

Travis' Dream-Filled Debut



Congratulations to DreamWorks/Nashville for scoring the highest-debating song in **Randy Travis'** career. "Out Of My Bones" enters at No. 24 on this week's **R&R** Country chart. The song also was Most-Added, with 169 new stations.



THE INDUSTRY'S NEWSPAPER



LEGENDS OF COUNTRY RADIO

It's the third annual installment of **R&R's** chronicle of Country radio. This year, **Lon Helton** captures "The Countryopolitan Years" of 1967-1974. Read all about the personalities who headlined or began their careers in this era. The special begins on Page 41.

ATLANTIC NASHVILLE

JOHN MICHAEL MONTGOMERY

Super Faces Artist, 8:00 Wednesday, February 25th



NEAL MCCOY

Appearing at the Atlantic Suite, Wednesday, February 25th



TRACY LAWRENCE

Appearing at the Atlantic Suite, Wednesday and Thursday, February 25-26th



MILA MASON

Appearing at the Atlantic Suite, Wednesday and Thursday, February 25-26th



*Appearing at the Atlantic Suite, Wednesday and Thursday, February 25-26th
New Faces Artist, 7:00 Saturday, February 28th*



MATT KING

Appearing at the Atlantic Suite, Wednesday and Thursday, February 25-26th

THE GREAT DIVIDE



GARTH BROOKS

Two Pina Colodas

THE NEW SINGLE FROM SEVENS
ADD DATE: MARCH 9

UPCOMING TELEVISION APPEARANCES:

SATURDAY NIGHT LIVE - February 28 (NBC)
TODAY SHOW - March 4 (NBC)
GARTH: IRELAND & BACK - March 4 (NBC 2-Hour Special)
THE TONIGHT SHOW with Jay Leno - March 30 (NBC)
THE ROSIE O'DONNELL SHOW - April 1 (Syndicated)

A sincere thanks to all our friends
at radio for naming Garth 'Performer
of the Year' in the R&R Readers Poll.



© 1998 Capitol Records
Represented by: GB Management

INSIDE

REMEMBERING 1967-1974: THE 'COUNTRYPOLITAN' YEARS

This is R&R's third installment chronicling the history of Country radio. This era saw an explosion in the number of Country stations, but the format was looked down upon by many; thus, the term "Country-politan" was used to make it more palatable. It was also a period that spawned Country personalities as we now know them, not to mention the CRS! Some highlights from the special:

- Remembrances of Country's legends of the era, including Bill Mack, Billy Parker, and Bill Ward, among others; plus remembrances from "Legends in the making," including Gregg Lindahl, Rusty Walker, Ed Salamon, Buddy Owens.
- CRS founder Tom McEntee reflects upon the '69 meeting.
- Check out the six artists who form the bulk of the Power Gold chart.
- Results of the Country Radio readers poll.

The special begins on Page 41

FIVE COMMON MYTHS ABOUT THE ADULT ALT. LISTENER

Does the format attract more P1s and a higher proportion of loyal listeners than others, as many believe? Jim Kerr has the answers.

Page 141

IN THE NEWS

- **Ted Wagner** appointed VP/Nat'l Country Promo for Columbia/Nashville
- **Bruce Shindler** becomes Head of Promotion for DreamWorks/Nashville
- **Ray De La Garza** takes VP/Prog. Ops chair at Premiere Nets
- **Mike Kelly** now VP/Urban Promo at Elektra
- **Phil Locascio** appointed PD of WARW/Washington

Page 3

THIS #1 WEEK

CHR/POP

- CELINE DION My Heart Will Go On (550 Music)

CHR/RHYTHMIC

- K-CI & JOJO All My Life (MCA)

URBAN

- K-CI & JOJO All My Life (MCA)

URBAN AC

- BRIAN MCKNIGHT Anytime (Mercury)

COUNTRY

- GARTH BROOKS She's Gonna Make It (Capitol)

NAC/SMOOTH JAZZ

- AVENUE BLUE Always There (Mesa/Bluemoon/Atlantic)

HOT AC

- MATCHBOX 20 3am (Lava/Atlantic)

AC

- CELINE DION My Heart Will Go On (550 Music)

ACTIVE ROCK

- MARCY PLAYGROUND Sex And Candy (Capitol)

ROCK

- KENNY WAYNE SHEPHERD Blue On Black (Revolution)

ALTERNATIVE

- GREEN DAY Time Of Your Life... (Reprise)

ADULT ALTERNATIVE

- VERVE Bitter Sweet Symphony (Hut/Virgin)

NEWSSTAND PRICE \$6.50



THE INDUSTRY'S NEWSPAPER

FEBRUARY 27, 1998

WFAN/NY 'Three-peats' In '97

For the third year running, CBS' WFAN/New York is the top-billing station in the land, according to BIA.

Rank	Calls/Market	Revs in millions	Owner
1	WFAN-AM/NY	47.7	CBS
2	WLTW-FM/NY	37.9	Chancellor
3	WXRK-FM/NY	37.3	CBS
4	WINS-AM/NY	36.5	CBS
5	WGN-AM/Chicago	34.5	Tribune
6	KRTH-FM/L.A.	34.3	CBS
6	WKTU-FM/NY	34.3	Chancellor
8	KIIS-FM/L.A.	34.2	Jacor
8	KKBT-FM/L.A.	34.2	Chancellor
10	KVIL-FM/Dallas	32.8	CBS

Third R&R Talk Radio Seminar Proves Format's Importance

■ Topics ranging from Iraq to Clinton mirror what listeners are chatting about coast to coast

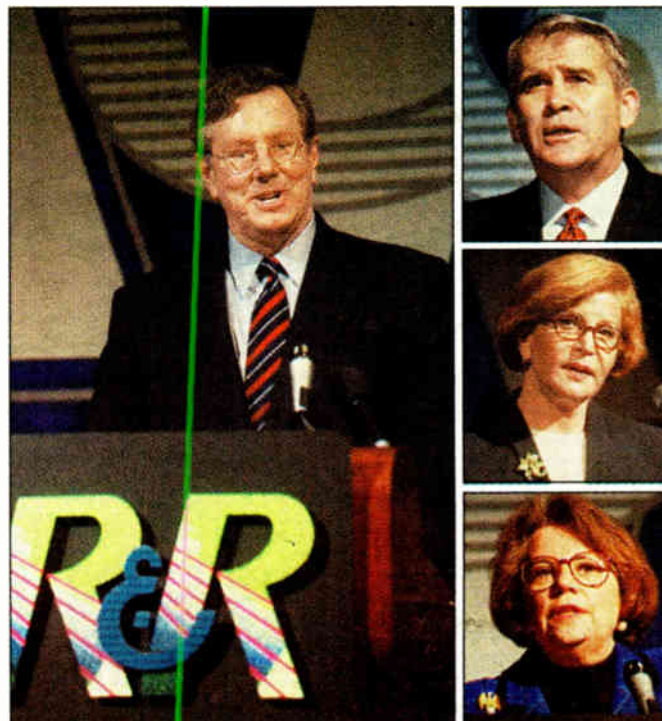
By JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF

Saddam Hussein can't be all bad. Just last week, for instance, he brought together such disparate voices as former Republican presidential hopeful Steve Forbes, White House Director/Communications Ann Lewis, and even former Iran-Contra figure turned radio talk host Ollie North. But all of them — speaking at various times before a record R&R Talk Radio Seminar crowd of more than 250 Talk managers, programmers, and hosts — agreed, in the words of North, that "Saddam Hussein is a very bad man."

Former Marine Col. North, also a former National Security Council advisor in the Reagan administration, said his opinion of Saddam is the one area where both he and the White House "share common ground." His comments followed Lewis telling a Friday morning breakfast session that the Iraqi leader "will not be allowed to endanger the rest of the world" and making it clear the Clinton administration was in high gear to contain further manufacturing of biological warheads in Iraq.

Forbes voiced concern about what he sees as the rudderless management in Washington: "Iraq is what happens when you don't have a sense of direction. Saddam should have been dealt with immediately after the Persian Gulf War." Forbes noted that the U.S. must "make it clear that we want an alternative government in Iraq, establish a no-fly zone all over the country, and establish Radio-Free Europe, Iraq-style. It's cheap, but effective over a period of time."

SEMINAR/See Page 26



Publisher/Republican presidential hopeful Steve Forbes (above) delivered Friday's keynote address, while talk host Ollie North (top right), former radio talker Sally Jessy Raphael (center), and White House Dir./Communications Ann Lewis also spoke to record crowds. More Talk Radio Seminar photos: Pages 35-36.

All photos by Neelam H. Nalchayan

Buccaneers Of Broadcasting

■ Microbroadcasters, full-fledged pirates proliferate throughout the nation

By ADAM JACOBSON
R&R STAFF WRITER

KISS 97.1-FM has all the trappings of a typical CHR. The Southern Georgia station features Chumbawamba, Sugar Ray, and Robyn. It sells station T-shirts, takes orders on its professionally designed website (www.kissfm.net).

Casey's Top 40 airs on Saturday evenings and Sunday mornings. The station's positioning statement is "Valdosta's No. 1 Hit Music Station."

Unfortunately, KISS-FM is all smoke and mirrors. According to the FCC, it's a fraud. The station has no license — it's a pirate radio broadcaster.

KISS-FM represents just one of a growing number of unlicensed radio stations that have appeared all over the country in the last five years. While Stephen Dunifer's "Free Radio Berkeley" is perhaps the best-known of the radio renegades, several others have sprouted up from rural New Jersey to Los Angeles. In South Florida, it's a free-radio free-for-all. As of February 20, 17 unlicensed FM stations could be heard all across the radio dial. One high-profile pirate had been on for at least 17 months.

See Page 16



Chancellor To Get 11 SFX Stations In Capstar Swap

Radio deals are beginning to resemble big kids trading baseball cards. But there are really big cards involved, and it's understandable if the players don't know what uniform they ought to be wearing. The latest action took place Monday, when Austin-based Capstar Broadcasting and its kissin' cousin in Dallas, Chancellor Broadcasting, said the duo would divide the assets

of SFX Broadcasting. Capstar announced last August that it would pay \$2.1 billion for 71 SFX outlets (R&R 8/29/97).

The game plan looks like this: After Capstar settles with SFX sometime in the second quarter, it will swap 11 of the SFX stations in such big cities as Dallas, Houston, Pittsburgh, and San Diego. In exchange, Chancellor will

SWAP/See Page 26

Ginsburg Calls DC Combo Deal 'Poetic'

After a three-and-a-half-year pursuit, Chancellor Media CEO/President Scott Ginsburg finally lured the fabled-but-reluctant Bender brothers with a whopping \$72 million check for their Nostalgia-Rock combo WWDC-AM & FM/Washington.

Ginsburg told R&R the deal was "poetic" for a number of reasons: "DC101" is Chancellor's 101st radio station, and Ginsburg listened to the stations years ago while attending Georgetown Law School. Plus, the deal gives Chancellor its full complement of DC stations with three AMs (with WTEM and WWRC) and five FMs (with WASH, WBIG, WGAY, and WMZQ). According to BIA, the WWDC combo ranked

DC101/See Page 26

Register now for R&R Convention '98! June 11-13 in Los Angeles, CA!



BOND

**NOTHING FITS
(FICTITIOUS CIRCLE)**

Impacting This Week!

from the debut album
BANG OUT OF ORDER

ON TOUR WITH SPACEHOG

produced by MATTHEW WILDER. mixed by ANDY WALLACE.
management: Andrian Adams for iKon Entertainment Group Limited

"WORK" IS A TRADEMARK OF SONY MUSIC ENTERTAINMENT INC. / ©1998 SONY MUSIC ENTERTAINMENT INC. [HTTP://WWW.WORKGROUPNET.COM](http://www.workgroupnet.com)

WORK

Columbia Elevates Wagner To VP/Nat'l Country Promotion

Columbia/Nashville Director/National Country Promotion Ted Wagner has been elevated to VP/National Country Promotion. He succeeds Debi Fleischer-Robin, who left the label four months ago.



Wagner

Sony Music/Nashville President Allen Butler noted, "Under the leadership of Ted Wagner, the Columbia promotion staff has garnered great airplay for their artists, as evidenced by the success of Wade Hayes' current single, 'The Day That She Left Tulsa.' Ted's success will prove invaluable as we introduce Lisa Brokop and set up Deryl Dodd's next album. I am very proud of Ted and his promotion team and anticipate even greater success for Columbia in 1998."

Wagner joined Columbia two years ago after 12 years with RCA/Nashville, where he began as a mail-room clerk. He was later appointed Manager/Southeast Regional Promotion and became RCA/Nashville's Director/Eastern Regional Promotion in 1994.

Wagner's replacement as Columbia's Director/National Promotion has not yet been named.

Premiere VP Post Awarded To De La Garza

Ray De La Garza has been promoted to VP/Programming Operations at Premiere Radio Networks. De La Garza, who joined the company nine years ago, reports to Exec. VP/Programming Tim Kelly.



De La Garza

In his new post, De La Garza will maintain, develop, and acquire new programming. He'll also oversee the programming and production of *The Jim Rome Show*, *Leeza Gibbons Blockbuster Top 25*, and others.

Premiere CEO/founding partner Steve Lehman remarked, "Premiere is growing by leaps and bounds, breaking into new radio ventures and distribution technology. We are proud to have Ray De La Garza on the programming team of Jacor Communications."

De La Garza began his radio career 14 years ago in KIIS-FM/Los Angeles' production department. He later worked at ABC as an executive producer for three years.

Locascio's Back As WARW/Washington PD

Phil Locascio has returned to day-to-day programming as PD of CBS Radio's Classic Rock WARW-FM/Washington. He replaces Craig Ashwood, who segues to the station's sales department as an AE.



Locascio

"I had been doing a little consulting, but I didn't like it," Locascio told R&R, referring to when he left WSB-FM/Atlanta after 11 years as its PD to venture into the consulting business. "I really wanted to work inside the radio station, and I waited for the right opportunity to present itself."

When asked why he decided on Classic Rock, Locascio replied, "Good radio is good radio, and good strategic radio — along with good, energetic, fun radio needed to get good ratings — is what's needed to make a station work. Put that all together, and you've got a good station."

Locascio helmed Hot AC WSB's programming department between 1986-97. Prior to that, he served as PD of former CHR WGCL-FM/Cleveland and PD of Hot AC WYYY-FM/Syracuse.

LOCASCIO/See Page 26

Elektra Ups Kelly To VP/Urban Promo

Elektra Entertainment Group has elevated Mike Kelly to VP/Urban Promotion. Based in New York, he reports to Sr. VP/Urban Music Richard Nash.



Kelly

Kelly most recently was National Field Director for EEG. Prior to that, he was Southwest Regional Director/Promotion for Motown Records. Kelly began his career in the music business in 1987 as a Regional Director/Promotion for Arista Records.

"It gives me great pleasure to be able to promote Mike," Nash said. "Mike has always shown great professionalism, as well as possessing a keen understanding of the complexities of Urban promotion. The leadership role he's played with our field staff has been instrumental to the success of our department."

FEBRUARY 27, 1998

NEWS & FEATURES

Radio Business	4	Street Talk	28
Business Briefs	4	Sound Decisions	37
Transactions	6	Publisher's Profile	152
Management	16		
Sales	18	Product Showcase	20
Marketing & Promotion	21	Opportunities	146
Show Prep	22	Marketplace	148
'Zine Scene	22		
National Video Charts	23		

FORMATS & CHARTS

News/Talk	35	AC Chart	116
Country	41	Hot AC Chart	119
Country Chart	82	NAC/Smooth Jazz	121
Country Action	83	NAC/Smooth Jazz Tracks Chart	122
Pop/Alternative	90	NAC/Smooth Jazz Albums Chart	123
CHR Callout America	91	Rock	126
CHR	92	Active Rock Chart	127
CHR/Pop Chart	95	Rock Chart	130
CHR/Rhythmic Chart	101	Alternative	132
Hip-Hop Chart	102	Alternative Chart	134
Urban	104	Alternative Action	135
Urban Chart	106	Alternative Specialty Show	139
Urban Action	108	Adult Alternative	141
Urban AC Chart	112	Adult Alternative Tracks	142
Adult Contemporary	114	Adult Alternative Albums	144

The Back Pages 150

Shindler's DreamWorks Post Is Official

Independent promoter Bruce Shindler's move to DreamWorks/Nashville is now official. The 27-year industry veteran will serve as head of promotion for the label's new country division.



Shindler

Shindler has been working at DreamWorks/Nashville for three months, but the formal announcement was made this week by DreamWorks/Nashville principal executive James Stroud and senior executive Scott Borchetta.

In announcing Shindler's arrival, Stroud noted, "Bruce and I go way back — he promoted my first No. 1 record. His expertise and professionalism make him one of the top promotion men in our market. We are fortunate and honored to have him at DreamWorks."

Borchetta, who is in charge of the label's promotion and artist development, previously worked with Shindler

SHINDLER/See Page 26

Keating Returns To KVI/Seattle As PD

Broadcast Programming consultant Casey Keating has been named PD of Fisher Broadcasting Talk station KVI/Seattle, effective March 9. He'll succeed Tony Minor, who has voluntarily stepped down as full-time PD to concentrate on his talk show and to become Asst. PD under Keating.



Keating

A consultant to KVI since April '97, Keating told R&R, "I've got a long history with this radio station. I started working with KVI

[and KPLZ-FM] in 1984. I've previously been OM at KVI, and I've been the voice of the station since it flipped to all-Talk. I also have a long-standing relationship with both GM Shannon Sweatte and Station Manager Rob Dunlop at Fisher Broadcasting, so it just seemed like a natural move to come back home to my radio family.

"It took something really special

KEATING/See Page 26



Emmis And The End Of (Other) Empires

Founded by Jeff Smulyan in 1980 with \$80,000 of his own money and loans from a small cadre of investors, Emmis Broadcasting has managed to stay in the radio game when larger companies have cashed out. One of those was Doubleday Broadcasting, which, in February 1986, sold the last of its radio properties — WHN & WAPP/New York and WAVA/Washington — to Emmis for \$53 million. Two years later, Emmis purchased five stations in New York, Chicago, San Francisco, and Boston from NBC for \$121.5 million.

Today, Emmis owns 13 radio stations, including three FMs in New York.



Jeff Smulyan

Sticking With Radio For 25 Years



HOW TO REACH US RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., 5TH FLOOR, LOS ANGELES, CA 90067

WEB SITE: www.rronline.com

	Phone	Fax	E-mail	Phone	Fax	E-mail	
CIRCULATION:	310-788-1625	310-203-8727	moreinfo@rronline.com	OPPORTUNITIES/MARKETPLACE:	310-788-1621	310-203-8727	kmumaw@rronline.com
NEWS DESK:	310-788-1699	310-203-9763	newsroom@rronline.com	EDITORIAL, OTHER DEPTS:	310-553-4330	310-203-9763	mailroom@rronline.com
R&R ONLINE SERVICES:	310-788-1675	310-553-4056	jill@rronline.com	WASHINGTON, DC BUREAU:	202-463-0500	202-463-0432	rrdc@rronline.com
ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@rronline.com	NASHVILLE BUREAU:	615-244-8822	615-248-6655	lhelton@rronline.com

Supreme Court Ruling Lets Radio Roll Dice On Casinos

By MATT SPANGLER
R&R WASHINGTON BUREAU

The U.S. Supreme Court refused Monday to remand *U.S. vs. Valley Broadcasting* to the Ninth Circuit Court of Appeals in San Francisco. The ruling affirmed a 1992 case that struck down the prohibition of gaming advertisements in states that fall within that court's jurisdiction (Alaska, Arizona, California, Guam, Hawaii, Idaho, Montana, Nevada, the Northern Mariana Islands, Oregon, and Washington). It was upheld by the appellate court in February 1997. The Department of Justice petitioned the Supreme Court to remand the case to the appellate court in December.

Kirk Anderson, a partner in Nevada-based KHWY Inc. and a member of the Nevada Broadcasters Association's board of directors, told R&R that gaming industry sales are likely to increase in his state — spots currently are broadcast in Nevada and generate about 20% of billing to casinos — as a result of the Supreme Court decision. He said that he has often received calls from casinos asking him to educate stations that the February 1997 decision made gambling spots legal in the affected Western states.

'Feeder Markets' To Gain Revenue

Anderson also said "feeder markets" — such as Riverside and San Bernardino counties in Southern California, and Phoenix and Tucson — will likely see significant revenue gains in the wake of the decision. However, he said, the casinos will expect an "immediacy of return on investment" from advertising in those markets. "They run an ad, and they expect the telephone to ring immediately," he said.

An attorney with the FCC Complaints and Political Programming Branch told R&R that the commission has taken no official position on Monday's decision. In February 1997, the FCC said it would no longer enforce the ban in those Western states.

Ashton Hardy, an attorney representing the Greater New Orleans Broadcasters Association, which has a similar case pending in the Fifth Circuit Court of Appeals, told R&R that since the courts seem to have ruled the ban unconstitutional, any further enforcement of the law by the FCC may be in violation of a federal statute that requires the government to pay the attorneys' fees in cases that show it is upholding legislation ruled unconstitutional.

Also on Monday, the Supreme Court refused to hear CBS Corp's appeal of a 1997 verdict that awarded \$241,909 to a former Westinghouse Electric Corp. employee in an age-discrimination suit.

Children's Broadcasting Gets New Buyers

By PATRICE WITTRIG
R&R WASHINGTON BUREAU

Children's Broadcasting Corp. (CBC) has signed agreements with three yet-to-be-disclosed companies for seven of its 14 stations that went up for grabs following the collapse of the company's \$72.5 million deal with Global Broadcasting Co. in late January.

"This is the most aggressive market for AMs I have ever seen," CBC Chairman/CEO Christopher Dahl told R&R. Dahl said two of the three entities should be announced "within the next couple

of weeks," while the third potential buyer will be revealed "within the first couple of weeks of March."

Even though none of the deals have been solidified and still need to be

approved by shareholders, Dahl told R&R that he expects the remaining seven stations to be "gone within the next 30 days."

Star Media Group broker Peter Handy, whom the group has recruited to handle the deals, added, "The price is probably going to be within 5%, either over or under, the initial \$72.5 million [Global offered]. Its two New York and L.A. properties — KPLS-AM/Anaheim, CA & WJDM-AM/Elizabeth, NJ — have attracted the most attention. The process has been going very well."

Meanwhile, CBC's board of directors adopted a shareholder-rights plan last week, aimed at protecting common stock holders in the event of a hostile takeover. Shareholders of record on February 27 would be able to buy additional stock at a discounted price should someone acquire 20% or more of CBC's common stock.

EARNINGS

Buying Saga To Continue; Radio One Posts Record Revenues

Saga Communications Inc. (AMEX: SGA) reported that, for the fourth quarter of 1997, net revenue increased 11.6% to \$18.1

million from \$16.3 million in the same period of 1996. Broadcast cash flow was up 8.9% in the fourth quarter.

EARNINGS/See Page 8

Bloomberg

BUSINESS BRIEFS

Powell Outlines Potential Principles

FCC Commissioner Michael Powell, while speaking to group heads during an NAB fly-in meeting last week, outlined five potential principles guiding his minority and gender participation policies. He said that the commission should "pursue race- and gender-neutral policies," and that private sector efforts that advance minority and women interests should be encouraged. The FCC should acknowledge that the courts have shown that diversity in ownership does not necessarily lead to diversity in programming, and he believes that the commission should recognize that "markets and competition are the domain of economics, not social policy." Finally, the commission should promote "win-win" policies, such as reinstatement of the tax certificate policy. Powell defined a "win-win" policy as a situation when an economic opportunity is provided to the minority and "a tangible benefit" to the majority.

