. Very successful station looking for person moving up. Programming experience a must. Good pay and benefits in growing group. Include names and current phone numbers of past employers with T&R to: Tom Love, P.O. Box 7579, Canton, OH 44705. EOE. No Calls Please.

Get in on the ground floor of Susquehanna's newest radio station, WGLD/Indianapolis, GOLD 104.5. This up-tempo oldies station is still looking for interactive, contemporary sounding Morning and Afternoon Drive personalities. Also looking for an Imaging Production Director for WFMS/WGRL/WGLD trombo. These are all great gigs and we want great talent! Overnight your T&R's to David Wood, WGLD, 8120 Knue Rd., Indianapolis, IN 46250. EOE

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Delmarva Broadcasting Company, the leading broadcaster on the Delmarva Peninsula, is seeking proven leaders with demonstrated success in all facets of '90s radio to take charge at our 3 newest facilities. Formats include: Country, Adult Contemporary, Classic Rock, News/Talk and Hispanic. Competitive facilities, outstanding corporate support, excellent compensation and benefits, and a great place to live. Please send a package highlighting your accomplishments to: Pete Booker, President, Delmarva Broadcasting Company, 2727 Shipley Rd., Wilmington, DE 19810. EOE



MORNING DRIVE TALENT

Market-leading Modern AC has an outstanding opportunity for topical, entertaining, attuned, and creative morning drive talent. T&R to: WXLO, Steve Gallagher, 250 Commercial Street, Worcester, MA 01608. EOE



Job Tip Sheet



We're the largest, most complete job listing service in radio offering over 400 of the hottest jobs weekly for air talent, PD, MD, news, talk, sports, production, promo & more, in all markets/all formats. 22 years of on-air experience helps me understand your needs. Whatever level of your experience...we can help. Call now to subscribe. You have the talent... We have the jobs!!!

800-231-7940 937 WILD GINGER TRAIL, WEST CHICAGO, IL 60185



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All replies confidential. Contact: Chip Newton, fax: 914-723-2258 or e-mail chip@rcsworks.com. Don't wait, do it now. Position will be filled within 2 weeks. EOE M/F.

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No placement service can guarantee you a job, but we do guarantee **you'll be heard more often.** Stations call us for personnel — consultants contact us for talent AND we're the **ONLY** service sending out tapes. For free information, call us. Post-ratings changes underway. Announcers, news, PD's, prod., needed now.

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National syndicator seeks next generation of talk radio entertainers. Teams or solo. If you're passionate about pop culture and entertainment, in touch with the lifestyle of your audience, and creating a product that's fun to listen to...send letter, resume, and tape of a recent hour to: Radio & Records, 10100 Santa Monica Bl., #308, 5th Floor, Los Angeles, CA 90067. EOE

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- We'll give you the feedback you may not have gotten elsewhere. Our review will be to -the-point, concise, and actionable. We'll tell you what you need to know.
- With our experience and years in the business, we've seen it all. We'll tell you how to put **your** package together to cut through.



So, whether you're a morning show that's just one step away, or a jock looking for some input from real pros, we have a variety of plans designed to help you get to the next level. This is what you've been waiting for. *Invest in your future.* Call today for all the available plans.

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<http://www.rronline.com>

OPENINGS

Jim Wood Enterprise is looking for a hot, rockin', flame throwing nighttime talent for a top rated Midwest country station. Send T&R to: Jim Wood Enterprise P.O. Box 203, Franklin, TN 37065. EOE

KG95 has a rare opening for a mid-day personality. Possibly promotions involved. Females and minorities are strongly encouraged to apply. Send tape and resume to: Mark Hahn, KG95, Box 3009, Sioux City, IA 51102. No Calls. EOE

St. Louis Rams' voice FANS 590AM seeks "exceptional" talent to execute a creative personality-driven sports talk show. Candidates must have a minimum of 3 years major market experience. Sports reporting background and digital production skills, helpful. Rush tape and resume to: American Radio Systems/KFNS-AM, Human Resources Department, 3100 Market Street, St. Louis, MO 63103. EOE/AA



MIX 94.5, Champaign-Urbana's most listened to station has a rare opening for a morning team that can take our station to the next level. Previous morning experience preferred but will train. Must be local, topical, funny, team players, and involved in the community. We have all the tools required to win! Send tape and resume to: Mike Blakemore, WLRW 2603 W. Bradley Ave., Champaign, IL 61821. E-mail blake@mix945.com. EOE

OPENINGS

Market leader looking for natural, creative, and energetic evening talent, for a fun work environment with super benefits from Powell Broadcasting. Two years of broadcast experience and digital skills a must. Women and minorities encouraged to apply. T&R to: Jeff Miller, KSUX Radio, 2000 Indian Hills Drive, Sioux City, IA 51101-1101

Searching for an informative and entertaining talk host who can attract a large baby boomer audience for afternoon drive in the Carolinas. Send unedited aircheck, interview and open line to: 3128 Walton Blvd., Suite 200, Rochester Hills, MI 48309.

WEST

Country giant seeking NW air talent. T&R: Rob Siems, KLAD, Box 339, Klamath Falls, OR 97603. Females encouraged to apply. EOE (6/20)

Real Country mornings/production. Team player. T&R: Grant McGee, KWCD, Box 2770, Sierra Vista, AZ 85636. No calls. EOE (6/20)



NEWTALK 920 KXLY AM in Spokane, Washington. Spokane's Heritage NewsTalk Station has a current opening for two Morning News Hosts. Candidates should be well versed in all phases at News and Talk. Adult, fun, and entertaining. Will take teams and/or individuals. Women and minorities encouraged to apply. If you know of any individuals who might be interested in/and qualified for these positions, we encourage you to refer them to us. Send all tapes, salary requirements and resumes to: Brian Paul, Operations Manager, 500 W. Boone, Spokane, WA 99201. EOE

OPENINGS

POSITIONS SOUGHT

Do you need a PD/Asst. PD? Major market talk and sports producer/host. I've also done music and news, looking to move into programming management. Will consider all markets. Call me. (847)364-5728.

Creative Producer w/5 years experience available to relocate and kick butt. DAG (617) 254-3010.

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I surprised Dallas' K104 Morning Crew by filling their coffee cans with decaf for months! The JOE KING Radio Thing. (817) 652-9042. (6/20)

C.E. position wanted: Job lost to sale. Experienced with computers, transmitters, D.C.S., U.D.S., automations. Great references. ROBERT KING (801) 334-8315. (6/20)

Syndicated comedy writer/producer. Voiceovers at Westwood One/Pirate Radio for 8 years. JOHN MAMMOSER. Demo (310) 204-4242. (6/20)

Experienced sportscaster/PBP man available. MIKE (800) 785-0918-18. (6/20)

15 years experience. Great pipes with great adult ratings. Hurry before this opportunity passes you by! JACK (314) 434-8897. (6/20)

Looking for PD? All Sports/News/Talk station? Small-medium market? Experienced sportscaster seeks 1st time position with college PBP. ED (702) 369-1801. (6/20)

OPENINGS

CHR PD who "Gets It." Let's talk. TODD (318) 747-9034. (6/20)

News anchor/producer, commercial production, air talent for adult formats available now. Voice of America downsizing casualty. ALEX KUHN (513) 777-8423. (6/20)

6 year APD/MD and on-air in NYC and Chicago seeks PD gig. Rock, Alternative, Hot AC and Modern AC. VINNY MARINO (718) 836-5186. (6/20)

Refuse to lose! How's that for a programming philosophy? 7 years in small-medium markets. Seeking first PD gig. TOM (804) 273-0807. twagner@worldnet.att.net (6/20)

You get what you pay for so show us the money and we'll show you the show. DAVE AND ANDRE (954) 784-9854. (6/20)

PD/OPS experience! Country/Oldies-'70s/Rock/Classic Rock seeking Sunbelt opportunity to WIN with any format! TED (562) 927-3073. (6/20)

Experienced Rocker ready to groove with a hip retro '70s/'80s format or Urban AC, AA. MARK (954) 581-7249. (6/20)

Will work for food, have headphones--will travel. UNCLE NEIL (904) 936-0395. (6/20)

Solid radio man, 5 years experience in medium market, seeking sports, PBP, news, writing, music, producing. BRIAN (320) 255-3066. (6/20)

Five year multi-format pro (News/Sports/Rock/Hot AC), digital wiz, killer communicator, the solution to your problems. T.C. (508) 246-3777. (6/20)

I don't suck. Do you? Rock chick. DEBBI (618) 295-2558, dmiller@aol.com. (6/20)

Female with 12 years FT on-air experience, currently doing mornings, seeking either morning or solo gig. KELLY (609) 660-2021. (6/20)

Program Director/MD/AT experience. Detroit area. Excellent references and team building skills. DUANE (248) 340-9135. (6/20)

Money-making morning show seeks new home. Former WCFL/Chicago, WCCQ-FM. MARK (913) 823-0740 or mjpl@midusa.net. (6/20)

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OPPORTUNITIES

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17 years in the business! On-air production and engineering in south TX and LA. let me help you. DAVE MOORE (281) 448-6912. (6/20)

"Liberal-tarian" talk host seeks opportunity. Hip, youthful, entertaining. Get the voice of the next century right now! ANTHONY SCHINELLA (617) 730-8483. (6/20)

Major market Producer seeking News/Talk or morning show producing gig. Professional, creative, high energy individual. Willing to relocate. MICHELLE (415) 922-6988. (6/20)

POSITIONS SOUGHT

Multi-format programming operations manager. Last 13 years with ABC Radio Networks. PAT CLARKE (972) 495-3841 or patclarke@aol.com. (6/20)

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Big market talent in small market situation. Will trade my kid sister for medium-big market gig on the left coast. BRI (800) 246-3787. (6/20)

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RADIO & RECORDS

10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: (310)203-8727. Only free positions sought ads are accepted by email—garrett@rronline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