Clear Channel May Clear \$1 Billion In '98

Houston Lane, VP/Finance for Clear Channel Communications, told R&R that he is "comfortable" with reports from Wall Street analysts that have the company netting as much as \$1.1 billion this year. The company grossed \$790.2 million in 1997 and had net revenues of \$697 million. Lane said Clear Channel's merger with Universal Outdoor Holdings Inc. is expected to close in this quarter.

USADR Drops Out Of NRSC Testing

Glynn Walden, VP/Engineering for CBS Radio — a partner with USA Digital Radio on the development of an IBOC (in-band, on-channel) DAB system — told R&R that the consortium will not participate in IBOC testing planned for this year by the DAB Subcommittee of the National Radio Systems Committee.

"When a committee gets involved, it takes forever," Walden said, pointing out that it took two years for the Electronic Industries Association, which co-sponsors the NRSC with the NAB, to complete lab testing of DAB systems. (The EIA released the results of that testing last month.) "We have broadcast interests to protect," Walden said. "We've got to get digital radio up and running." USADR hopes to submit an IBOC system to the FCC for consideration by the end of the year.

Cumulus Gets Brillion But Not Bloomington

Cumulus Broadcasting's buying spree continues with the purchase of KXZZ-AM, KBIU-FM, KKGB-FM & KYKZ-FM/Lake Charles, LA from John Borders and Don Turner for an undisclosed amount. The

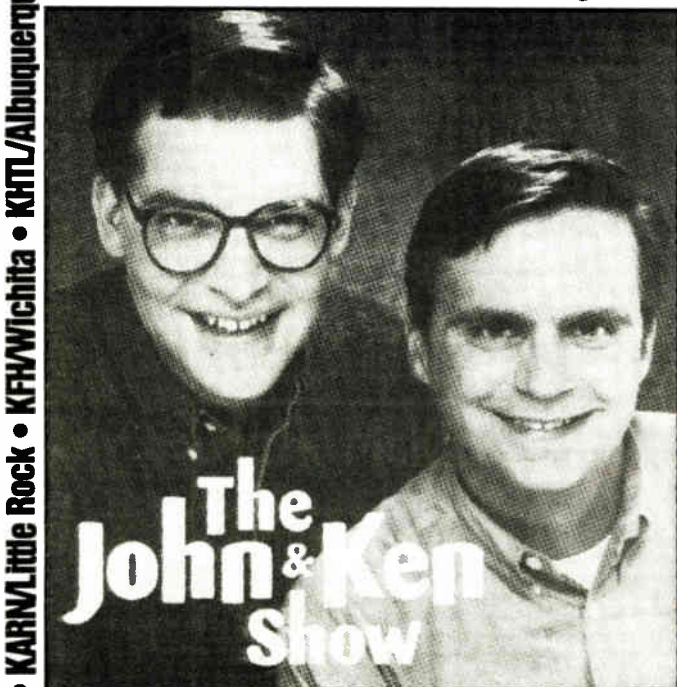
Continued on Page 12

R&R/Bloomberg Radio Stock Index

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

	Change Since				
	4/1/97	2/13/98	2/20/98	4/1	2/20
Radio Index	100.37	209.48	215.44	+114.65%	+2.85%
Dow Industrials	6611.05	8370.1	8413.94	+27.27%	+0.52%
S&P 500	759.64	1020.09	1034.21	+36.14%	+1.38%

• KARN/Little Rock • KFM/Wichita • KHTL/Albuquerque • KSFO/San Francisco • KFI/Los Angeles • WGST/Atlanta • KST/Sacramento • KXL/Portland • KFMB/San Diego • KCMO/



• WNIS/Norfolk • WWKY/Louisville • KVBC/Las Vegas • WRBZ/Raleigh • WPRO/Providence • WARM/Wilkes Barre • WHIO/Dayton

The Next Generation of Talk Radio

Adding Stations Weekly!

Hear John & Ken by calling our Listen Line:
(310) 246-1580, M-F, 3-7pm Pacific.

KSFO/San Francisco Just Signed

For affiliation information, call (408) 420-1400.
www.kfi640.com



FISHER
ENTERTAINMENT

Kansas City • WGR/Buffalo • WFIL/Columbus •

It's 1998

Are you still doing your music tests in an auditorium?

This year, at Music Technologies, we expect to do more library music testing than any other research company in America.

Surprised? You shouldn't be, because Music Technologies is the leader in Interactive music testing, the breakthrough advance that's "raising the bar" in the way stations are testing music and delivering higher ratings.

Improvements in technology are changing the way we live and do business every day. No old technology, however useful in its time, lasts forever.

Take a moment to compare the differences between Interactive and auditorium tests and you'll see why so many smart managers who want higher ratings have stepped up to Music Technologies' Interactive testing, the new "Gold Standard" for music library testing.

Auditorium Testing

- Local supervisors call from a database of "professional test takers" to recruit the test.
- Fatigue caused by sitting and doing the test for 1½ to 2 hours at a sitting causes song scores in the last half of the test to be lower than those in the first half.
- All test takers hear the tested songs in the same order, creating song order bias.
- Test takers come mostly from a 5 to 8 mile radius of the hotel.
- Lots of referrals (friends) who know each other are necessary to fill the test.
- Can't focus the test's recruiting into your station's hot zips.
- An unreal public group testing environment.
- The best thing we could do, however flawed, for the last 17 years.

Interactive Testing

- The nation's best national/central recruiters recruit totally at random. No "professional test takers"...just real listeners.
- There is no fatigue because participants take the tests in 20 to 25 minute segments and take a break whenever they begin to get tired...yielding consistent scoring throughout the test.
- Every participant hears the tested songs in a different order, eliminating song order bias.
- Real listeners are recruited from all over the metro area.
- No referrals whatsoever...only real listeners selected totally at random.
- Can recruit randomly from your hot zips no matter where they are in the metro.
- A real at-home private listening environment.
- The best thing we can do today.

Music Technologies, LLC

FIRST IN FULLY-DIGITAL **INTERACTIVE** MUSIC LIBRARY TESTING

205 East Cheyenne Mountain Boulevard, Suite 100 • Colorado Springs, Colorado 80906-3768 • Phone 719.579.9555 • Fax 719.579.9556

DEAL OF THE WEEK

Chancellor Media acquisitions \$637.5 million

- **KBFB-FM & KTXQ-FM/Dallas**
- **KQUE-AM, KKRW-FM & KODA-FM/Houston**
- **WDVE-FM, WJJJ-FM, WVTY-FM & WXDX-FM/Pittsburgh**
- **KPLN-FM & KYXY-FM/San Diego**

1998 DEALS TO DATE

Dollars To Date: \$1,218,603,493
(Last Year: \$2,834,746,319)

Dollars This Week: \$768,975,147
(Last Year: \$37,318,645)

Stations Traded This Year: 258
(Last Year: 349)

Stations Traded This Week: 61
(Last Year: 30)

TRANSACTIONS AT A GLANCE

- **KLQB-FM/Oracle (Tucson), AZ \$6.5 million (est.)**
- **KAWW-AM & FM/Heber Springs, AR \$602,500**
- **KWYD-AM/Colorado Springs, CO \$450,000**
- **KGRE-AM/Greeley, CO \$145,000**
- **WWDC-AM & FM/Washington, DC \$72 million**
- **KSKI-FM/Sun Valley, ID \$950,000**
- **WAPU (FM CPY)Colfax, IL \$750,000**
- **WNOP-AM/Newport, KY \$500,000**
- **WTGG-FM/Amite, LA \$650,000**
- **KLIK-AM/Jefferson City, MO \$500,000**
- **KOTD-AM & FM/Plattsmouth (Omaha-Council Bluffs), NE \$2.5 million**
- **KINN-AM & KZZX-FM/Alamogordo, NM \$400,000**
- **WWSC-AM & WCQL-FM/Glens Falls, NY \$275,000**
- **WABZ-FM/Albemarle, NC \$1,275,000**
- **WABZ-FM/Albemarle, NC \$1.65 million**
- **KGOK-FM/Pauls Valley, OK \$475,000**
- **KGfy-FM/Stillwater, OK \$725,000**
- **WFGO-FM/Erie, PA \$2 million**
- **WRCP-AM/Providence, RI \$1,975,000**
- **WKFD-AM/Wickford (Providence-Warwick-Pawtucket), RI \$75,000**
- **WHSC-AM & FM/Florence, SC \$700,000**
- **KHXS-FM/Abilene, TX \$400,000**
- **KRUN-AM & KCSE-FM/Ballinger, TX \$395,000**
- **KTCX-FM/Beaumont, TX \$3.6 million**
- **KDET-AM & FM/Center and KCOT-FM/San Augustine, TX \$250,000**
- **KLTG-FM, KOUL-FM & KRAD-FM/Corpus Christi, TX \$7 million**
- **KNET-AM & KYK-FM/Palestine, TX \$970,147**
- **WSTJ-AM & WNKV-FM/St. Johnsbury, VT \$630,000**
- **WTZE-AM & FM/Tazewell (Bluefield), VA \$350,000**
- **KBRO-AM/Bremerton, WA \$257,500**
- **KJR-AM & FM & KUBE-FM/Seattle \$17.8 million**
- **KHSS-FM/Walla Walla, WA \$160,000**
- **WJLW-FM/Allouez (Green Bay), WI \$2.5 million**
- **WEZR-FM/Brillion (Green Bay), WI \$2,065,000**

TRANSACTIONS

Chancellor Grabs Part Of Capstar's SFX Booty

Ginsburg & Co. also shell out \$72 million for WWDC-AM & FM/DC

Deal Of The Week

Chancellor Media acquisitions

ESTIMATED VALUE: \$637.5 million
TERMS: Asset sale for cash
BUYER: Chancellor Media Corp., headed by President Scott Ginsburg. Full details in Page 1 story.
SELLER: Capstar Broadcasting Corp., headed by President Steve Hicks
BROKER: Paul Leonard of Star Media Group

KBFB-FM & KTXQ-FM/Dallas

FREQUENCY: 97.9 MHz; 102.1 MHz
POWER: 100kw at 1611 feet; 100kw at 1446 feet
FORMAT: AC; Rock

KQUE-AM, KKRW-FM & KODA-FM/Houston

FREQUENCY: 1230 kHz; 93.7 MHz; 99.1 MHz
POWER: 1kw; 100kw at 1719 feet; 100kw at 2049 feet
FORMAT: Nostalgia; Classic Hits; AC

WDVE-FM, WJJJ-FM, WVTY-FM & WXDX-FM/Pittsburgh

FREQUENCY: 102.5 MHz; 104.7 MHz; 96.1 MHz; 105.9 MHz
POWER: 55kw at 820 feet; 20kw at 781 feet; 44kw at 522 feet; 72kw at 528 feet
FORMAT: Rock; NAC/Smooth Jazz; Hot AC; Alternative

KPLN-FM & KYXY-FM/San Diego

FREQUENCY: 103.7 MHz; 96.5 MHz

POWER: 36kw at 581 feet; 41kw at 541 feet

FORMAT: Classic Hits; AC

Arizona

KLQB-FM/Oracle (Tucson)

PRICE: \$6.5 million (est.)
TERMS: Not released
BUYER: Journal Broadcast Group, headed by President Doug Kiel. It owns KFFN-AM, KMXZ-FM & KZPT-FM/Tucson. Phone: (414) 223-5327.
SELLER: Desert West Air Ranchers Corp.
FREQUENCY: 106.3 MHz
POWER: 440 watts at 9200 feet
FORMAT: Adult Alternative
BROKER: Kalil & Co.

Arkansas

KAWW-AM & FM/Heber Springs

PRICE: \$602,500
TERMS: Asset sale for \$235,000 cash; assumption of an existing \$300,000 loan; and a 15-year, \$67,500 promissory note at 8% interest
BUYER: Kaleidoscope Radio LLC., headed by President Larry Morton. It owns KMXZ-FM/Lonoke, AR and KWCK-AM & FM/Searcy, AR. Phone: (501) 219-2400
SELLER: King Britton Inc., headed by President Sid King. Phone: (501) 745-4474
BROKER: MGMT Services Inc.

Colorado

KWYD-AM/Colorado Springs

PRICE: \$450,000
TERMS: Asset sale for cash

BUYER: Pilgrim Communications Inc., headed by President P. Gene Hood. Phone: (317) 655-9999

SELLER: Patrick Communications II LLC, headed by President Edward Patrick. Phone: (719) 392-4219
FREQUENCY: 1580 kHz
POWER: 10kw day/67 watts night
FORMAT: Religious
BROKER: McCoy Broadcast Brokerage

KGRE-AM/Greeley

PRICE: \$145,000
TERMS: Asset sale for cash
BUYER: Greeley Broadcasting Corp., headed by President Ricardo Salazar. Phone: (818) 841-0078
SELLER: Hispanic Broadcasting Network Inc.

District Of Columbia

WWDC-AM & FM/Washington

PRICE: \$72 million
TERMS: Asset sale for cash
BUYER: Chancellor Media Corp., headed by President/CEO Scott Ginsburg. It owns WTEM-AM, WWRC-AM, WASH-FM, WBIG-FM, WGAY-FM & WMZQ-FM/Washington. Phone: (972) 869-9020
SELLER: Capitol Broadcasting Co., headed by President Goff Lebharr. Phone: (301) 587-7100
FREQUENCY: 1260 kHz; 101.1 MHz
POWER: 5kw; 22.5kw at 761 feet
FORMAT: Nostalgia; Rock

Idaho

KSKI-FM/Sun Valley
PRICE: \$950,000

TERMS: Asset sale for cash
BUYER: Alpine Broadcasting Inc., headed by President Scott Parker
SELLER: E-Da-Hoe Inc., headed by President Clint Stennet

Illinois

WAPU (FM CPY)Colfax

PRICE: \$750,000
TERMS: Asset sale for cash
BUYER: Kelly Communications Inc., headed by President James McCruden. It owns WAFX-FM/Chillicothe, IL; WKZW-FM/Pekin, IL; WOAM-AM/Peoria, IL; and WIHN-FM/Normal, IL. Phone: (941) 383-9293
SELLER: Colfax Broadcasting Inc. Phone: (309) 378-3061

Kentucky

WNOP-AM/Newport
PRICE: \$500,000

TERMS: Asset sale for cash
BUYER: Main Street Communications Inc., headed by President Timothy Harrier. Phone: (513) 421-9667
SELLER: Dayton Heidelberg Distributing Co. d/b/a WNOP Radio, headed by co-Chairmen Albert Vontz II and Albert Vontz. Phone: (513) 421-5000

Louisiana

WTGG-FM/Amite

PRICE: \$650,000
TERMS: Asset sale for cash
BUYER: Southwest Broadcasting Inc., headed by President Wayne Dowdy. Phone: (601) 783-6600
SELLER: Hammond Radio Partners LLC., headed by President Stephen Garchick. Phone: (703) 734-2668

Continued on Page 8

CATCH YOUR ADVERTISING DOLLARS



Disposable banners on a roll. Up to four vibrant colors printed on durable, high quality plastic film. Display your logo and message brilliantly for an economical price.



Call today 800/231-6074

Reef Industries, Inc. P.O. Box 750250 Houston, TX 77275-0250
TEL 713/507-4200 FAX 713/507-4295
Email ri@reefindustries.com
www.reefindustries.com

©1998 Reef Industries, Inc. Roll-A-Sign is a trademark of Reef Industries Inc.

INTERACTIVE

Fall Ratings Report: Chapter Three

MUSIC TESTING

This year, at Music Technologies, we expect to do more library music testing than any other research company in America. Why? It's simple...Interactive is the new "Gold Standard" in music testing and it gets great ratings, even for the tough to win points in highly competitive battles. Just look at the numbers...

Country KNIX Phoenix: 7.6 (No. 1)
25-54 Persons

A.C. WYSF Birmingham: 6.4 to 8.2
Fall 96 to Fall 97, 25-54 Women

Classic Rock WKRR Greensboro: 15.2 (No. 1)
25-54 Men

CHR KRQQ Tucson: 14.7 (No. 1)
18-34 Persons

Alternative WKDF Nashville: 10.5 (No. 2)
18-49 Men

A.C. WRSN Raleigh: 5.5 to 7.3
Fall 96 to Fall 97, 25-54 Women

A.O.R. KRZZ Wichita: They don't subscribe to Arbitron so we can't publish their numbers, but **WOW!**

All figures quoted are from Arbitron, Fall 97 (unless otherwise stated) and are Monday-Sunday 6am-Mid.

Music Technologies, LLC

FIRST IN FULLY-DIGITAL **INTERACTIVE** MUSIC LIBRARY TESTING

205 East Cheyenne Mountain Boulevard, Suite 100 • Colorado Springs, Colorado 80906-3768 • Phone 719.579.9555 • Fax 719.579.9526

TRANSACTIONS

Continued from Page 6

Missouri

KLIK-AM/Jefferson City

PRICE: \$500,000

TERMS: Asset sale for cash

BUYER: MVP Radio Inc., headed by President David Zimmer. It owns KATI-FM/Jefferson City, MO. Phone: (573) 893-5986

SELLER: Zimmer Radio of Mid-Missouri Inc., headed by President Jerome Zimmer. Phone: (573) 335-4856

FREQUENCY: 950 kHz

POWER: 5kw

FORMAT: Country

Nebraska

KOTD-AM & FM
Plattsmouth (Omaha-
Council Bluffs)

PRICE: \$2.5 million

TERMS: Stock sale for \$450,000 cash, a \$500,000 promissory note, and a \$1.05 million promissory note

BUYER: Waitt Radio Inc., headed by Chairman Norman Waitt, is acquiring Platte Broadcasting Co. Inc. Phone: (402) 346-6000

SELLER: Charles, Irene, and Josephine Wurga. Phone: (402) 296-2124

FREQUENCY: 106.9 MHz

POWER: 6kw at 328 feet

FORMAT: Variety

New Mexico

KINN-AM & KZZX-FM
Alamogordo

PRICE: \$400,000

TERMS: Asset sale for cash

BUYER: KZZX Inc., headed by President David Nicholson. Phone: (505) 437-4440

SELLER: KINN Inc., headed by President Howard Jacob. Phone: (213) 348-3961

New York

WWSC-AM & WCQL-FM
Glens Falls

PRICE: \$275,000

TERMS: Asset sale for cash

BUYER: Entertronics Inc., headed by President David Covey. Phone: (518) 761-9890

SELLER: Normandy Broadcasting Corp.

North Carolina

WABZ-FM/Albemarle

PRICE: \$1,275,000

TERMS: Stock sale for cash

BUYER: J.C. Acquisition LLC, headed by President James Haber, is acquiring Jenni Communications Inc.

SELLER: William and Suzanne Norman

FREQUENCY: 100.9 MHz

POWER: 3kw at 200 feet

FORMAT: Gospel

BROKER: Hadden & Assoc. and Patrick Communications

COMMENT: J.C. Acquisition has agreed to sell the station and its assets to Susquehanna Radio (see following deal).

WABZ-FM/Albemarle

PRICE: \$1.65 million

TERMS: Asset sale for cash

BUYER: Susquehanna Radio Corp., headed by President David Kennedy

SELLER: J.C. Acquisition LLC

BROKER: Patrick Communications (exclusively for the asset sale)

Oklahoma

KGOK-FM/Pauls Valley

PRICE: \$475,000

TERMS: Asset sale for cash

BUYER: A.M. & P.M. Communications LLC, headed by President Richard Witovski. Phone: (972) 931-6055

SELLER: Wright & Wright Inc., headed by President David Wright. Phone: (405) 238-3314

BROKER: George Moore & Assoc.

KGFY-FM/Stillwater

PRICE: \$725,000

TERMS: Asset sale for cash

BUYER: Mahaffey Enterprises Inc., headed by President Robert Mahaffey. Phone: (417) 883-9180

SELLER: Gentry Media, headed by President Frank Gentry. Phone: (405) 372-6000

BROKER: Whitley Broadcast Media

Pennsylvania

WFGO-FM/Erie

PRICE: \$2 million

TERMS: Asset sale for cash

BUYER: The Jet Broadcasting Co. Inc., headed by CEO Myron Jones. It owns WJET-FM/Erie. Phone: (814) 864-2400

SELLER: Presque Isle Broadcasting Inc., headed by President William Fleckenstein. Phone: (330) 534-2873

FREQUENCY: 94.7 MHz

POWER: 1.1kw at 538 feet

FORMAT: Oldies

Rhode Island

WRCP-AM/Providence

PRICE: \$1,975,000

TERMS: Stock sale for cash

BUYER: The Executive Committee Of Trustees Of Boston University, head-

ed by Chairman Earle Cooley, is acquiring Neto Communications Inc. It owns WBUR-AM & FM/Boston. Phone: (617) 353-0909

SELLER: Anthony Cruz. Phone: (508) 996-4655

FREQUENCY: 1290 kHz

POWER: 5kw

FORMAT: Ethnic

WKFD-AM/Wickford
(Providence-Warwick-
Pawtucket)

PRICE: \$75,000

TERMS: Asset sale for cash

BUYER: Full Power Radio of Wickford Inc., headed by President John Fuller.

It owns WJF-AM/Hope Valley, RI. Phone: (401) 539-1180

SELLER: Jerome Gaudet. Phone: (305) 595-2249

FREQUENCY: 1370 kHz

POWER: 250 watts day/130 watts night

FORMAT: This station is dark.

South Carolina

WHSC-AM & FM/Florence

PRICE: \$700,000

TERMS: Asset sale for cash

BUYER: Cumulus Broadcasting Inc., headed by President Bill Bungeoth

SELLER: WHSC Radio

FREQUENCY: 1450 kHz; 98.5 MHz

POWER: 1kw; 20kw at 136 feet

FORMAT: News; Oldies

BROKER: Bergner & Co.

Texas

KHXS-FM/Abilene

PRICE: \$400,000

TERMS: Asset sale for \$49,000 cash; a 10-year, \$286,000 promissory note at 9% interest; and assumption of a \$65,000 loan

BUYER: Cumulus Broadcasting Inc., headed by President Bill Bungeoth. It owns or has agreed to acquire KBCY-FM & KCDD-FM/Abilene.

SELLER: IQ Radio Inc., headed by President Larry Hickerson

FREQUENCY: 106.3 MHz

POWER: 3kw at 200 feet

FORMAT: B/EZ

KRUN-AM & KCSE-FM/
Ballinger

PRICE: \$395,000

TERMS: Asset sale for cash

BUYER: GBE of Abilene LLC, headed by manager William Graham. Phone: (915) 362-0401

SELLER: Sec/Cess Broadcasting Inc., headed by President Steve Everett.

KTCX-FM/Beaumont

PRICE: \$3.6 million

EARNINGS

Continued from Page 4

to \$6.3 million from \$5.8 million in 1996. Same-station net revenue and broadcast cash flow grew 5.5% and 6.8%, respectively, in the fourth quarter. For the full year 1997, net revenue was up 17.8%, to \$66.3 million from \$56.2 million in 1996. Broadcast cash flow increased 14.5% in 1997 to \$22.5 million from approximately \$20 million in 1996. Saga CFO Sam Bush told R&R that while the company has been priced out of many deals for the past year or so, prices are dropping now to levels with which the company is comfortable.

Lanham, MD-based Radio One Inc. posted record Q4 and annual results this week. Gross rev-

enue increased 42% in the fourth quarter to \$11 million from \$7.73 million in the same period in 1996.

Fourth-quarter broadcast cash flow grew 60% to \$4.45 million from \$2.79 million. The company says that the broadcast cash flow results are partially due to the performance of WPHI-FM/Philadelphia, which it acquired last year. The company experienced a \$71 million income loss in the fourth quarter, compared to \$802 million during the same period in 1996. For the full year 1997, gross revenue was up 37% to \$39.96 million from \$27.03 million in 1996. Broadcast cash flow increased 38% in 1997, to \$13.52 million from \$9.77 million the previous year. The company lost \$3 million in 1997, compared to \$3.6 million in 1996.

TERMS: Asset sale for cash

BUYER: Cumulus Broadcasting Inc., headed by President Bill Bungeoth. It owns KAYD-AM & FM, KQHN-FM & KQXY-FM/Beaumont. Phone: (414) 283-4500

SELLER: Beaumont Skywave Inc. Phone: (314) 727-8900

FREQUENCY: 102.5 MHz

POWER: 100kw at 492 feet

FORMAT: Urban

BROKER: Communications Equity Associates

KDET-AM & FM/Center and
KCOT-FM/San Augustine

PRICE: \$250,000

TERMS: Stock sale 51%

BUYER: Dudley Waller is acquiring Center Broadcasting Inc. Through an affiliate, it owns two other stations. Phone: (409) 598-3304

SELLER: Thomas Foster. Phone: (409) 598-3304

KLTG-FM, KOUL-FM &
KRAD-FM/Corpus Christi

PRICE: \$7 million

TERMS: Asset transfer for assumption of existing debt

BUYER: Texrock Radio Inc., headed by President Dain Schult. Phone: (512) 257-2280

SELLER: Nueces Radio Partners LP, headed by President W.J. Harpole. Phone: (210) 816-2895

FREQUENCY: 96.5 MHz; 103.7 MHz;

105.5 MHz

POWER: 97kw at 955 feet; 100kw at 942 feet; 1.9kw at 361 feet

FORMAT: Oldies; Country; Rock

KNET-AM & KYK-FM/
Palestine

PRICE: \$970,147

TERMS: Asset transfer for cancellation and assumption of promissory notes

BUYER: Willow Creek Entertainment Inc., headed by President John McKay. Phone: (903) 729-6077

SELLER: Quail Management Co., headed by President Clive Runnels. Phone: (713) 627-2390

Vermont

WSTJ-AM & WNKV-FM/St.
Johnsbury

PRICE: \$630,000

TERMS: Asset sale for cash

BUYER: Vermont Broadcast Associates, headed by President Bruce James. It owns WGMT-FM/Lyndon, VT. Phone: (802) 626-9800

SELLER: Northeast Kingdom Broadcasting Inc., headed by President Eric Johnson. Phone: (781) 837-2218

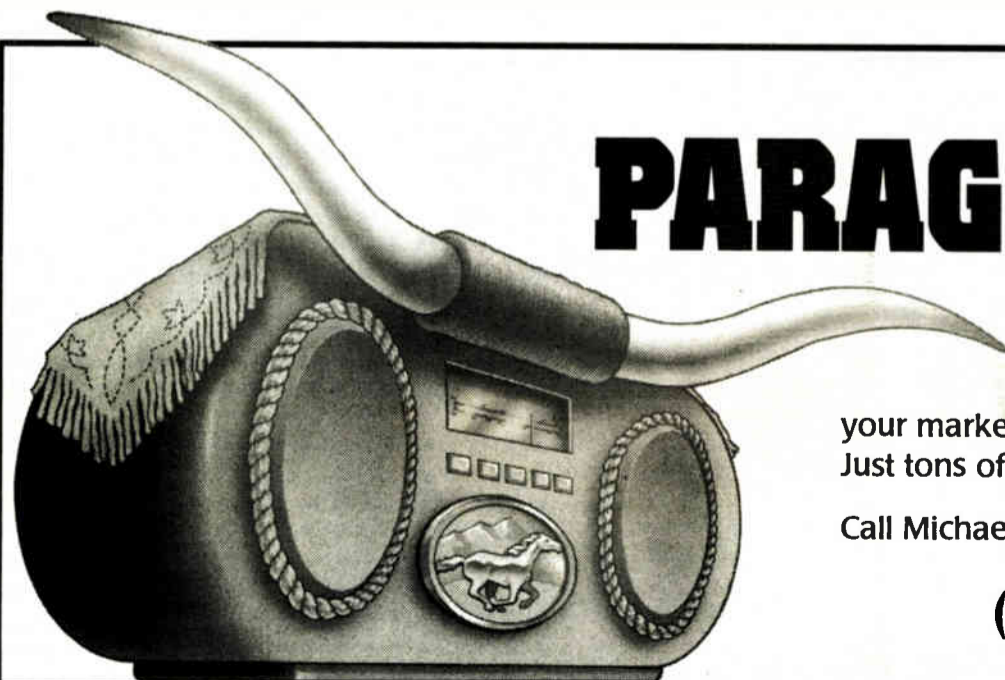
Virginia

WTZE-AM & FM/Tazewell
(Bluefield)

PRICE: \$350,000

TERMS: Asset sale for cash

Continued on Page 14



THIS IS PARAGON COUNTRY

We've helped country stations throughout this country, and we can do the same for you. With research that's custom designed for your station, your market, your needs. No preconceptions. No agenda. Just tons of experience and all the right tools.

Call Michael Henderson today and learn more.

(303) 922-5600



PERCEPTUAL STUDIES • AUDITORIUM MUSIC TESTS • CALL-OUT • AUDITORIUM FORMAT ANALYSES • TRACKING STUDIES • FOCUS GROUPS

More Country

- Country "Format Focus"
- Outrageous, quirky "Cooler Copy"
- Unparalleled entertainment coverage
- NewsDesk and SoundDesk software
- Two daily prep packages –AM/PM
- Radio-ready text
- Year-round reliability and accuracy

Got it.

Content *and* Technology

We've got it-
more content, options
and technology for
today's country radio stations

For more information call
The Associated Press
800-527-7234



We're not nuts!

We offer the same great products, service and support to customers of all sizes.

Prophet Systems has enjoyed phenomenal growth in recent years. We hear the competition may be hinting that we don't offer the same great service to small and midsize organizations that is enjoyed by our large super groups. It's simply not true. Could it be they are jealous of our great product line, tech support and WAN?

Radio is our life. Your business is important.
Give us a call. You won't regret it.

'nuff said!!



Sales: (800) 658-4403
Support: (308) 284-8450
Sales & Support Fax: (308) 284-4181
E-mail: sales@prophetsys.com

RCA Lifts Loncao To VP/Promotion & Field Development

RCA Records has elevated Dave Loncao to VP/Promotion & Field Development. Based in New York, he reports to Sr. VP/Promotion, Ron Geslin. In his new position, he will continue overseeing all rock-based formats, but will also supervise the label's regional staff.



Loncao

Geslin said, "To have a person with Dave's experience in radio promotion, artist management, and field development when I came to RCA was a critical piece in developing the plan to make RCA's promotion team the best in the industry."

Loncao noted, "It has been a true joy working at RCA the last four years. Our staff is second to none, and now our music and roster have become a true force on the music scene." He joined RCA in 1994

LONCAO/See Page 26

A Personalized Touch



Many Country reporters phoning in their lists to R&R this week got a little surprise at the end of their call: a personal "Thank you!" from the man of the week, Randy Travis (!) With 169 stations adding his latest release, "Out Of My Bones," both Travis and DreamWorks/Nashville Sr. Exec. for Promo & Artist Dev. Scott Borchetta had a great deal to smile about.

Simon Set As Y-107/L.A. Operations Dir.

Los Angeles Alternative trimulcast "Y-107" (KLYY-FM/Arcadia, CA, KSYF-FM/Fallbrook, CA & KVYY-FM/Ventura, CA) has named Perry Simon Operations Director/morning show producer. Most recently crosstown KLSX's PD, Simon will assist Big City Radio VP/Programming Steve Blatter on the day-to-day programming of the station and act as Executive Producer of Y-107's new morning show, featuring Chris Hardwick and Courtland Cox.

Blatter stated, "Perry's experience as a programmer and director/manager of major-market talent, along with his thorough knowledge of the Los Angeles radio market, make him ideal for this position." Simon has also worked as PD of WKXW/Trenton, NJ and in the operations department of the WDRE Network.

EXECUTIVE ACTION

Mercury Gives Maidenberg Sr. VP Stripes

Mercury Records has promoted Marty Maidenberg to Sr. VP/Marketing & Artist Development. Based in New York, he reports to Exec. VP/GM David Leach.

"Marty is well-deserving of this promotion," Leach noted. "I have total confidence in his abilities to continue to make his department a creative and proactive force in Mercury Records."

An 11-year label veteran, Maidenberg most recently was VP/Marketing and spearheaded the marketing efforts for such artist as Hanson, Joan Osborne, the Mighty Mighty Bosstones, Vanessa Williams, and Brian McKnight.



Maidenberg

Coronfly To Direct Adult Alt. Promo For Reprise

Reprise Records has appointed Alex Coronfly Director/AAA Promotion. Based in Los Angeles, he reports to Sr. VP/Promotion Steve Tipp.

Coronfly joins the label from Geffen Records, where he worked for three years as both National Director/AC Promotion and National Director/AAA Promotion.

Tipp remarked, "Alex brings to this key post a real love for music and an in-depth knowledge of [Adult Alternative] radio, both of which are essential in enhancing and expanding the Reprise profile in this fast-growing format."



Coronfly

Chaconas: Takin' Care Of Business As WWRC/Washington's Program Director

Chancellor's new "Business Radio AM 980," former Talker WWRC-AM/Washington, has tapped Steve Chaconas as PD/morning host. The station — which features *Bloomberg Business Radio*, hourly news from CNN, and local headlines provided by Metro Networks — will switch dial positions

with Sports sister WTEM-AM (570 kHz) on March 9 (R&R 2/13).

VP/GM Rick Mack told R&R, "Steve Chaconas will be a tremendous asset to Business Radio AM 980. He is the right person to bring an exciting, focused, 24-hour busi-

CHACONAS/See Page 26

Bertolucci Now Jacor/Denver Dir./AM Prog.

KOA-AM/Denver PD Robin Bertolucci has been elevated to Director/AM Programming for Jacor's Mile High City Talk trio: KHOW-AM, KOA, and KTLK-AM. Bertolucci's promotion follows the recent departure of Kris Olinger, who moved to a similar position with Entercom/Seattle (R&R 2/6).

In her new position, Bertolucci will be responsible for the



Bertolucci

sound, image, marketing, and promotion of all three stations. She also will supervise all news, sports, and talk programming for Jacor in Denver.

"Robin's only 5-foot-2, but she stands head and shoulders above any other Talk programmer I could have found for this position," GM Lee Larsen told

BERTOLUCCI/See Page 26

A&M Taps Gentile As Sr. Dir./Rock Promo

A&M Records has tapped Diane Gentile as its new Sr. Director/Rock Promotion. She will be based in the company's New York office.

"Diane exudes the lifestyle of a true Rock maven," Sr. VP/Promotion Peter Napoliello said. "Her knowledge of the music and relentless spirit in promoting bands will greatly benefit the



Gentile

A&M repertoire for years to come."

Before joining A&M, Gentile was Sr. Director/Rock Promotion for EMI Records in New York, where she worked with Napoliello. Prior to that, she worked at Arista Records, where she rose to Sr. Director/Rock Promotion. She began her career in promotion at MCA Records.

Research Costs Driving You Nuts?

Ready to add big \$\$\$ to your bottom line in '98?

There is now a solution to ever expanding research costs.



The new computer assisted research system that can start saving you BIG money immediately on call-out, focus groups, auditorium tests and perceptuals!

Start Saving TODAY...

Call for details toll free at 1-888 TELETEST



AMERICAN MEDIA RESEARCH, INC

12401 E. 43rd Street, Suite 216 • Independence, MO 64055
(816)350-8378 Fax(816)350-3050
www.teletest1.com

Austin Ascends To KKRZ/Portland PD

KKRZ (Z100)/Portland Asst. PD/MD Tommy Austin has been upped to PD. He succeeds Ken Benson, who's slated to accept the VP/Programming position at MTV.

KKRZ VP/GM Ron Saito told R&R, "We are thrilled we had someone on staff of Tommy's capabilities, and we are excited for him to get an opportunity to program a great station like Z100. We're looking forward to him carrying on a great tradition that Ken Benson is leaving behind."

"I've been waiting my entire life to have this opportunity, and to have it here at Z100 makes it even more unbelievable," said Austin. "Jacor is the most passionate, programming-driven company in the business. I'd like to thank Ron Saito, Ken Benson, and Jacor executives Tom Owens, Jack Evans, and B.J. Harris for the opportunity and their continued confidence in me."

Austin's radio career includes on-air and programming stints at Sioux Falls, SD stations KKRC, KELO, and KPAT, as well as KQKQ/Omaha, KDWB/Minneapolis, and KLTA/Fargo, ND.

Atkins Appointed PD At WNUC/Buffalo

Former WFRG/Utica PD Chris Atkins has been named PD of Country WNUC/Buffalo, effective March 2. He replaces Tom Donahue, a full-time communications professor at Buffalo State who is leaving the station to concentrate on teaching. Atkins spent the last three years at WFRG.

Also at the station, afternoon driver Sharon Nicholas has moved to mornings, replacing Donahue, while evening personality Buddy Shula heads to afternoons. The night shift hasn't been permanently filled as yet.

Video Claims The Radio Star: Tierney Becomes VP/Music Programming At VH1

Michael Tierney has been named VP/Music Programming for VH1. The four-year KUBE/Seattle PD will now oversee the music programming and scheduling at VH1 and the forthcoming VH1 digital suite channels.

"I'm excited by the fresh ideas and unique perspective that Mike brings us," said Sr. VP/Music & Talent Relations Wayne Isaak, to whom Tierney reports. "He'll be a key part of creating new themed music hours and other programming devices that will continue to strengthen our music video hours."

Prior to joining KUBE, Tierney was MD for crosstown KPLZ. He's also been PD and Station Manager at WJPZ/Syracuse. Tierney began his career in 1991 as a WQHT/New York promotion asst.

Delloro Returns To 'HCN/Hartford As PD

Peter Delloro has been named PD at WHCN/Hartford. He joined the SFX Classic Rock outlet in September from Rock-Alternative combo WKQQ & WXZZ/Lexington, KY, where he had been OM. This is his second stint at 'HCN, having worked at the station in 1981.

Delloro spent 10 years in Lexington. Previously, he was at WZZU/Raleigh (when it was CHR) and WQDR/Raleigh (when it was AOR). He has also worked at WAQY/Springfield, MA — which



Delloro

he helped sign on — and WPLR/New Haven.

John Griffin, who had been overseeing 'HCN along with WPLR, returns to programming 'PLR full-time. Delloro also picks up middays upon Asst. PD/MD/middayer Pam Brooks' departure.

In other station news: Night host Kat Sinclair is upped to APD/afternoons; afternoon driver Mr. Kidd becomes MD/local *Bob & Tom* morning show producer; and *Bob & Tom* producer Chris Cody becomes nighttime/Asst. Production Director.

Formats Flip For Jacor/Rochester

WMAX set to go AC; WRCD now CHR

Jacor Communications changed formats at two of its Rochester properties on February 19 at midnight:

- Adult Alternative WMAX-FM (simulcast on WMHX) is now running syndicated AC night host Delilah 24 hours a day, and is expected to switch to Soft AC full-time soon. Most of WMAX's personnel have been transferred to other Jacor stations in the market.

- WRCD-FM, which had been running Jones Radio Network's

Smooth Jazz format, switched to CHR/Rhythmic as "Jammin' 107." WNVE PD Erick Anderson will also program Jammin' 107.

GM Alan Bishop noted that, since Jacor owned both recent Hot AC convert WVOR (Mix 100.5) and Alternative WNVE (The Nerve), there was little room for an Adult Alternative to operate. "When we put Mix on, we took the best of The

ROCHESTER/See Page 26

Bloomberg BUSINESS BRIEFS

Continued from Page 4

Milwaukee-based group also acquired Brillion Radio's WEZR-FM/Green Bay, WI and American Communications Company's Country WJLW-FM/Green Bay, WI in two separate transactions totaling \$4.57 million. Additionally, it agreed to acquire WHSC-AM & FM/Florence, SC from WHSC Radio for \$700,000; KHXS-FM/Abilene, TX from IQ Radio for \$400,000; and KTCX-FM/Beaumont, TX from Beaumont Skywave for \$3.6 million.

Meanwhile, Cumulus President/CEO Richard Weening told R&R it has withdrawn its \$65-million cash offer for Bloomington Broadcasting Inc.'s 17 small- and medium-market stations, though definitive agreements "were drafted with great pains" and "the details heavily negotiated." Bloomington President/CEO Ken Maness would neither "confirm nor deny" that a deal had in fact existed.

Union Outlines Grievances With Disney

At The Walt Disney Co.'s annual shareholders meeting in Kansas City on Tuesday, John Clark, president of the National Association of Broadcast Employees and Technicians (NABET), which represents employees of Disney subsidiary ABC, said some of the company's demands in collective bargaining have been "unacceptable." NABET's contract with ABC expired in March 1997. Clark said Disney has asked to lower health benefits to retirees, reduce pension contributions, and decrease payments to part-time workers. Clark told R&R that the two sides last met in November, and no further meetings have been scheduled.

Meanwhile, Disney said Monday that it would "explore" the possibility of selling its 19.6% share of Scandinavian Broadcasting System (SBS). SBS owns Western and Central European radio and TV properties.

Sinclair-Entercom Deal Cleared

Entercom's deal to buy seven Sinclair Broadcast Group stations has won clearance from the Federal Trade Commission. Entercom intends to pay \$126.5 million for KKSJ-AM & FM & KKRH-FM/Portland and WBBF-AM, WBEE-FM, WKLX-FM & WQRV-FM/Rochester, NY.

Meanwhile, Sinclair last week declared a quarterly dividend of 75 cents per share on its Series D convertible exchangeable preferred stock, payable to shareholders of record as of February 27. The stock closed at \$55.25 Tuesday, down 63 cents from the previous close.

SFX Shareholders To Vote On Capstar Merger

SFX Broadcasting Inc. said shareholders will meet March 26 to vote on the sale of its radio group to Capstar Broadcasting Partners. That deal, and the spin-off of SFX Entertainment to shareholders, is expected to close in the second quarter.

Meanwhile, Greenwich, CT-based international money manager Tudor Investment Corp. has bought 532,800 Class A common shares of SFX on the open market for investment purposes. The 6.1% interest was picked up between January 29-February 11, when shares sold for \$84.75 and \$89.44 each.

JONES RADIO NETWORK

WE ARE COUNTRY!

US
Country

CD
Country

NASHVILLE
NIGHTS

OUTDOOR LIFE
RADIO

Crook & Chase
COUNTRY COUNTDOWN

CLASSIC
HIT COUNTRY

Jimmy Carter
Country
ENTERTAINMENT REPORT

Hot COUNTRY NIGHTS
THE CON MAN

Crook & Chase
CENTER STAGE
SPECIALS

Jimmy Carter
Hollywood
ENTERTAINMENT REPORT

Join us at the CRS, FEB. 26 -28, Booth #215

Call Michael Henderson, Director of Affiliate Sales 303-784-8700

Having Serious Rotation Problems?



Move up to MusicMaster. The music scheduling software created by radio people for radio people. Fast to learn. Easy to use.

- You provide the information, MusicMaster provides the power. It's your vision and your input that makes your station sound unique. MusicMaster makes it happen with flawless execution.



See us at
the CRS,
Booth 515

A-Ware Software, Inc.

22600 Arcadian Avenue • Waukesha, Wisconsin 53186

Phone 414.521.2890 • 800.326.2609 • Fax 414.521.2892

www.a-ware.com • info@a-ware.com

WHO SLEEPS LESS IN SEATTLE?



“ We’re the hardest working station in Seattle. A top 40 CHR format with a rhythmic edge, we keep listeners dancin’ the night away 24-hours a day. Stickers are a key promotional item. We use them to improve TSL, so we go to the streets where the listēners are. Stickers on cars have year-round impact. They make people feel like they’re part of the station. We’ve used CGI a lot especially with our logo. They’re a great promotional partner. ”

JAY HARMON, PROMOTION DIRECTOR



1765 North Juniper, Broken Arrow, OK 74012 • 1-800-331-4438
918-258-6502 • Fax 918-251-8223 • radio@cgilink.com

WORLD'S LEADING PRINTER OF STICKERS AND DECALS.



Buccaneers Of Broadcasting

Continued from Page 1

The high level of pirate activity in the Miami area was first detected by R&R in late December. This, in addition to various actions taken against unlicensed broadcasters in Tampa, Minneapolis, and San Juan, Puerto Rico, led to the discovery of KISS-FM.

Hit Radio Renegade

Like many radio station websites, KISS' contained sales rate information, pictures of most of its airstaff, and logos for two local businesses: Camelot Music and Checkers. However, no call letters were found anywhere on the site. A picture of a T-shirt available for purchase provided the only clue that KISS was based in Valdosta. No station owner was listed anywhere. Listener requests were directed toward an e-mail prompt. One contact number appeared on the entire website, at the bottom of its advertising rate page. The number was for Brian O'Connor, the station's PD.

Immediately suspicious, R&R first contacted several Valdosta radio stations in late January to find out if a new sign-on had arrived. A WQPW receptionist refused to discuss the crosstown CHR. However, WYZK Owner/GM Mike Howard had to laugh when asked if he knew anything about KISS. "They kick ass! They sound good. But the FCC is all over them. They were interfering with WOBW/Albany, GA's sister, about 90 miles away from Valdosta. Most of the radio stations are pissed off, and I think it's as funny as hell."

According to Howard, many Valdosta stations began complaining within days of the station hitting the airwaves. "The station has a sales team out there, but it hasn't pitched any of my clients," he said. "I would love to be 21 and doing the same shit this guy is doing. He's 24, and he just doesn't care."

WAAC-FM/Valdosta GM Jay Clark was also aware of KISS. "That is a pirate. My engineer and I were going to find out where their tower was, but I guess they're mobile."

The early complaints most likely reached the staff at KISS. On January 1, the station had relocated to 99.3 MHz.

When contacted by R&R, O'Connor discussed KISS freely with a reporter. He said that the station's call letters were WJKS and that it had debuted at 97.1 MHz on September 1, 1997, when he became PD. The station lasted at that frequency for four months. Why had the station switched signals? "We've been trying to get on the air at 97.1, but we had to push through for 99.3," O'Connor said. When asked to clarify, he said, "Because of our area, we had been on — with our CP. But we had to change pretty quickly. Believe me, I'm confused at times as well about all this."

In response to questions about KISS' advertising rates, O'Connor said, "We were running a huge spe-

cial to get off the ground. That, of course, will be changing." O'Connor also said that Tower Broadcasting owned WJKS, that the station's GM was Mike Maddox, and that its Sales Manager was Bob Foley. He added that the station's power was 3kw at 100 meters, or roughly 300 feet. When asked to respond to allegations that KISS was illegally broadcasting, O'Connor denied it. "I'm not operating under these circumstances at all," he said.

However, when R&R contacted Westwood One, an entirely different set of facts was presented. According to Affiliate Program Manager Cane Vizcaya, KISS-FM used the call letters WJKS when it signed a contract to run *Casey's Top 40* — as well as the syndicated one-hour features *On The Radio* and *The Cut* — on December 8. The contract was signed by O'Connor, Vizcaya said. Vizcaya then checked those call letters on the company's BIA database and discovered the truth: WJKS-FM is a Wilmington, DE CHR licensed to QC Communications. Tower Communications is based in Brainerd, MN and owns just one station — WIAM-AM.

"There's no way we can verify if a station is a pirate," Vizcaya said. "But if they don't have a license, they aren't allowed to air our programming. When they sign a contract, at that point they are legally telling us they are licensed."

On January 30, following Vizcaya's conversation with R&R, Westwood One decided to take action against KISS. Vizcaya explained, "The original affiliate rep called that night, requesting official FCC notification of their signal license." The call was taken by O'Connor, who was unable to provide such materials. "He was under the belief that it was a legitimate station. He said, 'I'm so sorry. I don't know how I was misled into this.' Immediately after the conversation, we decided to be proactive and dropped the programs," Vizcaya said.