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ALL CHR #CHR-31. KHKS, WSTR, WPOW, Y100, WJHM, WOXL. \$7.50
ALL AC #AC-39. WWRM, WAKS, KLSY, KRWM, WLTW, WDBZ. \$7.50
PROFILE #S-344. TAMPAI CHR WFLZ, AC WAKS, WWRM, WMTX, ADR WXTB, WHPT, City WRBQ, WOYK, Gold WCOF, WYUU. \$7.50
PROFILE #S-343. NASHVILLE CHR WRVW, City WSIX, WSM, AC WJXA, WLAC, ADR WKOF, WGFY, UC WOOK, Gold WRMX. \$7.50
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SWEET VAULT #SV-15. Sweeper & Legal ID samples, all formats. Cassette, \$10.
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CLASSIC #C-192. KEWB/Gary Owens-1960 WNYZ/Bob Dearborn-1965, KEZY/Bruce Chandler-1975, KFRC/Rick Shaw-1978, K100/Don Bishop-1975, B100/1975. \$11
VIDEO #V-8. NY's Z100/Lukas, WNEV-FM/Pat St. John, Tampa's WRBQ/Cooper and Ritter, SF's K101/Melby Deangelo, KYLD/St. John, KFRC/Goss & Garret. 2 HOT hrs, VHS \$25!
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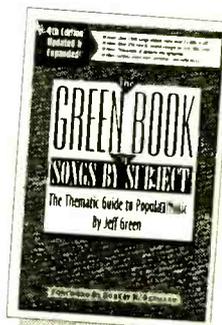
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CHR/POP

LW	TW	ARTIST	SON	REMARKS
1	1	HANSON	Mmm Bop (Mercury)	
2	2	SPICE GIRLS	Say You'll Be There (Virgin)	
3	3	WALLFLOWERS	One Headlight (Interscope)	
6	4	MARK MORRISON	Return Of The Mack (Atlantic)	
7	5	SHAWN COLVIN	Sunny Came Home (Columbia)	
5	6	WHITE TOWN	Your Woman (Chrysalis/EMI)	
4	7	SAVAGE GARDEN	I Want You (Columbia)	
10	8	MEREDITH BROOKS	Bitch (Capitol)	
8	9	ROBYN	Do You Know (What It Takes) (RCA)	
11	10	AZ YET	Hard To Say I'm Sorry (LaFace/Arista)	
14	11	OMC	How Bizarre (Mercury)	
16	12	VERVE PIPE	The Freshmen (RCA)	
9	13	MONICA	For You I Will (Warner Sunset/Atlantic)	
12	14	JEWEL	You Were Meant For Me (Atlantic)	
18	15	THIRD EYE BLIND	Semi-Charmed Life (Elektra/EEG)	
17	16	SISTER HAZEL	All For You (Universal)	
13	17	PAULA COLE	Where Have All The Cowboys... (Imago/WB)	
15	18	BOB CARLISLE	Butterfly Kisses (DMG/Jive)	
21	19	BACKSTREET BOYS	Quit Playing Games (With...) (Jive)	
19	20	BLACKSTREET	Don't Leave Me (Interscope)	
23	21	SHERYL CROW	A Change Would Do You Good (A&M)	
22	22	BLESSID UNION OF SOULS	I Wanna Be There (EMI)	
20	23	DUNCAN SHEIK	Barely Breathing (Atlantic)	
24	24	EN VOGUE	Whatever (EastWest/EEG)	
25	25	GINA G	Gimme Some Love (Eternal/WB)	
26	26	COUNTING CROWS	Daylight Fading (DGC/Geffen)	
27	27	JON BON JOVI	Midnight In Chelsea (Mercury)	
29	28	3RD PARTY	Can U Feel It (DVB/A&M)	
33	29	BABYFACE	How Come, How Long (Epic)	
35	30	SAVAGE GARDEN	To The Moon And Back (Columbia)	

No Songs Qualified For Breaker Status This Week.

CHR begins on Page 33.

HOT AC

LW	TW	ARTIST	SON	REMARKS
2	1	SHAWN COLVIN	Sunny Came Home (Columbia)	
1	2	WALLFLOWERS	One Headlight (Interscope)	
3	3	DUNCAN SHEIK	Barely Breathing (Atlantic)	
6	4	SISTER HAZEL	All For You (Universal)	
8	5	HANSON	Mmm Bop (Mercury)	
5	6	SAVAGE GARDEN	I Want You (Columbia)	
4	7	JEWEL	You Were Meant For Me (Atlantic)	
7	8	PAULA COLE	Where Have All The Cowboys... (Imago/WB)	
9	9	SHERYL CROW	A Change Would Do You Good (A&M)	
11	10	DAVE MATTHEWS BAND	Crash Into Me (RCA)	
12	11	VERVE PIPE	The Freshmen (RCA)	
10	12	BOB CARLISLE	Butterfly Kisses (DMG/Jive)	
15	13	THIRD EYE BLIND	Semi-Charmed Life (Elektra/EEG)	
13	14	NO DOUBT	Don't Speak (Trauma/Interscope)	
14	15	SHERYL CROW	Everyday Is A Winding Road (A&M)	
19	16	INDIGO GIRLS	Shame On You (Epic)	
17	17	MEREDITH BROOKS	Bitch (Capitol)	
16	18	CARDIGANS	Lovefool (Mercury)	
21	19	COUNTING CROWS	Daylight Fading (DGC/Geffen)	
18	20	KYLE VINCENT	Wake Me Up (Capitol/Hollywood)	
20	21	BLESSID UNION OF SOULS	I Wanna Be There (EMI)	
24	22	OMC	How Bizarre (Mercury)	
22	23	TORI AMOS	Silent All These Years (Atlantic)	
23	24	R. KELLY	I Believe I Can Fly (Jive)	
25	25	JON BON JOVI	Midnight In Chelsea (Mercury)	
27	26	SPICE GIRLS	Say You'll Be There (Virgin)	
28	27	MONICA	For You I Will (Warner Sunset/Atlantic)	
—	28	10,000 MANIACS	More Than This (Geffen)	
30	29	PAUL MCCARTNEY	The World Tonight (Capitol)	
29	30	BEE GEES	Alone (Polydor/A&M)	

AC begins on Page 140.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	REMARKS
3	1	PUFF DADDY...	I'll Be Missing You (Bad Boy/Arista)	
2	2	ROME I	Belong To You (Every...) (RCA)	
1	3	BLACKSTREET	Don't Leave Me (Interscope)	
5	4	112	Cupid (Bad Boy/Arista)	
4	5	MARK MORRISON	Return Of The Mack (Atlantic)	
6	6	SPICE GIRLS	Say You'll Be There (Virgin)	
8	7	EN VOGUE	Whatever (EastWest/EEG)	
10	8	NOTORIOUS B.I.G.	Mo Money, Mo Problems (Bad Boy/Arista)	
7	9	SWV	Can We (Jive)	
9	10	NU FLAVOR	Sweet Sexy Thing (Reprise)	
16	11	CHANGING FACES	G.H.E.T.T.O.U.T. (Big Beat/Atlantic)	
14	12	ROBYN	Do You Know (What It Takes) (RCA)	
12	13	HANSON	Mmm Bop (Mercury)	
11	14	BILLY LAWRENCE	Come On (EastWest/EEG)	
13	15	NOTORIOUS B.I.G.	Hypnotize (Bad Boy/Arista)	
15	16	702	Get It Together (Biv 10/Motown)	
18	17	BONE THUGS-N-HARMONY	Look Into My Eyes (Ruthless/Relativity)	
19	18	BACKSTREET BOYS	Quit Playing Games (With...) (Jive)	
22	19	BABYFACE	How Come, How Long (Epic)	
20	20	DRU HILL	In My Bed (Island)	
23	21	VERONICA I/CRAIG MACK	No One But You (H.O.L.A./Island)	
17	22	MONICA	For You I Will (Warner Sunset/Atlantic)	
21	23	AZ YET	Hard To Say I'm Sorry (LaFace/Arista)	
26	24	DAMAGE	Love II Love (Critique)	
41	25	WILL SMITH	Men In Black (Columbia)	
38	26	LAURNEA	Can't Let Go (Yab Yum/Epic)	
35	27	GOD'S PROPERTY	Stomp (B-Rite/Interscope)	
33	28	AALIYAH	4 Page Letter (BlackGround/Atlantic)	
30	29	SHADES	Serenade (Motown)	
25	30	ERYKAH BADU	Next Lifetime (Kedar/Universal)	

CHR begins on Page 33.

AC

LW	TW	ARTIST	SON	REMARKS
1	1	BOB CARLISLE	Butterfly Kisses (DMG/Jive)	
2	2	CHICAGO	Here In My Heart (Reprise)	
3	3	TONI BRAXTON	I Don't Want To (LaFace/Arista)	
6	4	MICHAEL BOLTON	Go The Distance (Columbia)	
5	5	BEE GEES	Alone (Polydor/A&M)	
4	6	JEWEL	You Were Meant For Me (Atlantic)	
9	7	PETER CETERA	Do You Love Me That Much? (River North)	
8	8	SHAWN COLVIN	Sunny Came Home (Columbia)	
12	9	JAMES TAYLOR	Little More Time With You (Columbia)	
10	10	BRYAN ADAMS	I'll Always Be Right There (A&M)	
7	11	RICHARD MARX	Until I Find You Again (Capitol)	
11	12	KENNY LOGGINS	For The First Time (Columbia)	
16	13	MONICA	For You I Will (Warner Sunset/Atlantic)	
15	14	R. KELLY	I Believe I Can Fly (Jive)	
17	15	JIM BRICKMAN	Picture This (Windham Hill)	
13	16	BRUCE SPRINGSTEEN	Secret Garden (Columbia)	
19	17	PAUL CARRACK	For Once In Our Lives (Ark 21)	
14	18	TONI BRAXTON	Un-break My Heart (LaFace/Arista)	
22	19	AZ YET	Hard To Say I'm Sorry (LaFace/Arista)	
18	20	JON SECADA	Too Late, Too Soon (SBK/EMI)	
23	21	KATHY TROCCOLI	He'll Never Leave Me (Reunion)	
20	22	DUNCAN SHEIK	Barely Breathing (Atlantic)	
25	23	WHITNEY HOUSTON	My Heart Is Calling (Arista)	
21	24	TINA TURNER	On Silent Wings (Virgin)	
24	25	STYX	Paradise (CMC)	
30	26	NATALIE COLE	A Smile Like Yours (Elektra/EEG)	
27	27	BLESSID UNION OF SOULS	I Wanna Be There (EMI)	
29	28	PAULA COLE	Where Have All The Cowboys... (Imago/WB)	
28	29	ERIC MARTIN	I Love The Way You Love Me (Atlantic)	
—	30	LEANN RIMES	How Do I Live (MCG/Curb)	