By February 4, all traces of KISS-FM were gone. A number given for Maddox was actually O'Connor's voice mail. Foley could not be found. The radio station's request line "was being checked for trouble," and Internet users were greeted with a "Forbidden" message when attempting to access the station's website. R&R then reached O'Connor a second time for further comment about KISS. He refused. "I am totally gone from there. On Friday afternoon [1/30], I totally resigned from the station. I decided it was something I didn't want to be a part of. I am trying to distance myself as far away from that station as I can. I started at that station at its inception, and it's kind of an embarrassment for me. Imagine being in my position."

When R&R later contacted the FCC to verify construction permits for Valdosta, GA during 1997, none was found for 97.1 FM. As far as the

99.3 signal, Augusta Radio Fellowship Institute applied for it, but the petition was dismissed in May 1997.

Political Vs. Commercial

For microbroadcasters like Free Radio Berkeley's Dunifer, a clear distinction exists between what constitutes a pirate and a community-minded voice. "Our intention is all political and needs to remain noncommercial," Dunifer said. "Stations like KISS are the wrong way to go. This was never meant to help boost one's ego or any self-aggrandizing enterprise. If people want to do commercial-like programming, let them apply through the current process. We're not just an outlet for someone's personal designs."

Dunifer insists that his message is not that everyone has a right to put up a transmitter, but "we really don't have a choice in doing what we're doing, based on the FCC's licensing process," which he says prevents the non-wealthy from obtaining their constitutionally protected right to freedom of speech on the nation's airwaves. Dunifer even distributes much of the equipment needed to start a station from scratch. "We provide transmitter kits and everything from microphones and antennas and cabling to mixers, including instructional materials," he said.

The NAB has not been afraid to voice its displeasure with pirate radio broadcasters. On February 2, the association filed an *amicus* brief with a federal appeals court upholding the government's seizure of equipment belong to a Minnesota pirate broadcaster. "Pirate radio broadcasters are illegal. Period." NAB President/CEO Edward O. Fritts said. "The court should affirm the rights of legal broadcasters, but should not tolerate or condone lawbreakers."

The FCC, however, is willing to bend the rules. The commission is currently seeking comment on a proposed rule that would allow broadcasting at one watt or less at a maximum antenna height of 50 feet and in a coverage area no more than a few square miles. The NAB will, however, "continue to oppose low-power radio stations because of the potential for interference to existing broadcasters." The comments are due by Thursday (3/5).

Airwave Anarchy

On June 6, 1993, Opa Locka, FL-based pirate broadcaster BASS-FM debuted at 91.9 MHz with limited signal coverage. Later that year, a Haitian microbroadcaster signed on in Miami's Little Haiti community. Nothing was done by the FCC. Almost five years later, 15 other unlicensed broadcasters have followed suit.

From a high-rise in Northeast Miami-Dade County, R&R detected the following signals and formats: 88.7 FM (hardcore rap), 90.1 (Haitian), 90.9 (heavy metal), 91.9 (rap), 92.7 (*unedited* rap), 93.5



By Dick Kazan

How You Can Easily Organize Yourself For Success

When you enter your office (or workspace), does the clutter overwhelm you? Do stacks of newspapers, mail, phone messages, magazines, and reports needing your attention frustrate you? Does it feel like there's just not enough time in the day to get everything done? If so, here's how you can easily solve this problem and make yourself much more successful as well.

SET PRIORITIES

List on a small sheet of paper the five most important goals that you have. If you've never done this before, you'll soon see how powerful a tool this is. Once you take this step, you'll begin to accomplish things well beyond what you ever thought was possible.

Professor B. Eugene Griessman was teaching at Georgia Tech when he met the university's longtime athletic director, Homer C. Rice. As a high school football coach, Rice once compiled a remarkable record of 101 wins, nine losses, and seven ties, with seven undefeated seasons and five consecutive championships. Subsequently, he became a university coach, a professional coach, and then a university athletic director.

What was the secret to his success? How did he accomplish so much more than most other coaches? The answer is remarkably simple: He decided what his goals were and then wrote them on 3x5 cards. Alongside each goal, he also wrote a projected date and a brief plan for how to achieve it. As Rice said to Dr. Griessman, "These are my goals — one on each card. I take them with me everywhere. When I'm at the airport waiting for a plane, I'll pull them out and begin to read them. The real fun is expecting them to happen."

Once you've listed your goals, they become your priorities. To make them happen, take all of the documents in your office that divert your attention from accomplishing those goals and either file them or put them in the recycler. The less you save, the easier it is to focus on what's really important to you. You'll then also be able to quickly find what you need, when you need it.

TAKE ACTION

As new documents come in, act on them. Don't allow anything to accumulate. Schedule time to respond to e-mail, mail, and reports that need your attention; to return phone calls; and to read articles that you feel are important. Everything else is promptly filed, forwarded, or recycled. Blow it out of there right now! I realize that this is probably alien to what you've done over the years, but how successful do you think Henry Ford, John D. Rockefeller, and Sam Walton would have been if they had allowed themselves become immersed in paperwork rather than remaining focused on what they thought was important?

So if you have the Bermuda Triangle of offices — in which documents go in, but seldom come out — follow my advice and see how much more productive you become. The results will surprise you and make you wish that you had taken these steps earlier in your career. Highly successful people are not necessarily smarter than you, probably don't work harder than you do, and don't depend upon luck to make the difference in what happens during their careers. They establish priorities and then act upon them while exercising the self-discipline necessary to avoid distractions. So can you, and as you do, your career will become much more successful and fulfilling for you.

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

(progressive rock), 94.3 (Haitian), 94.5 (reggae/soca), 95.3 (reggae/soca), 96.1 (rap/bass music), 97.7 (Urban), 99.5 (freestyle dance), 101.1 (Pop/Rhythmic), 103.1 (rap), and 104.7 (rap). Two other microbroadcasters, "Beach Radio" at 96.9 MHz and WOMB at 107.1 MHz, serve South Beach.

For WOMB Director/Operations Mark Christopher, the FM signal is just a small component of the over-

all business operation. "We exist for the promotion of music and the DJ-mixing art," he said. Added PD Duncan Ross, "We wanted to create an element to get the listeners out and meet the DJs in a club-like atmosphere." Station management even made an effort to keep its 100-watt signal within microbroadcaster

Continued on Page 26

Music testing... a better way

The company that pioneered two-week survey turnaround also offers a unique, faster music testing method that is less expensive than auditorium testing.

Edison Media Research has conducted hundreds of music tests for stations in markets from Los Angeles to Lafayette. Our technique is so efficient, you may find you can afford more testing for the same amount of money.

We eliminate all the biases and hassles associated with standard auditorium testing. But, ours is not an "in-home" method where people are unsupervised, distracted, or listening to a tiny telephone speaker.

Call Edison Media Research today to learn how our music testing can help your station.



The Faster Way

The Less Expensive Way

The Better Way

The Edison Way

We are working with some of the premier radio operators in the country:

Dene Hallam,
VP/Programming
93Q/Houston:

"Edison Media Research has been a key component of 93Q Country's success. We've relied on their music research for years."

John Duncan,
Program Director
KLOS/Los Angeles:

"KLOS listeners are spread out all over. I love the way Edison's music testing method allows me to sample people from the entire L.A. Metro."

Susan Murray,
General Manager
WMAS/Springfield:

"For me, the best part about Edison's music testing is that I can afford to do more frequent music tests, and the quality is better than auditorium."

edison media research

*America's 2nd Fastest Growing Market Research Company**

(732) 560-8787 / fax (732) 560-8989 / e-mail LarryRosin@aol.com

Country's Selling Power Still Packs A Punch With Broad Demo Reach

□ Four years later, Interep study still finds high cume, diverse listenership

By Melanie Hand
The Interep Radio Store

Four years ago, we unveiled plans in R&R for Interep's first "Power of Country Radio Tour" in conjunction with the Country Music Association. We wrote about how country was a hot and growing medium and talked about our plans to convey the excitement of it to the advertising community. Well, four years is the equivalent of a full presidential administration, and, in the rapidly changing radio industry, it can represent a whole host of changes.

But guess what: In comparison to March 1994, when we last discussed the genre, there isn't a lot that has changed. Perhaps the most important point to get across is that country music and Country radio remain vibrant forces in the entertainment industry. Many times, red-hot formats will cool off rapidly and be forever known as flash-in-the-pans. Not so with Country.

According to fall 1997 Simmons data, Country stations were No. 1 in weekly cumulative audience among adults 18 and over. The Simmons numbers also show Country's weekly cume at 43.3 million — significantly more than four million ahead of the second-ranked format, News/Talk (38.9 million). AC ranked third at 38.8 million, and you have to go all the way down to 22.7 million to get to the fourth format on the list, CHR. Far from being a flash-in-the-pan, the red-hot Country format that we wrote about four years ago is now solidly entrenched as a radio power.

Equally impressive is the highly diverse Country audience. Back in '94, there were skeptics who said the audience assortment was caused by people sampling Country because of the media attention it was receiving at that time. Guess what? The variety remains four years later.

Here are some examples, all based on fall 1997 Simmons data:

- 29% of Classic Rock listeners tune in to Country.
- 26% of AC listeners also listen to Country.
- 25% of Rock listeners listen to Country.



Far from a flash-in-the-pan, the red-hot Country format that we wrote about four years ago is now solidly entrenched as a radio power.



- 25% of CHR listeners listen to Country.
- 23% of News/Talk listeners listen to Country.

In 1994, Country's weekly cume among adults 25-54 was 19.1 million, a healthy gain from 15.8 million at the start of the decade. In the past four years, it's risen dramatically, up to 27.6 million in fall 1997 — an increase of 45% in just four years. Our point here is readily apparent: Advertisers can reach listeners of virtually all interests by using Country.

Need more proof of Country's staying power? Try these tidbits of information:

- Country remains the leading radio format in number of stations. As of November 1997, there were 2505 primary country stations, followed by News/Talk with 1567.
- Three country artists (Garth Brooks, Reba McEntire, and Brooks & Dunn) ranked among the Top 10 U.S. touring acts for 1997.
- Garth Brooks' *Sevens* sold

896,932 units in its first week of release. This number is exceeded only by Pearl Jam's 1993 album *Vs.*

• In 1997, Shania Twain became only the fourth female recording artist to reach the 10 million mark in single album sales in the U.S. The others are Carole King, Whitney Houston, and Alanis Morissette.

• LeAnn Rimes was the top recording artist among all genres in 1997, based on certified sales of 12.5 million units. Her appeal across a broad spectrum of listeners was further evidenced with her Grammy win as Best New Artist and her Billboard Music Award as Artist of the Year.

• The Garth Brooks concert in Central Park, broadcast by HBO, was cable television's most-watched special in 1997.

• Going head-to-head with season premieres September 24 on ABC and NBC, *The 31st Annual CMA Awards* placed first for the night in households, viewers, and all adult demographics. The three-hour CBS special won every half-hour among households 25-54.

To get a true picture of what is happening in Country radio, however, it isn't nearly enough to look at what remains the same as it was four years ago — namely, that Country is still a hot and growing medium. It is even more important to look at what has changed: specifically, the way corporate America has embraced Country during these past four years. In 1994, we found ourselves trying very hard to break down old stereotypes and create a new marketer view of Country and its audience. We're happy to report these efforts have paid off — big-time.

During the past year, country artists have been involved in a wide variety of national ad campaigns and corporate promotions for companies including Coca-Cola, Chevy Trucks, Folgers Coffee, Fruit of the Loom, Discover Card, Southwest Airlines, the Gap, and Ford. Mobil sponsored the Reba McEntire/Brooks & Dunn tour, marking the first time a major petroleum company has backed a musical event. For the second straight year, more than 200 registrants attended the second annual Marketing With Country Music conference, presented by the CMA and sponsored by Interep. Designed to familiarize marketing and advertising decision-makers with opportunities in country music, the attendee list included the likes of Nabisco, UniRoyal Tire, American Airlines, Blockbuster Video, and scores of other blue-chip advertisers.

And the 1997 list goes on: Satellite television provider Primestar sponsored Clay Walker and was so happy with the results, the sponsorship was renewed for 1998. Vince Gill's first-ever sponsored tour was underwritten by Kraft.

And, of interest to the ever-increasing number of global marketers, country music's popularity is soaring internationally as well. *The 31st Annual CMA Awards* was tele-

RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

Subaru Gets Sporty And Visible

SITUATION: The Penn-Jersey Region of Subaru wanted to capitalize on the recent sales success of its Legacy wagons. The Outback model had sold the best, so they wanted to reach active, young families. They knew that if people could see this car and its possibilities close up, a potential sale was closer than traditional newspaper or television advertising could offer. Subaru counted on radio to reach adults 25-44 years old who had young children. WMMR/Pennsylvania had just such a listenership.

OBJECTIVE: In order to reach the market of active, young families to whom Subaru sought to sell their Outback wagon, radio would need to design a program whereby Subaru and active families went hand in hand! Subaru needed a new alliance with active sports like biking and soccer, having recently ended its well-known association with the U.S. Ski Team.

CAMPAIGN: WMMR proposed that Subaru renew its sponsorship of its three-on-three Youth Soccer Tournament. A further development would be to have Subaru advertise a brand-new event for active families, The Fairmont Classic, Philadelphia's first major mountain-biking event. A six-week, on-air promotional campaign was launched that included rotating information on Subaru's vehicles. Registration and brochures for the Classic could be obtained on the Subaru lot, so on-site visibility increased as potential customers came in to see vehicles that could carry mountain bikes and to sign up for the Classic.

RESULTS: Dealers enjoyed increased floor traffic and visibility as people stopped by to register and pick up brochures. At the Fairmont Classic, Subaru benefited by coming face to face with more than 5000 bikers and spectators. It was able to promote its national affiliation with specialized bicycles to a receptive audience, and it received more than 130 on-air announcements in association with the event. The success of the Legacy and the Legacy Outback wagon has continued, making Subaru the No. 1 wagon seller in the United States.

RAB TOOLBOX

More marketing information and resources from the RAB

FROM MEDIA TARGETING 2000

From 6am to 6pm, Japanese car owners spend 47% of their media time with radio. Compare this to 36% of their time spent with television, 11% with newspaper, and 6% with magazines. They spend an average of four hours and 14 minutes with all media.

FROM RAB'S INSTANT BACKGROUND COLLECTION — NEW IMPORTED AUTOS

Consumers are most likely to purchase a new imported automobile in August. Ten percent of sales occur in that month, followed by March (9.9%) and May (9.6%). January is the slowest sales month for new imported cars, with just 6.3% of sales occurring in the inaugural month of the year.

FROM BRANDWEEK, JAN. 5, 1998

"Rather than looking at competitors' market share or product designs as targets, [Subaru executive Tim] Mahoney and [ad agency] Temerlin McClain have mastered a niche marketing strategy of identifying what they call 'high opportunity groups' by occupation, lifestyle, and interests ... Healthcare professionals, educators, engineers, and architects are among the most fertile occupational areas for Subaru, while skiing, mountain biking, paddle sports, and hiking have been where Subaru has concentrated its lifestyle focus."

For more information, call RAB's Member Service HelpLine at (800) 232-3131, or log on to RadioLink at <http://www.rab.com>.

Corporate America's Sold On Country

When Interep helped launch "The Power of Country" tour four years ago, it was with the hope that taking Country directly to advertisers would help break down stereotypes and get the format on the radar screens of major marketers. The tour did, indeed, help accomplish this mission.

The Interep Radio Store continues to spread the gospel. Earlier this month, in conjunction with the Country Music Association and *AdWeek* magazine, Interep sponsored an "America's Sold on Country Tour" stop at the Beverly Hills Hotel. The event attracted close to 250 people, including a large number of advertising and agency executives from throughout Southern California. Included among the attendees were executives from BBDO, J. Walter Thompson, Grey Advertising, and Western International Media, along with agencies representing advertisers such as Mattel, Universal Studios, Mercedes-Benz, and Toyota.

Attendees were treated to an exciting presentation of how Country can help marketers, along with live performances by some of the format's biggest stars, including Kim Richey, Mary Chapin Carpenter, Wynonna, Pam Tillis, and Chely Wright. Bob Lobdell, President of Cold Spring Harbor Group, presented demographic data on the country music audience, and case studies were presented showing how Chevy Trucks and Kellogg's attained great success with country campaigns.

vised in more countries than ever before, including the United Kingdom, Germany, Switzerland, Ireland, Finland, and Thailand. Alan Jackson, Trisha Yearwood, and Shania Twain all scored gold albums in Australia. In all, more than 560 radio programs outside North America feature country music, reaching more than 30 million listeners in 32 countries. These offer advertisers tremendous opportunities to extend their country-based campaigns beyond U.S. shores.

A lot has happened in Country radio these past four years, and we're delighted to report that the bottom line on these changes is a very positive one. Country continues to grow, and the future looks even brighter than the past.

Melanie Hand is the Country Radio Format Director for Interep. She can be reached at (615) 673-1151.

What will you
do with the
\$5,000 YOU'LL SAVE
on music tests?

Selected
dates still
available for
your spring
music test!

Fax: 650.373.2682
E-mail: EKG@goodratings.com

**DIGITAL
'DIAL'
TECHNOLOGY**

Now You Have A Choice ...

EKG RESEARCH:

- 10+ years practical broadcast research experience ...
- Successful results for major market clients ...
- Digital 'Dial' Technology for less ...

EKG RESEARCH saves you money on Auditorium
Music testing with *no compromises!*

The same wireless dials you've heard about—
with more accurate results ...

Not owned by a broadcast group—
no hidden agendas ...

Real time results—
on-site client viewing ...

New, advanced software—
simple to view results.

CALL TODAY
(561)540-4352



PRODUCT SHOWCASE

An Outstanding Way
To Promote Your Event!



FREE STUFF!

Call today for your free illustrated booklet "29 Creative Ways To Use Banners on a Roll" **1-800-786-7411**

LEHRER VAN ALLEN
206-883-7400 Fax: 883-4499

ECONOMICAL CONVENIENT EFFECTIVE



ROLL-A-SIGN Cost-effective plastic banners for your station. We print any picture, logo, or design in up to four colors. Perfect for concerts, public appearances, expos and giveaways. Packaged on a roll and easy to use.

Call Toll Free:
U.S. 1-800-231-2417
Canada 1-800-847-5616
(713) 507-4295 FAX



**PROMO SPECIAL
T-SHIRT BLOW OUT**

3.75
SHORT SLEEVE

5.59
LONG SLEEVE



FRUIT OF THE LOOM "BEST" 100% cotton, 1 side, 1 color imprint. SET UP & SCREEN CHARGE INCL. Freight not included.

LEE ARNOLD PROMOTIONS
(414) 351-9088 • Fax (414) 351-6997

white mugs

87¢ each, minimum 288. \$45 set up includes one color imprint



RESULTS MARKETING
CREATIVE PROMOTIONS
800.786.8011 www.resultsmarketing.com
EXP 3/31/98

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock

★ REQUEST FREE CATALOG AND SAMPLES!



B/W - 8x10's
500 - \$80.00
1000 - \$108.00
4x6 - JOCK CARDS
1000 - \$91.00
2000 - \$125.00

★ PRICES INCLUDE TYPESETTING & FREIGHT
★ FAST PROCESSING
★ OTHER SIZES & COLOR PRINTS AVAILABLE



PICTURES

1867 E. Florida St. • Dept. R
Springfield, MO 65803
(417) 869-3456 FAX (417) 869-9185
http://www.abcpictures.com

TEMPORARY TATTOO SPECIAL

The last frontier in call-letter placement



Includes all charges, no hidden costs



Over 1,000,000 sold to radio last year alone

LEE ARNOLD PROMOTIONS
(414) 351-9088 • Fax (414) 351-6997

Display Your Wares In

PRODUCT SHOWCASE

Call Dawn Garrett



310-788-1622



BEST FEATURES

We've refined POWERGOLD® over the past 9 years to be easy to use, yet powerful enough to compete and win in the toughest market conditions!

GREAT PRICE

Tired of spending outrageous dollars on music scheduling software? Let us give you a quote that will save your station and your group big money!

FREE AUTOMATION INTERFACES

We've just completed our hot new automation interface. Get music log export files with just a couple keystrokes!

INSTANT SERVICE

Friendly, expert sales and support personnel are available 24/7 by phone. No Voice Mail! Also, check us out on the web for a list of features, screen shots and much more!

501-221-0660

power@powergold.com www.powergold.com

630 Sound Effects on 4 CDs - \$99!

For FREE DETAILS on production music, sound effects and production effects, call

GHOSTWRITERS

(612) 522-6256



FRANK MINIACI

Video Mailers: Radio's New Advertising Medium

□ **Cost-effective vehicle offers a novel way to get your station's message to key demo**

Radio's primary advertising media have always been TV, outdoor, and direct mail. In recent years, however, stations have also dabbled in other innovations with varying degrees of success. Now there appears to be a new category of advertising vehicle joining the big three: video direct mail. I spoke with several companies that specialize in this type of direct marketing. Here is an overview of how a radio station can take a high-concept type of radio presentation, such as a television campaign, and place it directly in front of its listeners.

Video mailers are videotapes containing a station presentation that are mailed to the target audience. The capability to do this has always been there, but it was just too expensive. Recent technical improvements, though, have now made it cost-effective to send thousands of videotapes through the mail.

How It Works

Before we go any further, let's first outline how video direct mail works: The prospect receives a videotape in the mail. Their curiosity is already piqued, because this isn't something that happens every day. It's a novel idea, and it is definitely not junk mail. The label says the tape is from a radio station, and that they could win a big prize *instantly* if they watch it. If the tape is of familiar quality (more on that later), they pop it into the machine without thinking twice. Now comes the magic moment. You have a captive audience. But for what? What now appears on the screen will decide what the viewer thinks about your station and whether your message gets through.

The exciting news is that the evidence suggests that the percentage of people who actually watch these video-mailer tapes is extraordinarily high. The accepted

☐ **According to the initial experiences of radio stations, video-mailer programs can expect as much as a 60% viewing rate.**

range for direct-mail response is 2%-6%. Some expensive contest direct-mail pieces for radio can get as high as 12%. However, according to the initial experiences of radio stations, video-mailer programs can expect as much as a 60% viewing rate. This makes video direct mail a marketing category that every radio manager should find out about and evaluate (if they haven't already).

Focus On Best Objective

Video mailers combine the best elements of both TV and direct mail. Like direct mail, you can carefully target the audience you want to reach; and like TV, you have the power of an audiovisual message. Where it suddenly gets very interesting is that, unlike TV, you're not limited to just 30 seconds.

In planning a video-mailer program, you should be clear about your objectives. Is it to position your music to a new audience? To introduce your morning show to the market? To reinforce your image and increase TSL with your own P1s? To attack a competitor's core audience? Of course, it is also always about hitting diaries, and this should factor into determining the mailing list. The motivation is the contest, and that attracts the same kind of people who fill out diaries. With video mailers, you also get the fringe contest players who are just as important, but harder to reach. The mailing

list is, of course, critical and should reflect Arbitron historical data on diary placement, quarter-hour usage, age and sex data, and population data.

The first job of a video mailer is getting the right person to put the videotape into a video player. The good news is that nine out of 10 households have video players. That alone, though, is not enough. You need a quality videotape shell and an alluring contest and printed tape label. Shells that appear flimsy or in any way less reliable than a normal rental videotape may not be as enticing. But — at the same time — ultralight styrofoam casings are very effective for a younger audience, as many who have used them will tell you. Just make sure you've established a compelling instant contest and a terrific cover, because that's what they see first.

Film Production

Assuming you've got all this right, you've managed to open the doors to as many as 60% of your target households. Broadcasters have found that some people will play the tapes over and over, showing them to friends and family. This is a huge opportunity to sell these households your radio station. Success now depends on the power and impact of your filmed presentation.