No Songs Qualified For Breaker Status This Week.

AC begins on Page 140.

URBAN

LW	TW	ARTIST	SON	REMARKS
2	1	GOD'S PROPERTY	Stomp (B-Rite/Interscope)	
3	2	REFUGEE CAMP ALL-STARS	The Sweetest Thing (Columbia)	
1	3	CHANGING FACES	G.H.E.T.T.O.U.T. (Big Beat/Atlantic)	
8	4	PUFF DADDY & FAITH EVANS	#112 I'll Be Missing... (Bad Boy/Arista)	
6	5	BROWNSTONE	5 Miles To Empty (MJJ/Work)	
4	6	ERYKAH BADU	Next Lifetime (Kedar/Universal)	
9	7	EN VOGUE	Whatever (EastWest/EEG)	
11	8	K-CI & JOJO	You Bring Me Up (MCA)	
12	9	NOTORIOUS B.I.G.	Mo Money, Mo Problems (Bad Boy/Arista)	
13	10	NEW EDITION	One More Day (MCA)	
5	11	JOE	Don't Wanna Be A Player (Jive)	
14	12	ERIC BENET	Femininity (Warner Bros.)	
20	13	PATTI LABELLE	When You Talk About Love (MCA)	
15	14	CHRISTION	Full Of Smoke (Roc-A-Fella/Def Jam/Mercury)	
7	15	TONY TONI TONE	Thinking Of You (Mercury)	
10	16	ROME I	Belong To You (Every...) (RCA)	
18	17	DIONNE FARRIS	Hopeless (Columbia)	
16	18	KEITH SWEAT	Come With Me (Elektra/EEG)	
19	19	ZHANE'	Crush (Illtown/Motown)	
21	20	BRAND NEW HEAVIES	Sometimes (Delicious Vinyl/Red Ant)	
26	21	BONE THUGS-N-HARMONY	Look Into My Eyes (Ruthless/Relativity)	
23	22	SCARFACE	Smile (Rap-A-Lot/Noo Trybe)	
24	23	WHITNEY HOUSTON	My Heart Is Calling (Arista)	
22	24	112	Cupid (Bad Boy/Arista)	
—	25	MARY J. BLIGE	I Can Love You (MCA)	
30	26	RAY-J	Everything You Want (EastWest/EEG)	
29	27	702	No Doubt (Biv 10/Motown)	
27	28	LEVERT	Sorry Is (Atlantic)	
31	29	JAY-Z	Who You Wit (Qwest/WB)	
39	30	HEAVY D	Keep It Comin' (Universal)	

37 31 DEBORAH COX Things Just Ain't The Same (Arista)

URBAN begins on Page 119.

ACTIVE ROCK

LW	TW	ARTIST	SON	REMARKS
1	1	TONIC	If You Could Only See (Polydor/A&M)	
2	2	SAMMY HAGAR	Little White Lie (Track Factory/MCA)	
3	3	OFFSPRING	Gone Away (Columbia)	
7	4	COLLECTIVE SOUL	Listen (Atlantic)	
4	5	LIVE	Freaks (Radioactive)	
6	6	FOO FIGHTERS	Monkey Wrench (Roswell/Capitol)	
8	7	WALLFLOWERS	The Difference (Interscope)	
5	8	MATCHBOX 20	Push (Lava/Atlantic)	
9	9	SMASHING PUMPKINS	The End Is Theg... (Warner Sunset/WB)	
12	10	NIXONS	Baton Rouge (MCA)	
11	11	MOTLEY CRUE	Afraid (Elektra/EEG)	
13	12	COOL FOR AUGUST	Don't Wanna Be Here (Warner Bros.)	
14	13	MEGADETH	Trust (Capitol)	
16	14	METALLICA	Bleeding Me (Elektra/EEG)	
15	15	AEROSMITH	Hole In My Soul (Columbia)	
22	16	BLUES TRAVELER	Carolina Blues (A&M)	
17	17	BLUR	Song 2 (Virgin)	
10	18	NAKED	Mann's Chinese (Red Ant)	
19	19	FAITH NO MORE	Last Cup Of Sorrow (Slash/Reprise)	
20	20	THIRD EYE BLIND	Semi-Charmed Life (Elektra/EEG)	
21	21	SUGAR TOOTH	Booty Street (DGC/Geffen)	
25	22	TOAD THE WET SPROCKET	Come Down (Columbia)	
28	23	OUR LADY PEACE	Superman's Dead (Columbia)	
23	24	VERUCA SALT	Volcano Girls (Outpost/Geffen)	
18	25	QUEENSRYCHE	Sign Of The Times (EMI)	
40	26	MANBREAK	Ready Or Not (Almo Sounds/Geffen)	
33	27	SUMMERCAMP	Drawer (Maverick/Reprise)	
38	28	CUNNINGHAMS	Bottle Rockets (Revolution)	
24	29	VERVE PIPE	The Freshmen (RCA)	
—	30	QUEENSRYCHE	You (EMI)	

No Songs Qualified For Breaker Status This Week.

ROCK begins on Page 152.

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Breakers In Blue

NATIONAL AIRPLAY OVERVIEW JUNE 20, 1997

URBAN AC

LW	TW	ARTIST	SON	RECORD LABEL
2	1	DIONNE FARRIS	Hopeless	Columbia
1	2	TONY TONI TONE	Thinking Of You	Mercury
3	3	ERYKAH BADU	Next Lifetime	Kedar/Universal
4	4	KENNY LATTIMORE	For You	Columbia
5	5	REFUGEE CAMP ALL-STARS	The Sweetest Thing	Columbia
10	6	PATTI LABELLE	When You Talk About Love	MCA
8	7	CHANGING FACES	G.H.E.T.T.O.U.T.	Big Beat/Atlantic
6	8	BROWNSTONE	5 Miles To Empty	MJJ/Work
7	9	BLACKSTREET	Don't Leave Me	Interscope
14	10	GOD'S PROPERTY	Stomp	B-Rite/Interscope
9	11	ERIC BENET	Femininity	Warner Bros.
16	12	TONI BRAXTON	I Love Me Some Him	LaFace/Arista
11	13	ROME	I Belong To You (Every...)	RCA
13	14	MAXWELL	Suitelady	Columbia
17	15	KEITH SWEAT	Come With Me	Elektra/EEG
15	16	BRAND NEW HEAVIES	Sometimes	Delicious Vinyl/Red Ant
18	17	BABYFACE	Every Time I Close My Eyes	Epic
23	18	BABYFACE	How Come, How Long	Epic
25	19	EN VOGUE	Whatever	EastWest/EEG
12	20	SOUNDS OF BLACKNESS	Spirit	Perspective/A&M
22	21	BRIGETTE MCWILLIAMS	Fire	Virgin
24	22	ZHANE	Crush	Illtown/Motown
20	23	MONICA	For You I Will	Warner Sunset/Atlantic
26	24	LEVERT	Sorry Is	Atlantic
21	25	WHITNEY HOUSTON	My Heart Is Calling	Arista
27	26	MARY J. BLIGE	Love Is All We Need	MCA
—	27	LAURNEA	Can't Let Go	Yab Yum/Epic
—	28	O'JAYS	What's Stoppin' You From...	Volcano
29	29	JOE	Don't Wanna Be A Player	Jive
30	30	EVERETTE HARP	Wholy Holy	Blue Note

URBAN begins on Page 119.

ROCK

LW	TW	ARTIST	SON	RECORD LABEL
2	1	TONIC	If You Could Only See	Polydor/A&M
1	2	SAMMY HAGAR	Little White Lie	Track Factory/MCA
3	3	MATCHBOX 20	Push	Lava/Atlantic
4	4	WALLFLOWERS	The Difference	Interscope
5	5	AEROSMITH	Hole In My Soul	Columbia
7	6	COLLECTIVE SOUL	Listen	Atlantic
8	7	BLUES TRAVELER	Carolina Blues	A&M
6	8	OFFSPRING	Gone Away	Columbia
9	9	COREY STEVENS	One More Time	Eureka/Discovery
19	10	JOHN FOGERTY	Walking In A Hurricane	Warner Bros.
12	11	JONNY LANG	Lie To Me	A&M
17	12	MOTLEY CRUE	Afraid	Elektra/EEG
11	13	VERVE PIPE	The Freshmen	RCA
13	14	LYNYRD SKYNYRD	Travelin' Man	CMC
18	15	PAUL MCCARTNEY	The World Tonight	Capitol
20	16	TOAD THE WET SPROCKET	Come Down	Columbia
15	17	COUNTING CROWS	Daylight Fading	DGC/Geffen
16	18	LIVE	Freaks	Radioactive
23	19	FOO FIGHTERS	Monkey Wrench	Roswell/Capitol
14	20	U2	Staring At The Sun	Island
10	21	QUEENSRYCHE	Sign Of The Times	EMI
31	22	NIXONS	Baton Rouge	MCA
22	23	WALLFLOWERS	One Headlight	Interscope
25	24	DAVE MATTHEWS BAND	Tripping Billies	RCA
21	25	COLLECTIVE SOUL	Precious Declaration	Atlantic
26	26	COOL FOR AUGUST	Don't Wanna Be Here	Warner Bros.
33	27	METALLICA	Bleeding Me	Elektra/EEG
30	28	SMASHING PUMPKINS	The End Is The...	Warner Sunset/WB
34	29	MEGAETH	Trust	Capitol
29	30	SWEET VINE	Mountainside	Columbia

ROCK begins on Page 152.