☐ **Video mailers combine the best elements of both TV and direct mail. Like direct mail, you can carefully target the audience you want to reach; and like TV, you have the power of an audiovisual message.**

The presentation itself is the heart of any video mailer. Before you launch into one of these programs, make sure you are confident you can pull it off. The dy-

New On The Net

The following stations' World Wide Web sites were recently added to the Passport section of R&R ONLINE (www.rronline.com). Note: All addresses begin with <http://>

WRVE-FM/Albany (Rock AC)	www.wrve.com
KKOB-AM/Albuquerque (News/Talk)	kobam.nmsource.com
KKSS-FM/Albuquerque (CHR/Rhy)	www.973.com
KNML-AM/Albuquerque (Sports)	sportanimal.nmsource.com
WXYV-FM/Baltimore (CHR)	www.xyv.com
KQXY-FM/Beaumont, TX (CHR)	www.kqxy.com
WTIG-AM/Canton, OH (Sports)	www.wtig990.com
WVSR-FM/Charleston, WV (CHR)	www.super102.com
WCCJ-FM/Charlotte (NAC/SJ)	www.wccj.com
KCHI-AM & FM/Chillicothe, MO (Oldies)	www.kchi.com
WAKW-FM/Cincinnati (Religious)	www.wakw.com
WBTT-FM/Dayton (CHR/Rhy)	www.thebeat945.com
WCSX-FM/Detroit (Cl. Rock)	www.wcsx.com
WJPS-FM/Evansville, IN (Oldies)	www.wjps.com
WSTO-FM/Evansville, IN (CHR)	wsto.com
WKQB-FM/Fayetteville, NC (Cl. Rock)	www.b107.com
WQNU-FM/FL Myers (Country)	www.wqnu.com
WFMS-FM/Indianapolis (Country)	www.wfms.com
WGRL-FM/Indianapolis (Country)	www.939thebear.com
WMTZ-FM/Johnstown, PA (Country)	www.mountain96-5.com
WASK-AM & FM/Lafayette, IN (Oldies)	www.wask.com
WKOA-FM/Lafayette, IN (Country)	www.wkoa.com
KKGB-FM/Lake Charles, LA (Cl. Rock)	www.kkgb.com
WITL-FM/Lansing, MI (Country)	www.witl.com
KKBT-FM/Los Angeles (Urban)	www.thebeatla.com
WGIR-FM/Manchester, NH (Rock)	rock101.wgir.com/baxtershots.shtml
WMEV-FM/Marion, VA (Country)	www.fm94.com
WMFS-FM/Memphis (Rock)	www.wmfs.com
WFTL-AM/Miami-Fl. Lauderdale (Talk)	members.aol.com/wflradio/index.htm
WYBC-FM/New Haven (Urban)	www.wybc.com
WPTE-FM/Norfolk-Virginia Beach (Hot AC)	www.pointradio.com
WWKA-FM/Oriando (Country)	www.insidecentralflorida.com
WNUS-FM/Parkersburg, WV-Marietta, OH (Country)	www.wnus.com
WYLF-AM/Penn Yan, PA (Nostalgia)	www.wyfl.com
WXHT-FM/Portsmouth-Dover-Rochester, NH (Hot AC)	www.wxht.com
CFMM-FM/Prince Albert, Saskatchewan, Canada (CHR)	www3.sk.sympatico.ca/gkalin
KOUT-FM/Rapid City, SD (Country)	www.katradio.com
KPLY-AM/Reno (Sports)	www.kplay.com
KHYL-FM/Sacramento (Oldies)	www.cool101.com
WVVR-FM/St. Louis (Ac. Alt)	www.wvvr.com
KYEZ-FM/Salina, KS (Country)	www.abcinc.com
KARA-FM/San Jose (AC)	www.kara.com
KAEP-FM/Spokane (Ac. Alt)	www.1057thepeak.com
KIIM-FM/Tucson (Country)	www.kiimfm.com
WSBA-AM/York, PA (News/Sports)	www.wsba910.com

To link your station, e-mail Jeff Axelrod at jaxelrod@rronline.com. All requests must include the station's calls, location, format, and web address.

namics of a video-mailer presentation are that you have an actively involved audience, as opposed to a passive audience such as you get with TV commercials. This audience has chosen to watch your tape, but they still want to be entertained, not lectured. Remember, they are there to win the instant prize and will sit still for a while, but they will not let you bore them. They will turn it off.

So far so good, but what about the cost? Many radio stations, especially in smaller markets, cannot afford to do TV, because TV requires a minimum media commitment of 200 to 300 gross rating points a week if you want to get noticed. Video mailer budgets are flexible and can work with most budgets if you are not too ambitious off the bat. That's because unit costs vary depending on the quantity mailed. The average can be approximately \$2 a tape, but if you get it

down to \$1.50 or less, you're really in the ballpark. There are direct-mail pieces that cost more than that. Various vendors offer everything from basic duplication and mailing services to a complete turnkey product with creative and production of the campaign.

As with any marketing innovation, each station must decide what venue is best for its message. Video mailers are proving to be a viable and novel way to market your station.

TALK BACK TO R&R!

We encourage your feedback. If you have comments regarding this column or would like to see your work here, contact Frank Miniaci directly at (310) 788-1650 or by e-mail at miniaci@rronline.com.

Pro:Motions

• Jim Martin becomes Dir./Mktg., Dallas for AMFM Radio Networks. He formerly served as Dir./Creative Services for ABC Radio Networks.

• Colin Campbell is now Promotions & Mktg. Dir. for Clear Channel's WDUR-AM, WFXC-FM, WFXX-FM, WQOK-FM & WZZU-FM/Raleigh-Durham. He had previously been Promotions Mgr. for WZZU.

'ZINE SCENE

Geffen: 'I Can't Imagine Failing'

The Many Lives Of David Geffen are examined in a 12-page feature in *New Yorker*. Chronicling his rise from the mailroom of William Morris to his current power partnership with Jeffrey Katzenberg and Steven Spielberg in DreamWorks, the 'zine talks to friends, ex-friends, and co-workers about Geffen. Jackson Browne, whom Geffen says was the reason he started Asylum Records in 1971, recalls, "One time I came to see David, and I heard this heavy-metal music ... I said 'What's that?' David said, 'Oh, that's my heavy-metal band. There's a lot of money being made on heavy-metal, and I want some.'"

Comments Geffen on his detractors: "We know what we're doing, no matter what anyone else writes about. I have no doubt — none, zero — that we will be very successful. Because we would all rather die than fail."

On Hollywood: "In Hollywood people lie to each other and cheat each other and then go and play tennis. I'm not going to play tennis with people who lie to me or fuck me over in some way."

No Butts About It

Responding to Don Imus' remark that he was "Howard Stern's butt boy," Donald Trump penned a letter to Imus: "If your ratings were as good as my book sales, you would not be mired in 13th-or-so place" (*Time*).

I Will Always Love ...

Bobby Brown is convinced that Whitney Houston is sleeping with his "best pal" and ex-bandmate Ralph Tresvant. He's even accusing Tresvant of being the real father of the couple's 5-year-old daughter (*Star*!).

"Let's just say it wouldn't have been worth the drama to wear that particular outfit" — Mariah Carey on her new sexy wardrobe since splitting from Tommy Mottola (*People*).

Here We Go Again

"I am a fan of Elton's [John] early works. But I am definitely not a fan of his recent work. Not even counting that Princess Diana 'Candle In The Wind' thing, his songs over the past few years have made me cringe" —

Duncan Sheik could be "Barely Breathing" if John responds to his job (*People*).

Rehashing tired info on rockers who have died — either by accident or suicide — the *National Enquirer* recounts the deaths of, among others, Jim Morrison, Kurt Cobain, Sid Vicious, and Keith Moon in a feature called "Rocker Shockers."

Pay The Piper

"I was ripped off here and there when I was younger ... so I told Lauryn nobody is going to tell you anything in the recording industry. So you have to investigate a lot, you have to surround yourself with good people, managers, agents, and such ... I also thought her generation should give our generation a big party — annually — because we put out so much information for them, and they are capitalizing on it" — Aretha Franklin dishes out advice for up-and-comers like Lauryn Hill (*Time*).

Mi Casa Es Su Casa

In her search for new digs in New York, Madonna convinced one couple to let her take a look at their posh spread (which wasn't for sale). Once inside, she declared she had to have their apartment and persuaded them to check out her Upper West Side abode. They did, they liked, and discussions of a swap are under way (*New York*).

Wash Your Cares Away

Spaced-out singer "AFKAP" booked a lavish, \$3500-a-night bungalow at the Beverly Hills Hotel — but was so paranoid about germs that he refused to set foot inside and, instead, slept in his \$750,000 tour bus (*Globe*).

Blown Out Of Proportion

"We used to joke about creating a rumor that he and I are gay lovers. Then his autobiography came out, and I'm going, 'What the hell is this all about?' But at the end of the day, the guy's got a shelf life left of about a year and a half. If he wants to dress up like a clown and jump around and be Mr. Scary ..." — Dave Navarro on Marilyn Manson's allegations that he once begged Manson for a blow job (*Rolling Stone*).

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.

CYBERSPACE

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

Net Chats

Richie Sambora, Monday (3/2) at 9pm ET/6pm PT, America Online (keyword: LIVE).

Kenny Lattimore, Thursday (3/5) at 6pm ET/3pm PT, America Online (keyword: VH1).

On The Web

Finley Quay, live interview/performance, Friday (2/27) at 1pm ET/10am PT (www.station.sony.com).

Joe Satriani, 90-minute interview special, available all day Monday, starting at 9am ET/6am PT (www.station.sony.com).

Everclear, live concert, Wednesday (3/4) at 10pm ET/7pm PT (www.LiveConcerts.com).

The Jungle Brothers chat, Wednesday at 7pm ET/4pm PT (www.sonicnet.com).

MUSIC & MOVIES

CURRENT

- **TITANIC**
Singles: My Heart Will Go On/Celine Dion (550 Music)
Southampton/James Horner (Work/Sony Classical)
 - **THE WEDDING SINGER (Maverick/WB)**
Single: Video Killed The Radio Star/Presidents Of The United States Of America
Other Featured Artists: Police, New Order, David Bowie
 - **GOOD WILL HUNTING (Capitol)**
Featured Artists: Elliott Smith, Dandy Warhols, Luscious Jackson
 - **SENSELESS**
Single: Got Be... Movin' On Up/Prince B 1/Ky-mani Marley (Gee Street/V2)
 - **AS GOOD AS IT GETS (Columbia)**
Featured Artists: Shawn Colvin, Art Garfunkel, Nat King Cole
 - **THE APOSTLE (Rising Tide)**
Featured Artists: Patty Loveless, Gary Chapman/Wynonna, Lyle Lovett
 - **WAG THE DOG**
Single: Wag The Dog/Mark Knopfler (Mercury)
 - **GREAT EXPECTATIONS (Atlantic)**
Singles: Sunshower/Chris Cornell
Lady, Your Roof Brings Me Down/Scott Weiland
Other Featured Artists: Poe, Duncan Sheik
 - **HALF-BAKED (MCA)**
Singles: Along Comes Mary/Bloodhound Gang
Marbles.../Black Grape
Other Featured Artists: Luscious Jackson, Days Of The New
 - **HURRICANE STREETS (Mammoth/Capitol)**
Single: Sex And Candy/Marcy Playground
Other Featured Artists: Seven Mary Three, De La Soul, Vic Chesnutt
 - **I KNOW WHAT YOU DID LAST SUMMER (Columbia)**
Single: Clumsy/Our Lady Peace
Other Featured Artists: Korn, Soul Asylum
- COMING**
- **SLIDING DOORS (Jersey/MCA)**
Single: Turn Back Time/Aqua
Other Featured Artists: Blair, Space Monkeys, Jamiroquai

MUSIC DATEBOOK

MONDAY, MARCH 9

- 1961/The Supremes release their first single, "I Want A Guy."
 - 1974/Bad Company play their first gig in Newcastle, England.
 - 1976/Who drummer Keith Moon collapses onstage while performing at Boston Garden.
 - 1997/Rapper Notorious B.I.G. is shot to death in the passenger seat of a GMC Suburban after a *Vibe* magazine party in L.A.
- Born: Jeffrey Osborne 1948

TUESDAY, MARCH 10

- 1977/A&M signs the Sex Pistols outside Buckingham Palace. The deal lasts nine days.
 - 1978/The Bee Gees' "Night Fever" pushes their "Stayin' Alive" out of CHR's No. 1 spot.
 - 1979/James Brown plays the Grand Ole Opry. Barbara Mandrell says he should've been invited five years sooner.
 - 1988/Onstage in Perth, Australia, George Michael thanks PMRC head Tipper Gore for helping boost sales of his *Faith* LP. "Perhaps she can help me sell a few thousand more since her husband [AI] won big in the presidential primaries."
- Born: Dean Torrence (Jan & Dean) 1940, Tom Scholz (Boston) 1947

WEDNESDAY, MARCH 11

- 1967/The Lennon & McCartney-penned "Yesterday," later the rock era's most-covered song, hits the 446-version mark.

1988/MCA/Nashville announces that all Country singles will be limited to three minutes, citing programmers' complaints that four-minute songs were "difficult to program."

1991/Janet Jackson signs a \$30 million album deal with Virgin. The record deal is the largest ever until brother Michael signs with Sony Music a week later.

Born: Lawrence Welk 1903, Bobby McFerrin 1940

THURSDAY, MARCH 12

- 1983/U2's *War* enters the British LP chart at No. 1.
- 1988/Producer Jimmy Iovine presents the Special Olympics with the largest donation ever: \$5 million. Proceeds come from the star-studded *A Very Special Christmas* LP.



James Brown — I look good, I knew that I would now.

1991/The *Los Angeles Times* reports the first thing James Brown did after being released from prison was get surgically installed eyebrows. Says James, "I've been drawing them on for years, and I'm tired of waking up without them."

Born: Al Jarreau 1940, James Taylor 1948, Graham Coxon (Blur) 1969

FRIDAY, MARCH 13

- 1987/Bob Seger & The Silver Bullet Band get a star on Hollywood Walk Of Fame.
 - 1989/Gregg Allman announces he'll reunite the Allman Brothers Band for a 20th anniversary album and tour.
 - 1995/Elvis Presley's '70s-style kitchen is opened to the public as part of the Graceland tour in Memphis.
- Born: Neil Sedaka 1939, Adam Clayton (U2) 1960
- Releases: the Kinks' "Tired Of Waiting" 1965

SATURDAY, MARCH 14

- 1972/Carole King wins four Grammys, including Best Album, Record, and Song. Carly Simon wins Best New Artist.
 - 1986/Showtime runs the John Lennon concert special, *Lennon Legacy*.
 - 1992/Willie Nelson hosts Farm Aid V in Irving, TX. Performers include John Mellencamp, Neil Young, and Paul Simon.
- Born: Quincy Jones 1933, Rick Dees 1950

SUNDAY, MARCH 15

- 1956/Elvis Presley signs a management deal with Col. Tom Parker.
 - 1968/Life dubs Jimi Hendrix "the most spectacular guitarist in the world."
 - 1975/T. Rex, best known for the hit "Bang A Gong," disband.
- Born: Sly Stone 1944, Terence Trent D'Arby 1962

— Jay Gross



59.4 million households
Patti Galluzzi,
VP/Music Programming

ADDS

- VAN HALEN Without You (Warner Bros.)
ERIC CLAPTON My Father's Eyes (Duck/Reprise)
'N SYNC I Want You Back (RCA)
GOO LIVES UNDERWATER From Your Mouth (1500/A&M)
K.P. & ENVYI Swing My Way (EastWest/EEG)
SARAH MCLACHLAN Adia (Arista)
NEXT Too Close (Arista)

HEAVY

- BEN FOLDS FIVE Brick (550 Music)
BUSTA RHYMES Dangerous (Elektra/EEG)
MARIAH CAREY I/BONE THUGS... Breakdown (Columbia)
CELINE DION My Heart Will Go On (550 Music)
NATALIE IMBRUGLIA Torn (RCA)
K-CI & JOJO All My Life (MCA)
MADONNA Frozen (Maverick/WB)
MARCUS PLAYGROUND Sex And Candy (Capitol)
MATCHBOX 20 3am (Lava/Atlantic)
METALLICA The Unforgiven II (Elektra/EEG)
PUFF DADDY & THE FAMILY Been Around... (Bad Boy/Arista)
JIMMY RAY Are You Jimmy Ray? (Epic)
ROLLING STONES Saint Of Me (Virgin)
SAVAGE GAROEN Truly Madly Deeply (Columbia)
WILL SMITH Gettin' Jiggy Wit It (Columbia)
THIRO EYE BLINDO How's It Going To Be (Elektra/EEG)
USHER Nice & Slow (LaFace/Arista)
VAN HALEN Without You (Warner Bros.)
VERVE Bitter Sweet Symphony (Hut/Virgin)

STRESS

- ERIC CLAPTON My Father's Eyes (Duck/Reprise)
PAULA COLE Me (Imago/WB)
EVERCLEAR I Will Buy You A New Life (Capitol)
FINLEY QUAYE Sunday Shining (550 Music)
FOO FIGHTERS My Hero (Roswell/Capitol)
WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)
LORO TARIQ & PETER GUNZ Deja Vu (Codeine/Columbia)
MASE I/TOTAL What You Want (Bad Boy/Arista)
LOREENA MCKENITT The Mummies... (Quinlan Road/WB)
BRIAN MCKNIGHT Anytime (Mercury)
BILLIE MYERS Kiss The Rain (Universal)
OUR LADY PEACE Clumsy (Columbia)

BREAKTHROUGH

- RONI SIZE Brown Paper Bag (Talkin' Loud/Mercury)

ACTIVE

- ALL SAINTS I Know Where It's At (London/Island)
BIG WRECK The Dai (Atlantic)
MARY J. BLIGE Seven Days (MCA)
CREED My Own Prison (Wind-Up)
DAYS OF THE NEW Shelf In The Room (Outpost/Geffen)
DESTINY'S CHILD No, No, No (Grass Roots/Columbia)
GOO LIVES UNDERWATER From Your Mouth (1500/A&M)
ICE CUBE We Be Clubbin' (Heavyweight/A&M)
JAY-Z/BLACKSTREET City... (Roc-A-Fella/Def Jam/Mercury)
JD /DA BRAT & USHER The Party... (So So Def/Columbia)
K.P. & ENVYI Swing My Way (EastWest/EEG)
JONNY LANG Missing Your Love (A&M)
LSC /L.L., BUSTA & MC LYTE Curious (EastWest/EEG)
MASTER P Make 'Em Say Ugh (No Limit/Priority)
SARAH MCLACHLAN Adia (Arista)
'N SYNC I Want You Back (RCA)
NEXT Too Close (Arista)
QUEEN PEN All My Love (Lil' Man/Interscope)
SPACEHOG Mungo City (Hi Fi/Sire/WB)
SUBLIME Badfish (Gasoline Alley/MCA)
SWV Rain (RCA)
TIMBALANO & MAGDO Luv 2 Luv U (Blackground/Atlantic)
TONIC Open Up Your Eyes (Polydor/A&M)
UNCLE SAM I Don't Ever Want To... (Stonecreek/Epic)

Video airplay from March 2-8.



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

ADDS

- SARAH MCLACHLAN Adia (Arista)
ELTON JOHN Recover Your Soul (Rocket/Island)
EBBA FORSBERG Lost Count (Maverick/WB)

XL

- CELINE DION My Heart Will Go On (550 Music)
JANET Together Again (Virgin)
MADONNA Frozen (Maverick/WB)
MATCHBOX 20 3am (Lava/Atlantic)
SAVAGE GAROEN Truly Madly Deeply (Columbia)

LARGE

- BEN FOLDS FIVE Brick (550 Music)
MARIAH CAREY Breakdown (Columbia)
ERIC CLAPTON My Father's Eyes (Duck/Reprise)
PAULA COLE Me (Imago/WB)
NATALIE IMBRUGLIA Torn (RCA)
SARAH MCLACHLAN Adia (Arista)
BILLIE MYERS Kiss The Rain (Universal)
ROLLING STONES Saint Of Me (Virgin)
THIRO EYE BLINDO How's It Going To Be (Elektra/EEG)

MEDIUM

- BOB DYLAN Not Dark Yet (Columbia)
ELTON JOHN Recover Your Soul (Rocket/Island)
LOREENA MCKENITT The Mummies... (Quinlan Road/WB)
JIMMY RAY Are You Jimmy Ray? (Epic)
CARLY SIMON Ev'ry Time We Say Goodbye (Arista)
SHANIA TWAIN You're Still The One (Mercury)
VERVE Bitter Sweet Symphony (Hut/Virgin)

CUSTOM

- ALL SAINTS I Know Where It's At (London/Island)
BACON BROTHERS Boys In Bars (Bluxo)
ERYKAH BADU Tyrone (Kedar/Universal)
BOYZ II MEN A Song For Mama (Motown)
DRU HILL We're Not Making Love No More (LaFace/Arista)
GREEN DAY Time Of Your Life (Good Riddance) (Reprise)
EBBA FORSBERG Lost Count (Maverick/WB)
ARETHA FRANKLIN A Rose Is Still A Rose (Arista)
K-CI & JOJO All My Life (MCA)
CHANTAL KREVIASZUK Surrounded (Columbia)
JONNY LANG Missing Your Love (A&M)
MARCUS PLAYGROUND Sex And Candy (Capitol)
BRIAN MCKNIGHT Anytime (Mercury)
OASIS All Around The World (Epic)
RADIOHEAD Karma Police (Capitol)
QUINCY JAMES Wishful Thinking (Atlantic)
SPICE GIRLS Too Much (Virgin)
SWV Rain (RCA)
TONIC Open Up Your Eyes (Polydor/A&M)
UNCLE SAM I Don't Ever Want To See You... (Stonecreek/Epic)
JODY WATLEY Off The Hook (Atlantic)

Video airplay from March 2-8.



Video Playlist

- PUFF DADDY & THE FAMILY Been Around... (Bad Boy/Arista)
USHER Nice & Slow (LaFace/Arista)
LORO TARIQ & PETER GUNZ Deja Vu (Codeine/Columbia)
SWV Rain (RCA)
WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)
MARY J. BLIGE Seven Days (MCA)
MASE I/TOTAL What You Want (Bad Boy/Arista)
JD /DA BRAT & USHER The Party... (So So Def/Columbia)
BRIAN MCKNIGHT Anytime (Mercury)
MARIAH CAREY I/BONE THUGS... Breakdown (Columbia)

Video playlist for week ending February 27.

Rap City Top 10

- LORO TARIQ & PETER GUNZ Deja Vu (Codeine/Columbia)
WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)
NOTORIOUS B.I.G. I'll 12 Sky's... (Bad Boy/Arista)
GANGSTARR You Know My Steez (Noo Trybe/Virgin)
OUTKAST In Due Time (LaFace/Arista)
MASE I/TOTAL What You Want (Bad Boy/Arista)
2PAC I Wonder If Heaven Got A Ghetto (Amaru/Jive)
ICE CUBE We Be Clubbin' (Heavyweight/A&M)
MACK 10 /ICE CUBE Only In California (Priority)
MASTER P Make 'Em Say Ugh (No Limit/Priority)

Video playlist for week ending February 27.