COUNTRY

LW	TW	ARTIST	SON	RECORD LABEL
1	1	TIM MCGRAW w/FAITH HILL	It's Your Love	Curb
3	2	TY HERNDON	Loved Too Much	Epic
4	3	MARK WILLS	Places I've Never Been	Mercury
5	4	DEANA CARTER	Count Me In	Capitol
6	5	REBA MCENTIRE	I'd Rather Ride Around With...	MCA
9	6	GEORGE STRAIT	Carrying Your Love With Me	MCA
8	7	MARK CHESNUTT	Let It Rain	Decca
10	8	PAM TILLIS	All The Good Ones Are Gone	Arista
11	9	TRACE ADKINS	I Left Something Turned On...	Capitol
14	10	SONS OF THE DESERT	Whatever Comes First	Epic
15	11	RICK TREVINO	I Only Get This Way With You	Columbia
16	12	LONESTAR	Come Cryin' To Me	BNA
17	13	PATTY LOVELESS	The Trouble With The Truth	Epic
2	14	VINCE GILL	A Little More Love	MCA
18	15	JOHN BERRY	I Will, If You Will	Capitol
23	16	TRACY LAWRENCE	How A Cowgirl Says Goodbye	Atlantic
21	17	MICHAEL PETERSON	Drink, Swear, Steal & Lie	Reprise
7	18	TANYA TUCKER	Little Things	Capitol
20	19	CLAY WALKER	One, Two, I Love You	Giant
25	20	CLINT BLACK & MARTINA MCBRIDE	Still Holding On	RCA
22	21	TRAVIS TRITT	She's Going Home With Me	Warner Bros.
24	22	RICOCHE	He Left A Lot To Be Desired	Columbia
26	23	SAMMY KERSHAW	Fit To Be Tied Down	Mercury
27	24	TRACY BYRD	Don't Love Make A Diamond...	MCA
32	25	TOBY KEITH	We Were In Love	Mercury
30	26	KENNY CHESNEY	She's Got It All	BNA
29	27	JAMES BONAMY	The Swing	Epic
37	28	TRISHA YEARWOOD	How Do I Live	MCA
31	29	LEE ROY PARNELL	Lucky Me, Lucky You	Career
36	30	JOHN MICHAEL MONTGOMERY	How Was I To Know	Atlantic
44	36	DIAMOND RIO	How Your Love Makes Me Feel	Arista
43	38	NEAL MCCOY	The Shake	Atlantic

COUNTRY begins on Page 129.

ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
1	1	THIRD EYE BLIND	Semi-Charmed Life	Elektra/EEG
2	2	MIGHTY MIGHTY BOSSTONES	The Impression That I Get	Mercury
3	3	TONIC	If You Could Only See	Polydor/A&M
5	4	SMASHING PUMPKINS	The End Is The...	Warner Sunset/WB
4	5	MATCHBOX 20	Push	Lava/Atlantic
6	6	WALLFLOWERS	The Difference	Interscope
7	7	BLUR	Song 2	Virgin
10	8	FOO FIGHTERS	Monkey Wrench	Roswell/Capitol
9	9	K'S CHOICE	Not An Addict	550 Music
8	10	DEPECHE MODE	It's No Good	Mute/Reprise
17	11	LIVE	Turn My Head	Radioactive
11	12	MEREDITH BROOKS	Bitch	Capitol
12	13	TOAD THE WET SPROCKET	Come Down	Columbia
15	14	COLLECTIVE SOUL	Listen	Atlantic
16	15	DAVE MATTHEWS BAND	Tripping Billies	RCA
18	16	SNEAKER PIMPS	6 Underground	Virgin
14	17	SQUIRREL NUT ZIPPERS	Hell	Mammoth
19	18	SUMMERCAMP	Drawer	Maverick/Reprise
13	19	VERVE PIPE	The Freshmen	RCA
—	20	U2	Last Night On Earth	Island
20	21	SHERYL CROW	A Change Would Do You Good	A&M
29	22	SUBLIME	Wrong Way	Gasoline Alley/MCA
22	23	THAT DOG	Never Say Never	DGC/Geffen
23	24	ABRA MOORE	Four Leaf Clover	Arista Austin/Arista
25	25	BLUES TRAVELER	Carolina Blues	A&M
21	26	OFFSPRING	Gone Away	Columbia
41	27	ARTIFICIAL JOY CLUB	Sick & Beautiful	Interscope
45	28	SUGAR RAY	Fly	Lava/Atlantic
30	29	REEL BIG FISH	Sell Out	Mojo/Universal
26	30	COWBOY MOUTH	Jenny Says	MCA