TELEVISION

TOP TEN SHOWS FEBRUARY 16-22

Total Audience (98 million households)

- 1 Winter Olympics (Friday)
2 Winter Olympics (Wednesday)
3 Oprah Winfrey Presents The Wedding (Part 1)
4 Seinfeld
5 Winter Olympics (Monday)
6 60 Minutes
7 Winter Olympics (Thursday)
8 Winter Olympics (Tuesday)
9 Friends
10 ER

Teens 12-17

- 1 The Simpsons
2 King Of The Hill
3 Movie (Thursday) (Sister Act 2)
4 Dawson's Creek
5 Movie (Wednesday) (The Mask)
6 Surviving The Moment Of Impact
7 Movie (Sunday) (Casper)
8 Oprah Winfrey Presents The Wedding (Part 1) (tie) The X-Files
10 World's Scariest Police Chases

Source: Nielsen Media Research

COMING NEXT WEEK

All showtimes 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

Deana Carter, Mary Chapin Carpenter, Gloria Estefan, Amy Grant, James Ingram, Paul McCartney, Aaron Neville, Willie Nelson, and Stevie Wonder perform on ABC's two-hour Christopher Reeve: A Celebration Of Hope (Sunday, 3/1, 9pm).

Friday, 2/27

Erykah Badu, Boyz II Men, God's Property, Janet Jackson, Patti LaBelle, and Usher are slated to perform from Los Angeles on the 12th annual Soul Train Music Awards (check local listings).
Backstreet Boys guest-star on Sabrina The Teenage Witch (ABC, 9pm).
Tom Joyner is interviewed and PM Dawn & Ky-Mani perform on Vibe (check local listings).
Queen Latifah, The Keenans Ivory Wayans Show (Fox, 11pm).

Saturday, 2/28

Indigo Girls and Kim Rich-ey perform on PBS' Austin City Limits (check local listings).
Garth Brooks hosts and performs on Saturday Night Live (NBC, 11:30pm).

Monday, 3/2

Sammy Kershaw and the Thompson Brothers, Prime Time Country (TNN, 9pm ET/6pm PT).

Tuesday, 3/3

Lonestar and Lee Greenwood, Prime Time Country.
Usher, The Tonight Show With Jay Leno (NBC, 11:35pm).
Richie Sambora, Late Show With David Letterman (CBS, 11:35pm).

Wednesday, 3/4

Garth Brooks: Ireland & Back — a two-hour special featuring Steve Wariner and Trisha Yearwood — airs on NBC (8pm).
Usher and Yo-Yo Ma, Vibe.

Thursday, 3/5

Sam Moore and Blake & Brian, Prime Time Country.
Playa, Vibe.
Mark Chesnutt, David Letterman.
Flea, Late Night With Conan O'Brien (NBC, 12:35am).

FILMS

WEEKEND BOX OFFICE FEBRUARY 20-22

- 1 Titanic \$21.03 (Paramount)
2 The Wedding Singer \$12.22 (Paramount)
3 Sphere (WB) \$7.68
4 Good Will Hunting \$6.47 (Miramax)
5 Senseless \$5.33 (Miramax)*
6 As Good As It Gets \$4.60 (Sony)
7 The Borrowers \$4.01 (PolyGram)
8 Palmetto (Sony)* \$2.87
9 The Apostle \$2.40 (October)
10 L.A. Confidential \$2.37 (WB)

All figures in millions

* First week in release

Source: Entertainment Data Inc.

COMING ATTRACTIONS:

This week's openers include Caught Up, starring Bokeem Woodbine. Look sharp for Snoop Doggy Dogg and L.L. Cool J in supporting roles. The film's Noo Trybe soundtrack finds Snoop and Kurupt performing "Ride On/Caught Up!" as well as Gang Starr's "Work," Joe's "U Should Know Me," Mack 10 & Road Dawgs' "You Don't Want None," Lost Boyz's "Ordinary Guy," AZ f/ Jermaine Dupri's "Rock Me," Somethin' For The People's "R.U. Down," Shiro f/MC Lyte's "I Like," and KRS-One, Mad Lion & Shaggy's "Ey-Yo! (The Reggae Virus)," among others.

Also opening this week is Burn Hollywood Burn, starring Ryan O'Neal and recording artists Coolio and Chuck D. The film's Priority soundtrack features two cuts by Turtle Grove — "Smell The Roses" and "(Drinking In A) Striped Shirt" — as well as Swamp Dogg's "Synthetic World," Darling Violetta's "Anastasia Says," Richard Green & Club Zig-Zag's "Seamy Side Of L.A.," Magic Kingdom's "I Wanna Be Mike Ovitz," Pimpadelic's "Out For One Thing," and more.

The Real Blonde, starring Matthew Modine and Daryl Hannah, also opens this week. The film's Milan soundtrack sports tunes by Space ("Neighbourhood"), Hooverphonic ("Inhaler"), Kool Moe Dee ("No Respect"), Yello ("Jungle Bill"), Apollo Four Forty ("Vanishing Point"), the Fireballs ("Vaquero"), Fluke ("Reeferdrum"), Joey Altruda & His Cocktail Crew ("A Martini For Mancini"), and more.

And Kiefer Sutherland and William Hurt star in Dark City, which rounds out this week's openers. The film'sTVT soundtrack contains new songs by Echo & The Bunnymen ("Just A Touch Away") and Gary Numan ("Dark"), along with Course Of Empire's "The Information."



21 million households
Peter Cohen,
VP/Programming

National Top 20

- MASTER P Make 'Em Say Ugh (No Limit/Priority)
CELINE DION My Heart Will Go On (550 Music)
BACKSTREET BOYS Everybody (Backstreet's Back) (Jive)
SILKK THE SHOCKER Just Be Straight... (No Limit/Priority)
USHER Nice & Slow (LaFace/Arista)
ONYX & WU-TANG CLAN The Worst (Tommy Boy)
MYA & SISOQO It's All About Me (Interscope)
ARETHA FRANKLIN A Rose Is Still A Rose (Arista)
K-CI & JOJO All My Life (MCA)
NEXT Too Close (Arista)
'N SYNC I Want You Back (RCA)
SNOOP DOGGY DOGG & KURUPT Ride On (Noo Trybe)
MASE I/TOTAL What You Want (Bad Boy/Arista)
MISSY "MISDEMEANOR" ELLIOT Sock It... (EastWest/EEG)
SPICE GIRLS Too Much (Virgin)
SALT-N-PEPA Gitty Up (Red Ant/London/Island)
SMASH MOUTH Why Can't We Be Friends (Interscope)
MONTELL JORDAN Let's Ride (Def Jam/RAL/Mercury)
GANGSTARR Royalty (Noo Trybe)

Most requested from the week ending February 20.



Table with columns: Pos., Artist, Avg. Gross (in 000s). Lists top 15 artists including Rolling Stones, U2, Fleetwood Mac, etc.

Among this week's new tours:

- SHAWN COLVIN
ERIC CLAPTON
AMY GRANT
MATCHBOX 20
MIGHTY MIGHTY BOSSSTONES
OUR LADY PEACE
PEARL JAM
PORTSHEAD
BRIAN SETZER ORCHESTRA

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



CONVENTION '98

You're invited to attend the industry's largest gathering of radio and record executives, June 11-13, 1998 at the **Century Plaza Hotel in Los Angeles, California** to celebrate R&R's 25th anniversary and the dawning of a new era in radio. It's the essential event that will prepare you to take your place in the rapidly evolving radio and record industries. Three days and nights of **inspiring speakers ... informative panels ... and superstar entertainment.** It's also a fantastic opportunity to meet, greet, and exchange ideas with the **industry's best and brightest.**

June 11-13, 1998



INFORMATION

FAX this form to:
(310)203-8450

Or MAIL to:
R&R CONVENTION '98
10100 Santa Monica Blvd., 5th Floor
Los Angeles, CA 90067-4004

Please print carefully or type in the form below.
Full payment must accompany registration form.
Please include separate form for each registration.
Photocopies are acceptable.

MAILING ADDRESS

Name

Title

Call Letters/Company Name

Street

City State Zip

Telephone #

E-mail

REGISTRATION FEES

— 3 OR MORE BEFORE APRIL 3, 1998	\$350 EACH
— SINGLE BEFORE APRIL 3, 1998	\$400 EACH
— 3 OR MORE AFTER APRIL 4, 1998	\$435 EACH
— SINGLE AFTER APRIL 4, 1998	\$465 EACH
— EXTRA COCKTAIL TICKETS (THURS)	\$ 75 EACH
— EXTRA SUPERSTAR SHOW (SAT)	\$100 EACH
— DAY PASSES (SESSIONS ONLY)	\$150 EACH
— ON-SITE REGISTRATION	\$525 EACH

METHOD OF PAYMENT

Amount Enclosed: \$ _____

Visa
 MasterCard
 AMEX
 Discover
 Check

Account Number Exp. Date: _____

Cardholder's Signature

Print Cardholder's Name

CANCELLATION POLICY: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the convention if notification is received on or before April 3, 1998. Cancellations received between April 4 and May 15, 1998 will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations after May 15, 1998 or for "no shows."

HOTEL REGISTRATION



CENTURY PLAZA HOTEL AND TOWER

We look forward to hosting you for R&R Convention '98. Thank you for requesting reservations at the Century Plaza Hotel. Our staff would like to take the opportunity to extend a warm welcome to you during your upcoming meeting.

- In order to confirm your reservation, please guarantee your arrival with a major credit card, or you may send a one night's deposit. Deposits will be refunded only if reservation is cancelled 48 hours prior to arrival.
- Reservations requested after May 18, 1998 or after the room block has been filled are subject to availability and may not be available at the convention rate.
- Check in time is 3:00 pm; check out time is 1:00 pm.

TYPE OF ROOM	CONVENTION RATES
SINGLE (1 PERSON) PLAZA	\$185.00
SINGLE (1 PERSON) TOWER	\$235.00
DOUBLE (2 PEOPLE) PLAZA	\$195.00
DOUBLE (2 PEOPLE) TOWER	\$245.00
SUITES PLAZA	\$250.00 and up
SUITES TOWER	\$600.00 and up

For RESERVATIONS, please call:
(310) 551-3300 or 1-800-WESTIN-1.
Tell them it's the Radio & Records Convention.
Please do not call R&R for hotel reservations. Thank you.

**HEAR LATE-BREAKING UPDATES ON THE
R&R CONVENTION '98 HOTLINE: (310)788-1696**

Pirate

Continued from Page 16

guidelines. "The last thing we wanted to do is interfere with anyone's business. We didn't do this to become pirates."

MIX 96.1 is the most visible of South Florida's pirates. The station, broadcasting since 1996, most recently held an event on February 21 at Spirit Restaurant near downtown Miami. Another Miami nightclub, Studio One 83, held a "Battle of the 7's" party featuring DJs from 88.7 FM and 92.7 FM on June 11, 1997. Miami's pirates, however, have been much more elusive than KISS-FM. Although R&R was able to obtain a telephone number for a MIX staffer, the call ended as soon as questions about the station were raised.

In Miami, pirate competition has earned the attention of WEDR-FM GM Jerry Rushin. "When you pull up to a light and you hear something on someone else's car radio that's not your station, it's either a CD or, more likely, a pirate, if it fits the kind of music they're playing. There are about 160,000 ears — 80,000 people — that aren't listening to WEDR," he said.

Crosstown WPOW Sales Manager John Jaras commented. "These pirates are getting bolder and brasser as they've gone along. From an advertising standpoint, it hasn't impacted us to any degree. We do a lot of nightclub business — that's our blue chip — and that's who they're going to. But most major clubs are sticking with the accredited, recognized stations."

None of KISS' advertisers claim to have paid for any advertising on the sta-

tion. "I've got a copy of their media kit. It listed two of my customers," WWRQ/Valdosta Sales Manager Kim Cornett said. "The next time those customers came in, I showed them that, and they said they weren't customers." Camelot Music store manager Eric Grimsley said no official advertising agreement exists between his store and KISS. Jim Pierce, manager of a Checkers location that offered free lunch to KISS contest winners, said, "I haven't given him a dime; I didn't even know they had a website."

A Question Of Resources

According to Matt Leibowitz, a Miami-based attorney for Hicks, Muse, Tate & Furst, his city's pirates remain on the air due to a lack of resources at the FCC. "They used to have a Miami office, but they closed it because of budgetary issues three years ago, he said. "When they cause direct interference, the licensed stations have been pretty aggressive, and, to some extent, the FCC has been very helpful. But again, it's a question of resources."

On February 6, pirate radio activity returned to Valdosta. WYZK's Howard said, "I was driving into town on Highway 84, and the pirate has got a handmade sign on the side of the road, in a little bend, telling people to turn to 88.5 FM for traffic information. The first thing I got was a commercial for Ganas Satellite. Then, I got a traffic report. It faded out — they've really got a low-power transmitter now."

R&R Washington Bureau Associate Editor Matt Spangler contributed to this story.

To access pirate radio websites, visit www.rroonline.com/news_top.htm.

Chaconas

Continued from Page 11

ness format to DC's radio market."

Chaconas, who had previously been PD/morning host for crosstown format competitor WBZS, also established the city's first business radio format at WPGC in 1988.

"Chancellor Media has made a commitment to Business radio in Washington," Chaconas told R&R. "This is a win-win alternative for Washington's underserved business community and listeners who are hungry for around-the-clock business news, useful information, and advice."

Keating

Continued from Page 3

to get me to leave Broadcast Programming. Edie Hilliard and the whole staff at BP have been terrific, and I've learned a lot while working with them. But this job opportunity is really special."

Prior to joining Broadcast Programming as a consultant last year, Keating had held PD positions at KPLZ/Seattle, WHYI/Miami, and KIOI/San Francisco.

Swap

Continued from Page 1

buy Capstar several small- and medium-market properties of Capstar's choosing at a later date. KKP-N/Houston and WTAE-AM/Pittsburgh, which are being spun off by Capstar "to third parties" to comply with federal regulations, are not included in the deal, the groups said in a joint statement. Capstar has retained Star Media Group's Paul Leonard to sell those two stations.

Chancellor will start operating the SFX stations under time brokerage agreements

Locascio

Continued from Page 3

cuse. His lone Rock experience was at WYYY's previous incarnation, WSYR-FM, where he had his first radio gig as a part-timer in 1982.

Locascio added that Doug "Grease-man" Tracht will remain the station's anchor. "He couldn't be happier. He just signed a three-year deal to remain in DC a couple of weeks ago." Coupled with a tweaked playlist, Locascio hopes to gain listeners from Chancellor's newly acquired crosstown Rock WWDC-FM. "They're beating us 25-54. We're going to overcome that by being a tighter, more-focused, better-promoted Classic Rock station."

Bertolucci

Continued from Page 11

R&R. "She's done a terrific job at KOA, and I felt that having one person overseeing all of our AMs would offer us the opportunity to do a better job at coordinating the missions of all three of our News/Talk stations."

Bertolucci joined KOA as PD in 1995. She previously had been a news producer and, ultimately, executive producer for KGO/San Francisco.

once the deal gets Hart-Scott-Rodino approval. On the money end, Chancellor will provide a portion of the money to buy SFX through a \$250 million loan to Capstar. Capstar said it will repay the loan as the station swaps are consummated. Chancellor also announced on Monday a proposed public offering of 16 million shares of common stock, all offered by the company. An additional 2.4 million shares could be sold through over allotment options. The proceeds would be used to reduce debt and for general corporate purposes.

— Jeffrey Yorke

Seminar

Continued from Page 1

Their talk reflected what hosts and listeners were chatting about on Talk radio coast to coast last week, and it brought home to the programmers and hosts on-hand just how immediate and important their business — and their thoughts — are to the American public.

But it wasn't all war against Saddam. Former NBC Talknet advice host Sally Jessy Raphael turned her guns on Howard Stern and Don Imus during her Saturday luncheon address. She complained that the pair "get ratings, but turn off 50% of the

DC101

Continued from Page 1

sixth in the market in revenues last year, generating about \$10.5 from the FM and an impressive \$1.2 million from the weak-signaled AM.

Although WWDC GM Goff Lebharr told R&R Tuesday that the revenue figures are "private" and that the combo has never supplied information to BIA (whose figures he declined to confirm), BIA said that, all totaled, the eight properties cranked out \$70.2 million, or 29.8% of radio advertising revenues in the market. Chancellor will jump ahead of CBS' five stations (WPGC-AM & FM, WARW-FM, WHFS-FM, and WJFK-FM), which had a combined \$58.75 million in revenue.

Over the years, the Bender brothers — Howard, Sidney, and Morton, operating as Capitol Broadcasting — rejected lucrative offers for their hot properties. While they appeared to have little interest in acquiring more stations, it was clear that even lots of money would not separate them from these two. In fact, in January 1987 Metropolis Broadcasting offered \$52 million for the properties, but the deal never

Loncao

Continued from Page 11

from the management firm of Artist Services, where he was a partner. He began his industry career as a programmer for CJOM in Canada and WJOT/Toledo. He also founded his own independent promotion and marketing firm, New Avenues Music, in 1981 and served as VP/Rock Promotion for Mercury Records.

Meanwhile, RCA has named Angela Hamlin National Director of Promotion/Operations. Hamlin, who also reports to Geslin, previously was National Director Promotion/Administration for MCA Records.

Shindler

Continued from Page 3

during a mid-'80s stint at MTM Records. "The chance to work with Bruce Shindler again on a day-to-day basis is literally another dream come true," Borchetta said. "Nobody in this business brings more to the table when it comes to relationships and industry knowledge. The excitement level around here is at a fever pitch. Look out!"

A native New Yorker, Shindler began his industry career in 1971 with a day job as a file clerk at Elektra and as an usher at Bill Graham's Fillmore East at night. A year later, he became a regional promotion rep for Associated

audience because they are talking to guys, and women don't want to hear the word 'penis.'" She said too few Talk stations in America cater to women. "We need girlfriends on the radio — there are two sitting right there," Raphael said, pointing to WRKO/Boston's "Two Chicks Dishing," Lori Kramer and Leslie Gold. While they are a good start, Raphael said, it's not enough.

The current TV host also said syndication is the ruination of radio because "we've killed the farm team." But she told broadcasters who want to move up the ladder that "there are still a thousand more stations out there, so keep trying, keep knocking on doors."

materialized. They even resisted the charm of then-Infinity owner Mel Karmazin. Morton was always the holdout, a source close to the deal told R&R. More than 17 years ago, Morton dropped out of the family businesses, leaving the day-to-day operations of the massive Blake Construction Co. hotels, lucrative Maryland horse breeding farms, and other operations to his brothers. "But he finally got his price," the insider told R&R.

Meanwhile, Lebharr has been a constant voice against consolidation of the radio industry. He has said publicly that the Telecommunications Act of 1996 would allow piggish behavior by a few group owners who will collect a lion's share of the business and ride rough shod over the advertising community. He also believes that listeners will lose diversity in programming.

Asked by R&R to comment on the sale, Lebharr said bluntly. "My job was to run Capitol Broadcasting. I had nothing to do with the sale, so I can't talk about the sale." The 41-year broadcasting veteran said he doesn't "know what I'm going to do. From the standpoint of doing something, everyone has to do something."

— Jeffrey Yorke

Rochester

Continued from Page 12

Max and put it there. When we put The Nerve on, it took some more of Max's music."

Bishop was also confident of Anderson's overseeing the market's newest CHR: "We are very happy to have Erick programming Jammin'. He helped sign on Jammin' in Boston and The Nerve here in Rochester, so he is very adept at starting up new stations and making them successful."

Both stations have applied for call letter changes.

Distributors. He switched from pop to country promotion in the early '80s and moved to Nashville in 1984. In addition to his tenure as Director/National Promotion at MTM, Shindler's label experience includes a stint as Manager/National Promotion at RCA/Nashville. In 1990, he formed the Shindler-Turner independent promotion company with Susan Turner.

Shindler commented. "James and Scott have offered me something truly unique after 27 years in the music industry. Joining DreamWorks means a lot of great music in my life and a first-rate team of talented, enthusiastic people to help me promote it. These are exactly the reasons I got into this business in the first place."

What Makes Ken Tick?

Ken Hamblin's conservative chatter on KOA-AM/Denver has earned him the nickname "The Black Avenger" and ultimately led to his separation from the station, but it again helped him to get syndicated through American View Inc. on more than 100 stations coast-to-coast. He provided Saturday morning listeners with a window on "what makes me tick." But first, he assured them that he was not a homophobe, nor a racist. "I just wasn't raised to be a nigger," he said calmly.

But simply being offensive doesn't work for anybody. "Talk radio is about making money, about sales, about Arbitron ratings, and about cume," he said. "You have to be in touch with your listener and touch them. Talk radio is the hot knife cutting through the butter."

R&R Washington Bureau Associate Editors Matt Spangler and Patrice Wittrig and News/Talk Editor Al Peterson contributed to this story.



PUBLISHER/CEO: Erica Farber
GENERAL MANAGER: Sky Daniels
SENIOR VP/RESEARCH & DEVELOPMENT: Dan Cole
OPERATIONS MANAGER: Page Beaver

EDITORIAL

EDITOR-IN-CHIEF: Ron Rodrigues
DIRECTOR/CHARTS & FORMATS: Kevin McCabe
MANAGING EDITOR: Richard Lange
FORMAT EDITORS: AC: Mike Kinoshan
ALTERNATE: Jim Kerr CHR: Tony Novia
COUNTRY: Lon Helton NAC: Carol Archer
NEWS/TALK: Al Peterson
ROCK: Cyndee Maxwell URIBAH: Walt Love
MUSIC EDITOR: Steve Wonsiewicz
RADIO EDITOR: Frank Miniaci
ASSISTANT MANAGING EDITOR: Jeff Axelrod
NEWS EDITOR: Julie Gidlow
DIRECTOR OF RESEARCH SERVICES: Hurricane Heeran
ASSOCIATE EDITORS: Adam Jacobson, Jay Levy, Margo Ravel
ASSISTANT CHART DIRECTOR: Anthony Acampora
ASSISTANT EDITORS: Renee Ball, Frank Corneia, Robert Pau, Jay Gross, Rich Michalowski, Tanya O'Quinn, Marc Solovicos

INFORMATION SERVICES

SALES & MARKETING DIRECTOR: Jeff Gold
MANAGER: Jill Bauhs
CUSTOMER SERVICE REPRESENTATIVES:
Marko Kiric, David Riley
DISTRIBUTION MANAGER: John Ermenpusch

DATA PROCESSING

DP/COMMUNICATIONS DIRECTOR: Mike Onufer
COMPUTER SERVICES: Mary Lou Downing, Dan Holcombe, Saied Irvani, Cecil Phillips, Marjon Shabanpour, Kevin Williams

CIRCULATION

CIRCULATION COORDINATORS: Kelley Schieffelin, Jim Hanson, Jill Heinila

ELECTRONIC PUBLICATIONS

HOTTRAX PRODUCTION: Jeff Steiman
DESIGNER: Carl Harmon

PRODUCTION

PRODUCTION DIRECTOR: Kent Thomas
PRODUCTION MANAGER: Roger Zumwalt
DESIGN DIRECTOR: Gary van der Stuur
DESIGNERS: Tim Kummerow, Eulalee C. Narido II
GRAPHICS: Lucie Morris, Derek Cornett, Renu Ahluwalia

ADMINISTRATION

LEGAL COUNSEL: Lisa Deary
OFFICE MANAGER: Jacqueline Lennon
ACCOUNTING MANAGER: Tony Munoz
ACCOUNTING: Maria Abulyssa, Nailini Khan, Magda Lizardo
RECEPTION: Juanita Newton
MAIL SERVICES: Rob Sparago, Tim Walters

BUREAU

WASHINGTON, DC: 202-463-0500, FAX: 202-463-0432
BUREAU CHIEF: Jeffrey Yorke
ASSOCIATE EDITOR: Matt Spangler
EDITORIAL ASSISTANT: Patrice Wittrig
LEGAL COUNSEL: Jason Shrinaky

NASHVILLE: 615-244-8822, FAX: 615-248-6655
BUREAU CHIEF: Lon Helton
ASSOCIATE EDITOR: Calvin Gilbert
OFFICE MANAGER: Ashley Selby

ADVERTISING

LOS ANGELES: 310-553-4330, FAX: 310-203-8450
SALES MANAGER: Henry Mowry
ADVERTISING COORDINATOR: Nancy Hoff
SALES REPRESENTATIVES: Paul Colbert, Missy Haffley, Lanetta Kimmons, Kristy Reeves
SALES ASSISTANT: Deborah Gardner
ADMINISTRATIVE ASSISTANT: Ted Kozlowski
MARKETPLACE SALES: Dawn Garrett
OPPORTUNITIES SALES: Karen Mumaw
WASHINGTON: 202-463-0500, FAX: 202-463-0432
VICE PRESIDENT/SALES: Barry O'Brien
SALES REPRESENTATIVE: Liburien Belcher
ADMINISTRATIVE ASSISTANT: Shannon Weiner
NASHVILLE: 615-244-8822, FAX: 615-248-6655
DIRECTOR/SALES: Jennifer Scruggs

A Perry Corp. Company

PREMIERE HAS COUNTRY COVERED...