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NAC/SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD LABEL
1	1	GATO BARBIERI	Straight Into The Sunrise	Columbia
2	2	RICK BRAUN	Notorious	Mesa/Blue Moon
6	3	BONEY JAMES	Notnin' But Love	Warner Bros.
4	4	WARREN HILL	U R The 1	Discovery
3	5	3RD FORCE	In The Full Moonlight	Higher Octave
8	6	SPECIAL EFX	Since You've Been Away	JVC
10	7	NELSON RANGELL	Turning Night Into Day	GRP
5	8	LEE RITENOUR	Water To Drink	I.E./Verve
17	9	URBAN KNIGHTS	The Promise	GRP
7	10	KENNY G	Havana	Arista
11	11	ZACHARY BREAUX	Cafe Reggion	Zebra
12	12	MICHAEL LINGTON	Tell It Like It Is	Nu Groove
14	13	CHRIS BOTTI	The Way Home	Verve Forecast
15	14	DANCING FANTASY	When Dreams Come True	Innovative
18	15	HERB ALPERT	Passion Dance	Almo Sounds/Geffen
13	16	EL DEBARGE	Dindi	I.E./Verve
16	17	EVERETTE HARP	What's Going On	Blue Note
9	18	CHUCK LOEB	Cruzin' South	Shanachie
24	19	ERIC MARIENTHAL	Easy Street	I.E./Verve
22	20	PAUL TAYLOR	Pleasure Seeker	Countdown/Unity
19	21	BRIAN MCKNIGHT & DIANA KING	When We Were...	DAS/Mercury
20	22	INCOGNITO	A Shade Of Blue	Verve Forecast
25	23	FANTASY BAND	Double Talk	Shanachie
27	24	PAUL HARDCASTLE	Peace On Earth	JVC
23	25	JOHN TESH	L'Aquila	GTS/P
29	26	WALTER BEASLEY	Slowly But Surely	Shanachie
—	27	GROVER WASHINGTON JR.	Bordertown	Columbia
28	28	KEN NAVARRO	Smooth Sensation	Positive
—	29	ANITA BAKER	The Final Frontier	Atlantic
—	30	STEVE WINWOOD	Plenty Lovin'	Virgin

NAC begins on Page 146.

ADULT ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
1	1	TOAD THE WET SPROCKET	Come Down	Columbia
3	2	SHERYL CROW	A Change Would Do You Good	A&M
6	3	WALLFLOWERS	The Difference	Interscope
4	4	ABRA MOORE	Four Leaf Clover	Arista Austin/Arista
2	5	INDIGO GIRLS	Shame On You	Epic
5	6	SISTER HAZEL	All For You	Universal
8	7	MATCHBOX 20	Push	Lava/Atlantic
7	8	THIRD EYE BLIND	Semi-Charmed Life	Elektra/EEG
9	9	PAUL MCCARTNEY	The World Tonight	Capitol
11	10	DAVE MATTHEWS BAND	Tripping Billies	RCA
12	11	SHAWN COLVIN	Sunny Came Home	Columbia
18	12	BLUES TRAVELER	Carolina Blues	A&M
15	13	BIG HEAD TODD & THE MONSTERS	Please Don't Tell...	Revolution
10	14	VERVE PIPE	The Freshmen	RCA
14	15	COLLECTIVE SOUL	Listen	Atlantic
17	16	DEL AMITRI	Not Where It's At	A&M
16	17	COUNTING CROWS	Daylight Fading	DGC/Geffen
19	18	JOHN FOGERTY	Walking In A Hurricane	Warner Bros.
—	19	TONIC	If You Could Only See	Polydor/A&M
24	20	HUFFAMOOSE	Wait	Interscope
21	21	10,000 MANIACS	More Than This	Geffen
—	22	FIONA APPLE	Criminal	Work
20	23	MEREDITH BROOKS	Bitch	Capitol
—	24	U2	Last Night On Earth	Island
25	25	DAVE MATTHEWS BAND	Crash Into Me	RCA
28	26	PAULA COLE	I Don't Want To Wait	Imago/WB
29	27	BOZ SCAGGS	It All Went Down The Drain	Virgin
13	28	INXS	Elegantly Wasted	Mercury
22	29	OMC	How Bizarre	Mercury
27	30	WALLFLOWERS	One Headlight	Interscope

ADULT ALTERNATIVE begins on Page 167.

Hungry?



BONEY JAMES SWEET THING

#1 NAC Artist of 1996 returns...
with something tasty.

FEATURING "NOTHIN' BUT LOVE," "SWEET THING"
AND "I STILL DREAM" WITH VOCALS BY AL JARREAU.



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WLIR WMAD
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The Wallflowers

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