AFTER MIDNITE WITH BLAIR GARNER

Join host Blair Garner for this high energy fun packed program OVERNIGHTS!
Live via satellite from Hollywood six nights a week, it's the perfect lead-in to your mornings.
Make your station shine with celebrity guests & top-notch entertainment all night long!

THE COUNTRY CHART

It's a whole new breed of Country countdowns! Blair Garner brings the stars together with their music and their fans, as he showcases the Top 30 songs in America today.

Premiere's "ON THE WEEKEND" BOOT SCOOT'N PARTY'N NIGHTS

Go ahead and take the weekend off, we'll watch the station for you. We provide 39 hours of today's finest Country music, presented by the most dynamic personalities in Country radio today. Includes the hottest request and dedication show on Country radio . . . "Boot Scoot'n Party'n Nights!"

COUNTRY PLAIN WRAP COUNTDOWN

The Industry's original do-it-yourself countdown show! Premiere provides the talk-over & back-announce scripts, as well as an excellent audio production package that includes artist interview bites, music beds & bumpers. All you do is supply the Host!

COUNTRY COMEDY AND PREP SERVICES

PREMIERE COUNTRY COMEDY, CUTLER COUNTRY COMEDY, & OLYMPIA COUNTRY PREP.
Services include daily FAXed morning prep, song and commercial parodies, audio drops, character bits, phone call starters, celebrity drops, & 24-hour access to On-line Prep.

PRODUCTION LIBRARIES AND SERVICES

Make your station leap off the dial between the records with the industry's finest state-of-the-art production elements. Enhance the image of important clients while brightening your overall sound with a full range of national-quality beds, sweepers, jingles and sound effects, including our INCREDIBLE COUNTRY production library.

MEDIABASE MUSIC RESEARCH

Your station gets weekly airplay charts, week-long major market monitors of every relevant station, and special reports based on the actual airplay of hundreds of Country radio stations nationwide, plus callout research with song-by-song detailed analysis.

ACCUWEATHER®

Serving more than 10,000 clients worldwide, AccuWeather® is the world's largest commercial weather service. Your listeners will have access to a team of over 90 meteorologists operating 24 hours a day, providing up-to-the-minute reports on local and national weather conditions. For the most trusted name in weather forecasts and related information, you can count on AccuWeather®.



PREMIERE
RADIO NETWORKS
Country Division

For more information contact your Premiere Radio Networks representative at (818) 377-5300.

A MULTI-FORMAT SMASH!

New Multi-Format Majors:
Z100 KQRS KDWB KTCZ
KKRZ WPXY KUMX KXME
 and more!

THE MULTI-FORMAT STORY!

NEW YORK	LA	CHICAGO	S.F.	PHILLY
WXRK	KROQ	Q101	KITS	Y100
WPLJ	KIIS	WTMX	KLLC	WXXM
Z100	KYSR	WXRT	KOME	
DALLAS	DETROIT	D.C.	HOUSTON	BOSTON
KDMX	CIMX	WHFS	KTBS	WBCN
KDGE	WPLT	DC101	KHMX	WXKS
KTXQ	WXDG		KKPN	WBMX
KKZN	WKQI			WXRV
	CIDR			WBOS

AND HUNDREDS MORE!

the verve
 BITTER SWEET SYMPHONY

44,000+ UNITS SCANNED LAST WEEK!

NIKE AD CAMPAIGN CONTINUES!

CBS SPORTS FEATURED "BITTER SWEET"
 DURING OLYMPIC COVERAGE!

MODERN AC MONITOR 5* - 3*

R&R POP ALTERNATIVE 5

R&R HOT AC 14

R&R ACTIVE ROCK 23

R&R CHR/POP 28

R&R ROCK 28

R&R ADULT ALTERNATIVE #1

R&R ALTERNATIVE #4



HEAVY



MEDIUM



<http://www.virginrecords.com>
 AOL Keyword: Virgin Records

©1997 VC Records Ltd t/a Hut Recordings,
 issued under exclusive license in the United States
 to Virgin Records America, Inc.



STREET TALK®

Twister Relief '98

After a deadly swarm of tornados hit Central Florida Sunday, killing dozens and causing untold property damage, area radio stations sprang into action. To help aid in the recovery effort, **WJRR-FM/Orlando** brought its morning show to a local grocery store yesterday, filling an RV and truck with donations of nonperishable food items, clothing, blankets, pillows, and money. The station also will solicit cash donations on behalf of the American Red Cross at a concert Saturday.

Even non-locals are getting involved: Alternative **WBZU/Richmond** is bringing together a number of local bands for a Twister Relief Concert Benefit this Sunday.

and a CD. The grand prize winner really cleans up, receiving a vaccine for the virus.

'BLS Banks On Banks For Mornings

Inner City's Urban AC **WBLS/NY** officially unveiled ABC Radio Networks syndicated air talent **Doug Banks** as its new morning host last Friday. To celebrate the occasion, Banks agreed to a nonstop, 24-hour Big Apple broadcast. ABC is shifting his syndicated afternoon show to morning drive, starting Monday (3/2). It will serve as an adult-oriented

Continued on Page 30

When Larry Met El Niño

KABC/L.A. afternoon host **Larry Elder** was trapped in rain-induced gridlock while driving in from Malibu Monday, assuring that he'd be late for his show. But through the marvels of modern technology, the show *did* go on — Elder broadcast the first two hours via cellular phone from his car!

Radio program distributor **Charles Michaelson** has sold his vast library of radio programs to Radio Spirits Inc. of Schaumburg, IL. Included are such famous titles as *The Shadow*, *Gangbusters*, and *The War Of The Worlds*. Michaelson, now in his 80s, will continue as a sales consultant.

Monica's Millions Await In Vegas!

Monica Lewinsky, who has been offered everything from \$10,000 for cutting a liner to \$1 million for an on-air phone interview, has now been offered \$5 million by **KVBC-FM/Las Vegas** for an exclusive tell-all interview. That's nearly two times the amount put on the table by *Penthouse* magazine ... and she wouldn't have to disrobe. The KVBC offer stands until March 12.

Speaking of sickos, **KZZU/Spokane** — in response to a Hepatitis A outbreak at several area restaurants — is hosting a "Wash Your Hands Weekend," giving winners a bar of soap

Rumbles Pt. 1

- **WWKX/Providence** picks up **Howard Stern's** syndicated program for morning drive, as does **WAVF/Charleston**.
- **WEJE/Ft. Wayne, IN** GM **Palmer Pyle** and interim **OM Dave Lang** exit.
- **KAEP/Spokane** names **Scott Souhrada** GM; **Haley** becomes PD.
- **KEFM/Omaha** PD **Dwight Lane** becomes GM.
- Former **KQXR/Boise, ID** **OM Dan McColly** rejoins the station in the same capacity.
- **KORD/Tri-Cities, WAVE/GM Bill Bradley** is named VP/GM of Citadel Country sister **KUGN/Eugene, OR**.
- **KBOS/Fresno** morning duo **Jerry Hart** and **Jamie Coffee** join **KKPN/Houston** as the "Hart & Coffee Show."
- **WGST/Atlanta** morning show host **Jeff Hullinger** becomes the official play-by-play announcer for the NFL's Atlanta Falcons.
- **KUMX/New Orleans** morning driver **MC Scrapy** heads to **KWWV/San Luis Obispo, CA** as PD.
- **KOMO-AM/Seattle** picks up **Dr. Laura Schlessinger**.
- Sportsfan Radio Network late-night syndicated host **John Tournour** (a.k.a. J.T. The Brick) signs a new multiyear deal.
- **WCMF/Rochester** Programming Asst. **Scott Van Dusen** becomes APD.
- Former **KNDD/Seattle** MD and current air personality **Marco Collins** will be leaving the station for an unspecified job ... **ST** hears it may be a label gig.
- Was that **Gavin** Top 40 Editor **Dave Sholin** pulling some morning shifts at **KYLD/San Francisco**?
- Contrary to what you may have read elsewhere, both **WQHT/NY** PD **Steve Smith** and **Jerry Clifton** are continuing to work with **WPGC/Washington** as dual consultants.
- **WLVI/Elmira, NY** appoints afternoon driver **Brian Stoll** PD. He takes over for **Mike Strobel**, who exits for a gig with the L.A. Dodgers' farm team in **Vero Beach, FL**.
- **WDJX/Louisville** APD/MD/middayer **Karen Rite** exits for similar duties at **WMXB/Richmond**.
- **WLRQ/Melbourne** MD **Karen Kay** becomes PD/MD.

NEW from **ACN** the best in the business...



Get the hottest new show prep tool in radio!
 5 new topical produced bits delivered in
 2 separate satellite feeds each week --
 supported by a website for instant
 access. Market exclusive, so don't wait!

For a demo call 203-877-8210, fax 203-877-8242 or e-mail acn@futuris.net

fastball

"the way"

PHONES

#1	LIVE 105	SAN FRANCISCO
#1	KNRK	PORTLAND
#1	WXSR	TALLAHASSEE
#2	WWCD	COLUMBUS
#3	WBRU	PROVIDENCE
#3	WXEG	DAYTON
#3	XHRM	SAN DIEGO
#3	KQRX	MIDLAND-ODESSA
#3	WDST	WOODSTOCK
#4	KLZR	KANSAS CITY
#5	KZON	PHOENIX
#5	KOME	SAN JOSE
#5	WFNX	BOSTON
#5	WRNR	BALTIMORE
#5	WPNT	MILWAUKEE
#5	WEND	CHARLOTTE
#5	KROX	AUSTIN
#5	KRZQ	RENO
#5	WRXQ	MEMPHIS
#10	99X	ATLANTA
#10	WHFS	WASHINGTON
#10	KWOD	SACRAMENTO
#10	WENZ	CLEVELAND
#10	WEQX	ALBANY
#10	KJEE	SANTA BARBARA
#10	KQXR	BOISE
#12	WOXY	CINCINNATI
#13	Q101	CHICAGO
#19	KYSR	LOS ANGELES

Produced by Julian Raymond and Fastball
Mixed by Chris Lord-Alge
Russell Carter Artist Management
<http://www.hollywoodrec.com/fastball>

Hollywood
RECORDS

Do You Suffer From Long Term Memory Loss?

REPORTS OF *AMNESIA* SPREADING AT ALARMING SPEEDS AMONG RADIO'S TOP PROGRAMMERS

In what many are describing as a phenomenon among radio's elite, reported cases of "Amnesia," (the follow-up to what many consider song of the year, "Tubthumping"), are on the rise and causing quite a stir. While most programmers are excited about the prospects of playing a second single from a band that continues to scan over 50,000 albums a week, many programmers seem to have forgotten the instant popularity that a record from **Chumbawamba** will generate with their listeners. Fortunately, the majority of the nation's top programmers have already realized the success of playing the follow-up track from the **3X Platinum** album *TUBTHUMPER*, and have made "Amnesia" the #1 Most Added record this week.



Dan Kieley

Even though the markets are remarkably different, the responses continue to be exactly alike as to what may have motivated these programmers to add "Amnesia" early. Collectively the answer has been "I don't remember." Many of the young and talented PD's and MD's who have stepped



John Ivey

out on this track include: Mr. Ed Lambert (KHKS), Dave Eubanks (WZJM), Don London (WNVZ), Jon Zellner (KMXV), Dan Persigehl (KZZP), Bill Klaproth (Q102), Chuck Morgan (WMTX), Jeff Kapugi (KSLZ), Marc Summers (KZHT), Barry James (WTMX), Mike McCoy (KJYO), Dusty Hayes (KAMX), Bruce Stevens (WZNY), and John Roberts (KHFI), just to name a few.

Dan Kieley (KIIS), who has led the way on this new single, has had a very hard time "remembering" what motivated him to add the new track early. Another influential program director, John Ivey (WXKS), also seems to have difficulty recalling what may have prompted him to support "Amnesia" two weeks early. His only comment was "I think it was something about huge album sales, I just don't remember." Another influential programmer and key player in the early success of "Amnesia," is Tom Gjerdrum (WZPL). Tom is already reporting **Top 5** phones with only two weeks of airplay on this track. When Tom was asked what may have inspired him to begin playing "Amnesia," his reply was, "I don't remember ... but I do recall that I've decided to cut red meat out of my diet."



Tom Gjerdrum



John Peake

John Peake (KRBE) sums up the seemingly high reported cases of "Amnesia" best by stating: "I can't remember exactly why we hit this record early ... I just know it was something about being a follow-up to the most requested record of the year." In an unrelated story, Peake is contemplating yet another new and innovative hair style.



Republic

STREET TALK®

Continued from Page 28

complement to the network's *Tom Joyner Morning Show*, which is geared toward younger audiences.

Fresh off his performance at the R&R Talk Radio Seminar, former Marine Colonel/National Security Council advisor **Oliver North** has joined DC-based syndicator Radio America, starting March 16. He leaves religious-oriented Salem Radio Network and its nearly 200 affiliates after three years (they reportedly paid him \$300,000 annually) for perhaps greener pastures. Radio America has relationships with more than 450 stations.

Guild Good As Gold

Interep Chairman/CEO **Ralph Guild** will receive the 1998 Golden Mike Award from the Broadcaster's Foundation. It's the highest honor given by the Foundation and will be presented to Guild at NYC's Plaza Hotel April 21.



Ralph Guild

The San Diego chapter of the Catholic League has gone to war with Jacor Classic Rocker KGB's Dave, Shelly & Chainsaw morning team over its "Lash Wednesday" segment spoofing Ash Wednesday. The stunt generated more than 8000 postcards of protest from local Catholics. Jacor has decided to let the head of the Catholic League give his viewpoint on the segment on sister KOGO-AM Monday (2/23).

Radio Hall Of Fame Sets '98 Nominees

It'll be a slugfest between industry Goliaths **Rick Dees**, **Tom Joyner**, **Howard Stern**, and **Bruce Williams** for induction in the Active Network/Syndicated category this year. Contestants in the Active Local/Regional category are KSEV/Houston's **Paul Berlin**, WJMK/Chicago legend **Dick Biondi**, KGO/San Francisco news anchor **Jim Dunbar**, and KABC/Los Angeles talker **Michael Jackson**. In the Network/Syndie Pioneer race are **Dick Bartley**, **Tom & Ray Magliozzi**, **Barry Farber**, and **Walt "Baby" Love**; Local/Regional Pioneer contestants are **John A. Gambling**, **Harden & Weaver**, **Ernie**

Harwell, and **Robert W. Morgan**. Winners will be inducted into the Chicago-based Hall on October 11.

If you've seen those ads for a PD at **WIOQ/Philadelphia**, you'll notice T&Rs can be forwarded to VP/GM **Gil Rozzo** or current PD/morning driver **Glenn Kalina**. Rozzo and Kalina are dotting the i's and crossing the t's on Kalina's new OM stripes. Look for an official announcement next week.

Cubs' Seventh Inning Stretch Silenced

Services will be held today for veteran Chicago Cubs radio/TV sportscaster **Harry Caray**, who died last Wednesday (2/18) in Rancho Mirage, CA. He was 83. Caray had been a radio play-by-play man since 1945, when he was hired by KMOX/St. Louis to broadcast Cardinals baseball games.



Harry Caray

Our condolences to the friends and family of former KACE-FM/L.A. owner **Ann McCullom**, who died February 16 after a short illness. She was 65.

Congratulations to WDRQ/Detroit morning driver **Joe Mama**, who popped the question to girlfriend **Melissa** during a recent Florida vacation. During a beach outing, the imaginative Mama collected enough seashells to spell out "Marry Me?" in the sand.

Continued on Page 32

Rumbles, Pt. 2

- WHTQ/Orlando PD **J.T. Stevens** exits.
- WLZR/Milwaukee Prod. Dir. **Paul Bahr** resigns to become Creative Dir. for Jacor's KGB-FM, KIOZ-FM & KKLQ-FM/San Diego.
- Former KIZN/Boise, ID PD **Rich Summers** returns to the market as Mktg. & Ops Mgr. for Citadel.
- WXEG/Dayton MD **Allen Rantz** adds APD stripes.
- WCMF/Rochester, NY Prog. Asst. **Scott Van Dusen** is upped to APD.
- **Dan Kennedy** is named APD at KHOP/Modesto.
- KNFM/Midland-Odessa, TX PD **Dave Love** heads to KYKR/Beaumont, TX for similar duties.

McVay Media Welcomes Country Music Clients to Nashville

McVay Media's Country Music Division is the only full-service radio consultancy based in Nashville. Clients include **WSM-FM/Nashville**, **K105/Youngstown**, **WQDR/Raleigh**, and **WESC/Greenville**. Congrats to **WTXT/Tuscaloosa** (10.6-13.7) and **WFMB/Springfield** (9.0-11.5), both market leaders in 12+ total week.

Whether you are in the market for a consultant, or would just like a market monitor for a second

opinion, call **Bob Moody**, Vice President/Country, at (615)758-3250.

Talent Wanted

McVay Media Nashville is looking for qualified, experienced air talent to fill current and future openings in all market sizes. Send tapes and resumes to: **Bob Moody, McVay Media**, 1345 Sydney Terrace, Mt. Juliet, TN 37122. No calls, please. Women and minorities are encouraged to apply.

Active Rock New & Active

No excuses from

Slobberbone

YOUR EXCUSE

KEGL
WEBN
WBZX
KLBJ
WKLQ
KNJY
KFRQ
WYNF
WKQQ
WJJO
WTKX
KTUX
WSTZ
WZZQ
WTAO
WRCQ
KQDS
WHMH
WCPR
and
many
more



ALL OF THE INDIE



doolittle records

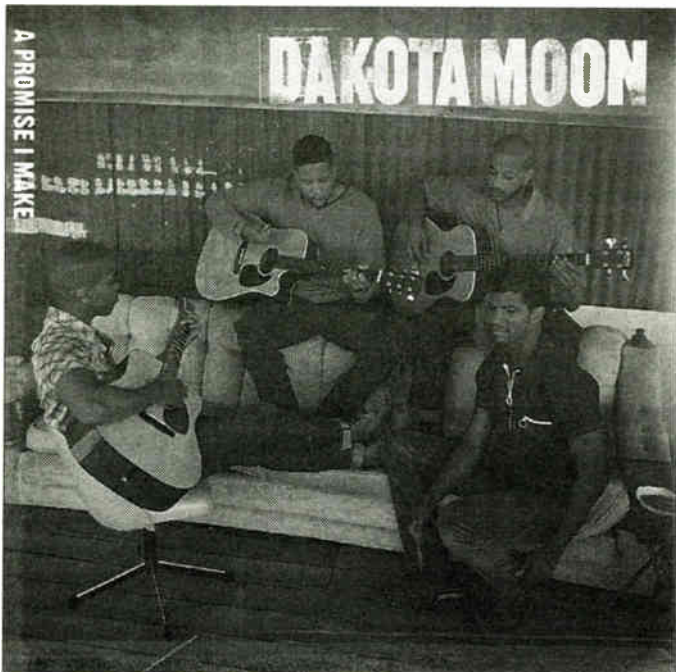
NONE OF THE GUILT



Over 50 Stations including: WRLT KPIG KRSH KTHX KOTR WMVY WNCB

DAKOTA MOON

“A PROMISE I MAKE”



R&R CHR/Pop 41 - 40

Adult Contemporary Monitor 26* - 23*

R&R AC 22 - 19

"John and I have been BELIEVERS in this record since day one. It sounds like a SMASH." - Kid David Corey/KISS 108, Boston

"This record has the smell of a SMASH! We get calls every time we play it!" - Kelly Nash/KC101, New Haven

"This song is AWESOME! The phones are pretty active with adults." - Jack Oliver/KKRD, Wichita

"I think that they are going to be a BIG act and they were WONDERFUL at Gavin!" - Gary Robinson, KRUF/Shreveport

"I think it's a TOP 10 Record." - Danny Ocean/KZQZ, San Francisco

"I LOVE this record." - Steve McKay/WBHT, Wilkes-Barre

"I thought they were HDT at Gavin and they got a standing ovation. I was totally IMPRESSED with them winning over a jaded crowd." - Rob Wagman/WFBC, Greenville

"We all LOVE it! I truly believe this will be a BIG hit!" - Dave Michaels/WKFR, Kalamazoo

"I would say that this is a TOP 10 hit!" - Vince D'Ambrosio/WLAN, Lancaster

"They put on a GREAT show at the Gavin!" - Andy West/WPST, Trenton

"This is a great song and an AWESOME record. There are curiosity calls for it now." - Bill Michaels/WVKS, Toledo

"Tom came back and GEEKED about this band and their performance at Gavin. This is a TALENTED band." - Dave Decker/WZPL Indianapolis

NEW BELIEVERS THIS WEEK:

KKRZ/Portland	WNCI/Columbus
WFBC/Greenville	WTCF/Saginaw
KGBY/Sacramento	WMJQ/Buffalo
WLTO/Milwaukee	



STREET TALK®

Continued from Page 30



PROMO OF THE WEEK — Home Sweet "Home" is what Restless recording artist Econoline Crush is placing in front of your door with this doormat promoting the group's new release.

Records

• The love affair between NARAS chief Michael Greene and the Grammy host cities continues: After striking a wrong chord with NYC's mayor last week, Greene lashed out at the *Los Angeles Times* this week. The debate is over a Page 1 story painting NARAS and Greene in an unfavorable light, chiding the organization for contributing, through its charitable endeavors, "less than 10% of every donated dollar on assistance to indigent, unemployed, and infirm musicians." It also cited numerous sexual harassment charges against the industry organization, Greene's \$757,000 salary for '95-'96, and tweaked him for pitching his own record deal. NARAS' strongly worded statement blasted the story for its "wild inaccuracies and misleading interpretations of financial information," claiming that "portions of the article appeared to be based on libelous comments from disgruntled ex-employees and other unnamed sources." NARAS is demanding a retraction and says it's exploring its legal options.

Send us your StreetTalk! Contact Frank Miniaci at 310-788-1650 or by e-mail at miniaci@rronline.com.

RADIO & RECORDS



1

- Emmis boosts John Beck to Sr. VP/St. Louis; David Kelley tapped as KSHE/St. Louis GM.
- Doug Sterne set as KKSF/SFVP/GM.
- Joe Armao appointed GM of WYCD/Detroit.
- John Gorman gets WYST/Detroit PD gig.

5

- Steve Candullo selected VP/GM of WYNY/NY.
- Vicki Leben and Joe Riccitelli are both named VP/CHR Promo at PolyGram Label Group.
- R.J. Curtis returns as PD of KZLA/L.A.
- John McCrae named KRQR/SF PD.

10

- Maynard Grossman appointed Pres. and Lee Michaels VP/GM of WBMX/Chicago.
- Dave Urso tapped as VP/Promo for Atco Records.
- WCSX & WHND/Detroit GM Tom Bender gets VP stripes.
- Jeff McCartney flies as PD of WMMS/Cleveland.
- John Sebastian accepts KGRX/Phoenix PD chair.

15

- Greg Solk promoted to PD of WLUP/Chicago.
- KBRG goes "Hot Hits" as KITS/SF flips to CHR with Jeff Hunter as PD.
- George Hawras hired as PD of WQXM/Tampa.
- Denny Nugent recruited as WHAS/Louisville PD.
- Charlie West named PD of WRXL/Richmond.

20

- Jim Davis appointed PD of WXYZ/Detroit.
- Mason Dixon begins working for WRBQ-FW/Tampa, doing afternoons.
- The Unknown Disc Jockey begins doing 6-10pm at KHJ/L.A.



TALK ABOUT GETTING COLD FEET! — In spite of their freezing extremities, 60 couples did the deed at Philadelphia's Blue Cross River ice-skating rink, getting married during WPLY morning man Paul Barsky's fourth annual Wedding On Ice Spectacular.

PLAN AHEAD FOR YOUR NEXT PROMOTION



RESULTS MARKETING
CREATIVE PROMOTIONS

800-786-8011 • www.resultsmarketing.com

#1 MOST ADDED ACTIVE ROCK!
#1 MOST ADDED ROCK!

DEBUT #1 * MAINSTREAM ROCK MONITOR
DEBUT R&R ACTIVE ROCK 9 BREAKER
DEBUT R&R ROCK 6 BREAKER

VAN HALEN



From their new album: Van Halen 3
Produced by Mike Post and Edward Van Halen
Management: Ray Dandrea, S&S Management, Inc.

www.vanhalen.com

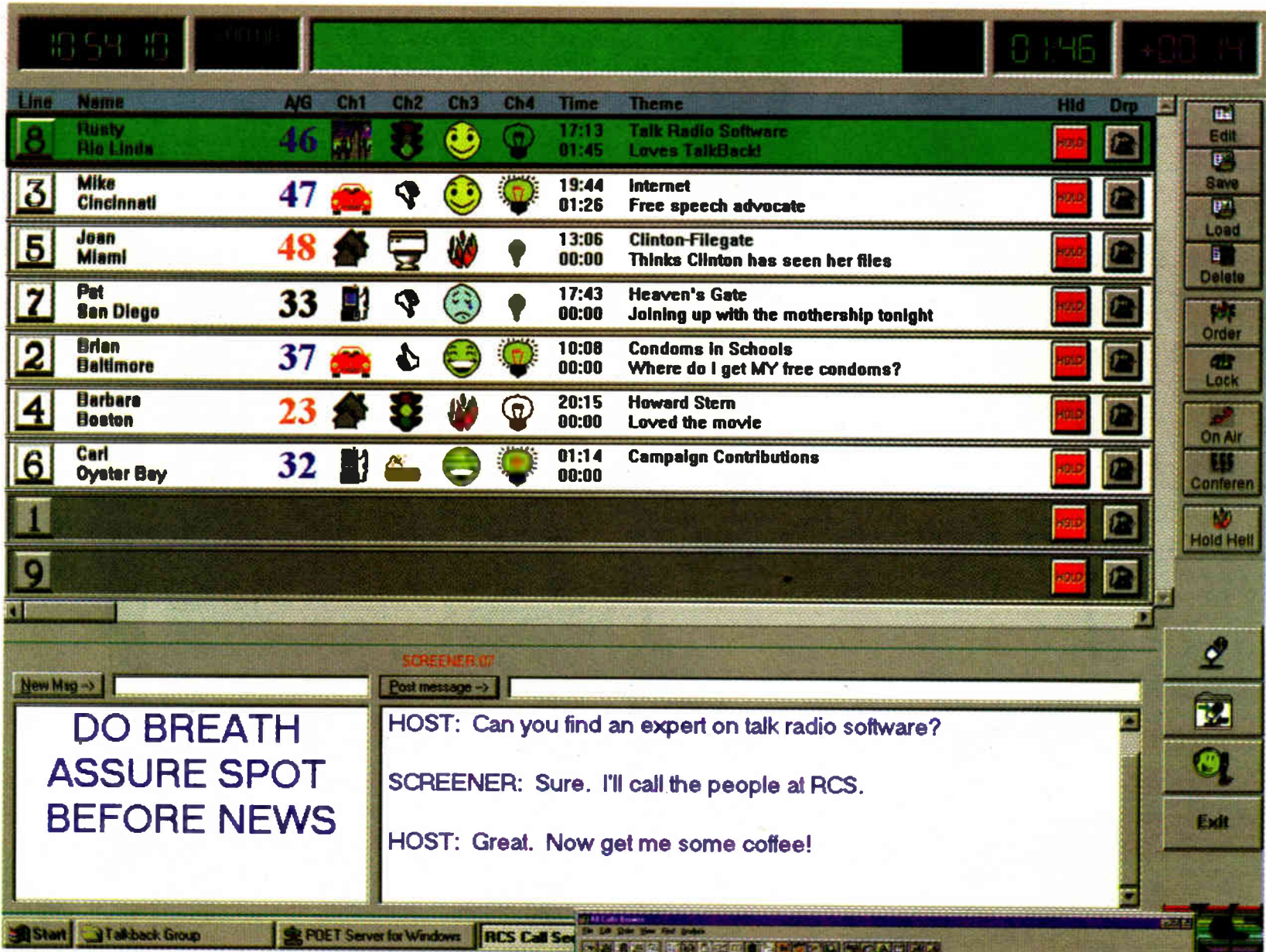
© 1997 Warner Bros. Records Inc.

"WITHOUT YOU"





Keep bad & boring callers off the air!



Above: On-Air screen.
Left: One of many post-show reports.

TalkBack Software for talk hosts, screeners, PDs

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

Date Called	Show Called	Show	Last Name	First Name	Grade	On Air	Hold	Exit
10/27/97	42251176	Afternoon	Letrasen	Dave	F	1:04:01	1:04:04	
10/27/97	42252376	Afternoon	Case	Sheryl	C	12:03:06	12:04:11	
10/27/97	42252476	Afternoon	Dugan	Steve	F	0:10:04	12:38:00	Hang up early
10/27/97	44742376	Afternoon	Letrasen	Dave	A	4:45:43	0:05:27	
10/27/97	44742376	Afternoon	Tappin	Barbara	D	0:18:23	0:27:08	
10/27/97	44742376	Afternoon	Carl		F	0:00:00	0:06:00	
10/27/97	10204104	Evening	Demick	Tom	F	0:12:27	1:03:00	SAD BOOBY BOOBY
10/27/97	10400304	Evening	Anderson	Andrew	A	0:00:00	0:00:00	WIKI CALLER
10/27/97	10411204	Morning	Ragan	Judith	C	1:00:03	1:03:04	
10/27/97	10504504	Weekend Regular	Jensenback	Al	D	0:00:03	0:00:05	
10/27/97	10504504	Morning	Letrasen	Dave	A	1:05:45	0:00:05	
10/27/97	11000204	Weekend Regular	Fay	Michael	D	0:54:04	0:00:00	
10/27/97	11100204	Weekend Regular	Demick	Tom	A	0:00:04	0:01:15	Good Bye
10/27/97	11100204	Weekend Regular	Tamus	Jonathan	F	1:01:02	0:00:00	See You
10/27/97	11100204	Weekend Regular	Demick	Tom	A	0:00:02	0:00:02	

Try TalkBack—Now with Caller ID!

Free Demo Disk: Jot your name and call letters (or program name if syndicated) in box below and fax to 914-723-2258.

Fax: 914-723-2258 Tel: 914-723-8567 www.rcsworks.com





AL PETERSON

TRS '98: A Photo Review Of R&R's 3rd Annual Talk Radio Seminar

More than 250 News/Talk radio managers, programmers, and hosts gathered along the Potomac February 19-21 for R&R's 3rd Annual Talk Radio Seminar. They were joined by network executives and nationally syndicated talk hosts for exclusive panels, presentations, and celebrity guest speakers all focused specifically on Talk radio. Thanks to all who attended, and to Washington, DC-based photojournalist Neshan H. Naltchayan for this pictorial review of all the happenings!



Who says tech-talk can't be fun? TRS '98 participants learned how to maximize new media for fun and profit in a session moderated by ABC Radio and Good Morning America's **Gina Smith** (l) and featuring panelists (l-r) **Tom King** — host of the nationally syndicated CompuTalk — ABC Radio's **Bernard Gershon**, and Broadcast Strategies' **Don Watson**.



"Let's get ready to rumble!" was the cry as the care and management of top talk talents was discussed by (l-r) KFBK-KSTE/Sacramento OM and moderator **Ken Kohl**, WRKO/Boston morning talker **Jeff Katz**, WABC/NY's morning mouth **Mike Gallagher**, WGY/Albany PD **Tom Parker**, ABC Radio VP Network Programming **Frank Raphael**, WOR/NY PD **David Bernstein**, and American View's syndicated talker **Ken Hamblin**.



TRS '98 attendees learned how to maximize their network programs from those in the know, including (l-r) **Rich Wood**, Director, WOR Radio Networks; Westwood One's Director of Talk Programming **Larry Kahn**; nationally syndicated talk host **Judy Jarvis**; Bloomberg Information Radio's **Mike Morrison**; and moderator **Greg Noack**, Premiere Radio Network's VP/Talk Division.



TRS '98 continued the tradition of an early morning White House briefing — exclusively for seminar attendees — with an appearance by White House Director of Communications **Ann Lewis**. Meeting and greeting after the briefing are (l-r) **Harvey Nagler**, VP/CBS News, Radio; **Julianne Corbett**, Assistant Director, White House Radio Services; **Megan Moloney**, Director, White House Radio Services; and **Lewis**.



FM Talk's rise was the subject for this panel of true believers, including (l-r) moderator and talk host **Rusty Humphries**, WJFK/Washington PD **Jeremy Coleman**, FM Talk consultant **Jay Clark**, New Jersey 101.5 PD **Lee Jacobs**, and talk personality **Brooke Daniels**.

ADDING STATIONS WEEKLY!

NEED WOMEN?

WE'VE GOT 'EM!

The **Susan Powell** Show

- ★ HOT
- ★ INTELLIGENT
- ★ BOLD
- ★ PROVOCATIVE

- Blistering discussions of current affairs!
- Passionate debate on personal life issues!
- Ardent consumer advocacy!

NETSTAR
ENTERTAINMENT GROUP

12N-3PM EST
Mon-Fri
Satcom C-5, Transponder 23,
SEDAT Channel 20

Produced and Distributed by
NETSTAR ENTERTAINMENT
Call 212-588-9700 (NY)
714-650-3800 (LA)

TRS '98: A Photo Review Of R&R's 3rd Annual Talk Radio Seminar



What better town than Washington, DC in which to learn how politicians attempt to use Talk radio to advance their own agendas? Giving seminar participants the inside scoop are (l-r) moderator and Edison Media Research's **Larry Rosin**, Democratic political consultant **David Dixon**, and — the loyal opposition — Republican consultant **Phil Fremont-Smith**.



The Annual "Deans Of Talk" panel, always a popular seminar closer, saluted a stellar group of pioneering talk hosts. Shown (l-r) are **R&R** Publisher/CEO **Erica Farber**, WOR Radio Network's **Joey Reynolds**, Radio One's Chairperson and WOL/Washington talk host **Cathy Hughes**, WGN/Chicago's recently retired morning fixture **Wally Phillips**, and **R&R** News/Talk editor **Al Peterson**.



Offering insights to seminar participants on how to successfully program multiple Talk stations in a single market are (l-r) moderator **Mike McVay**, President, McVay Media; KOGO-KSDO/San Diego PD **Cliff Albert**; KGO-KSFO/San Francisco OM **Jack Swanson**; and WMAL/Washington PD **John Butler**.



Pictured with his trademark fedora firmly in place, American View's nationally syndicated talker **Ken Hamblin**, "The Black Avenger," jump-started TRS '98's Saturday morning breakfast session like an eight-ounce cup of espresso.



Benchmark Media President **Dr. Rob Balon** discussed the results of his three-year tracking study of News/Talk radio listeners during Thursday morning's information-packed session, "America Looks At Talk Radio."



TazMedia President **Jim Taszarek** gave TRS '98 attendees a peace plan to help Talk PDs and sales managers learn how to play together on the same team for maximum ratings and revenues.



Geller Media International President **Valerie Geller** presented TRS '98 attendees with much food for thought and many creative ways to make even slow news days compelling listening for your Talk station during her "Creating Powerful Talk" workshop.



You can break the rules and still win big! That's what this talented group of rule-breakers wanted to tell a jam-packed session of TRS '98 participants. Winning and grinning following the panel are (top, l-r) **Bob McAllan**, President, Press Broadcasting; **Lori Kramer**, WRKO/Boston talk host; **WCBS/NY GM Dan Griffin**; and (bottom, l-r) WRKO talk host **Leslie Gold**; panel moderator and **Sabo Media** President **Walter Sabo**; and the host of **Premiere Radio Network's** Love Phones, **Dr. Judy Kurinasky**.



At a session that prompted many cries of, "You can't do that!" from seminar participants, **Media Vision Ltd's** President, **Bill McMahon**, is shown challenging attendees to break the old rules and re-evaluate how news is presented on their News/Talk stations.



Moving through the room with the commitment of an evangelist, sales and management trainer and President of **Radio Sales Intelligence** **Irwin Pollack** urged Talk programmers and managers to go forth and sell with confidence during his presentation, "29 Ways To Sell Talk Radio ... To Your Sales Department!"



STEVE WONSIEWICZ

From Critics' Faves To Mainstream Radio

Three alternative secrets are set to seek large audiences

Marketing maestro Al Ries has won accolades when it comes to his observations about focus. Well, the same principle can be applied to artists and their careers, especially three women — Ani DiFranco, PJ Harvey, and Mary Lou Lord — who are on the brink of breaking into mainstream radio.

To gain some insight into these artists' careers, I spoke with Scot Fisher, DiFranco's longtime manager and head of her Righteous Babe record company; Principle Management exec Paul McGuinness, Harvey's manager; and Work Group GM Burt Baumgartner. One common thread emerged during our conversations — these artists have a firm grasp on what they are doing, and they will continue to move forward with or without mainstream radio.

There's definitely a method to their madness, evident in matters like Harvey's and DiFranco's total creative control in the studio and Lord's busking to test new material. It's also manifested in Harvey's acting career and her work with a New York dance company, DiFranco building Righteous Babe into a bona fide record company, and Lord's desire to move from an indie label to the "mini-major" that broke Fiona Apple.

These three singer/songwriters serve as prime case studies in artist development: They've stayed close to



Scot Fisher

phrases like "business philosophy instead of business plan" and "our focus is a little different from other record companies." These folks are indie through and through and proud of it.

"Ani and I measure our success by the number of people we're able to employ," says Fisher, whose staff at Righteous Babe now numbers 17. "Forget about maximizing profits. These are real people working real jobs. It's not like six months from now, if she decides not to tour, we're going to have to fire everybody."

"We've tried to stay outside the major-label monopoly. We know people are looking at our Soundscan numbers and her profile and thinking they could sell 10 times as many records. They may be right, but that's not what we're all about."

"Because we come from a folk tradition and we're a very small company, we're very close to the fans. Ten years from now, if the face of music changes and Ani isn't on the cover of magazines, we're not worried, because we have a direct relationship with our fans. As long as she puts out great music, I know people are going to listen. We're focused on that. Who cares if we don't get airplay this year as long as the money is coming in to keep paying our employees?"

While DiFranco's star is rising, don't expect her or Fisher to change their strategy. "The only thing the majors can offer Ani that she doesn't have is more money. They can't offer her creative control, artistic integrity, or freedom. She has all of those, and she has enough money to live on. I've never had to tell her she can't spend another day in the studio or put out an album of Woody Guthrie covers because we can't pay for it."

DiFranco has built her career the old-fashioned way: album by album, tour by tour. Because of that, she and her company also continue to take care of the people who were there at the beginning. Fisher comments, "It was the college radio DJs who played her music. It was distributors like Goldenrod and Lady-slipper, and club promoters who believed in Ani because of her music. And Ani knocked down a lot of doors herself with her music and live performances. Now that we've

become big, are we not going to work with the people who were interested in Ani because of her music? No way."

Because Fisher senses the time is right, he has stepped up his commitment to radio promotion. Nevertheless, he views mainstream crossover as merely icing on the cake. "Our goal is to get Ani's music to her audience. We believe it's worth listening to and that it will sell itself."

"Years ago, people at radio said Ani was either too angry or too alternative. Now [Alana Davis' cover of] '32 Flavors' is getting significant airplay, more than Ani's ever had. Our plan for radio used to be very easy: 'It's great if they play us, but if they don't, we won't get mad.' We don't get MTV, either. But you know what? We don't need it anymore. We shipped 250,000 copies of *Little Plastic Castle*, and if we don't get one station playing the song, those records are still going to sell."

Calling The Creative Shots



Paul McGuinness

One big fan of DiFranco's music is McGuinness, who — in addition to being PJ Harvey's manager — has been with U2 since Day One. Not surprisingly, the roads DiFranco and Harvey have traveled are somewhat similar (save for the label differences).

While Harvey's music has had critical acclaim for years, many believe this could be her time at mainstream radio. McGuinness notes, "She pretty much cleaned up around the world with her last album, so there is a lot of curiosity as to what she will do next. And that is the sort of career-building approach to promotion we will take with this new album."

"She has never wanted to have the sort of tour-album tour-album career. She tends to move around more than that. Right now she's working on her next album, which Flood is producing. It's about half to two-thirds finished, and from what I've heard, it's her strongest work yet."

Like DiFranco, Harvey calls the shots creatively. "It's very different working with somebody like Polly, because she's very much her own boss. She's her own producer; she hires the musicians. It's not like working with U2, which is a four-legged table, a creative democracy.

“

What sells records and develops careers is radio. Selfishly, I want the airwaves to open a little wider to include my artists, but not enough to include others. I'd be a hypocrite if I said I wanted radio to be completely free-form.

— Paul McGuinness

Polly's autocratic, but she has a very clear idea of what she wants and how she wants it.

"She's only in her mid-20s, and she's very ambitious. She's always been a very accomplished musician, and now she knows how the world works. I think her time has come."

In trying to transition Harvey from critic's favorite to mainstream star, McGuinness sticks to the basics. "It's all about communicating with the audience and making sure that as many people as possible hear about it when it comes out."

"There certainly is the press, which is part of the way the artists we manage communicate with their audience, particularly with writers like [the *Los Angeles Times*'] Robert Hilburn, [the *New York Times*'] Jon Pareles, and [the *Boston Globe*'s] Steve Morse. Those writers have enormous influence, and most of them are already into what Polly does. We rely on those people."

"Also, TV has changed. The late-night shows are an appropriate way of communicating if the performer is good at TV. Not all are."

Yet there are intangibles that add to the buzz surrounding an artist. Take touring: This time around, says McGuinness, Harvey "may take a slightly different approach. Instead of doing all the major cities, which she has done before, she's rather keen to sit down in a couple of cities and do a week of dates. It gives her more opportunity over a number of dates to play her new songs and other material."

As for airplay, McGuinness

notes, "What sells records and develops careers is radio. It's a bit pointless to rant and rave about the formats. Selfishly, I want the airwaves to open a little wider to include my artists, but not enough to include others. I'd be a hypocrite if I said I wanted radio to be completely free-form."

Lord Goes To Work

Baumgartner has taken a page from the Fiona Apple playbook in trying to break Lord. "It's about taking your time. Longer is better. It's not necessarily a good thing to have a big first six months and hit all the

formats at once. We're two and a half years into Fiona's album, and we're just now going to CHR with our second track."

"We're going to take the same time with Mary Lou. We'll go to Adult Alternative, then Alternative, and not even take the first track to mainstream radio until well down the road."

Like Apple, Baumgartner plans to capitalize on programmers who



Burt Baumgartner

champion Lord's music. "[Adult Alternative WXRT/Chicago VP/Programming] Norm Winer saw her at a convention, was sold on her, and added the record. That's exactly who we want to lead our charge — the ones who get the vibe and understand where she's coming from."

On the Kill Rock Stars label, Lord built a solid indie foundation that Baumgartner is determined to sustain. "She has an indie mentality. To hone her craft, she was really into busking while she was in Boston, because she would have to get the attention of businessmen or spike-haired teenagers. She'll continue to busk while on tour, but in a more controlled fashion, like performing in front of independent record stores."

Work is also reaching out to Lord's early believers: In the first 25,000 albums, the label will insert coupons good for a free four-song acoustic CD of new material. "There aren't just tastemaker radio stations and retailers, but tastemaker fans as well. We are catering to them."

Baumgartner's plan to take his time dovetails nicely with Lord's growth as a live performer. "She's been a solo artist, but this time around she'll be performing with a band. That's a new craft she has to hone. We want to give her enough time to do that."

Baumgartner agrees that the time is right for artists like Lord, DiFranco, and

Harvey to cross into the mainstream. "After having other formats steal their records, Alternative is more open-minded and is looking for these types of artists — ones who have a lot of credibility, who put out great records, and who aren't necessarily going to have a CHR hit the next day."

“

We know people are looking at our Soundscan numbers and her profile and thinking they could sell 10 times as many records. They may be right, but that's not what we're all about.

— Scot Fisher

”

their fans, haven't made radical musical departures, and have honed their craft through years of performing and touring. It's Artist Development 101, but it's often lost in the headlong rush to sign "the next hot act."

Indie Through And Through

In describing DiFranco's career, Fisher — a law school grad who has worked with the singer/songwriter for nine years — uses words and

“

There aren't just tastemaker radio stations and retailers, but tastemaker fans as well. We are catering to them.

— Burt Baumgartner

”

RR LAUNCHING PAD

Alternative Enjoying 'Life In Mono'

Alternative still has an appetite for atmospheric electronic records. That's certainly evident with the Echo/Mercury duo Mono's debut U.S. single, "Life In Mono."

Mercury couldn't ask for a better group of stations championing the record. Early believers include — among others — KROQ/Los

VP/Promotion Steve Ellis says the label started talking the single up around the end of '97 to get it ready for the new year. "Michael Idlis did a great job setting this record up and getting people excited about it. Once we started playing the song, it sort of took on a life of its own, and now we're seeing the results."

was WAAF MD John Osterlind. "I was probably using it as a doorstop or something," he jokes. "But once I put it on, I heard a very cool groove. I brought it to the music meeting, and we all agreed it was a sleepy little record that could work very well for us."

Commenting on why he likes the song's potential, Osterlind explains, "Whenever I listen to a song, I like to put myself in different situations and think, 'How would this sound while driving down the road or hanging out with friends in the middle of the night?' I came to the conclusion that it would sound cool in both of those."

Caramel first came to the attention of Alert Records and indie promo firm Could Be Wild founder Doug Dombrowski about 18 months ago. "I really wasn't that impressed when I heard the first demos and the more-complete studio stuff. Then I got the finished CD around September '97, and when the first chords of 'Lucy' came on, it was pretty obvious to me."

Dombrowski — who has already been fielding calls from major labels interested in picking up the band — initially mailed the song and album to Active Rock around October '97 and picked up some early airplay. Yet it wasn't until the end of last year and

Ellis knew the company had its work cut out for it, given the song's style. "We were fortunate that some of the best major-market programmers got it right away. When you have people like that right away, it really helps."

"We didn't know what to expect at first. We were in uncharted waters and didn't know if people were going to get it or tell us, 'It's a pretty cool song, but we don't think it's right for the station.' But we were prepared to still be working this at Alternative in July, because we believe in it so much."

With key Alt stations firmly in hand, Ellis says Mercury is set to go to CHR and Hot AC with a March 16 add date. "We are already seeing early airplay at some of those stations. People are sitting up and taking notice of the record."

Formica Blues hit retail this week.

Tastemaker Active Rock Stations Love 'Lucy'

Add Caramel to the list of Canadian rock bands finding success south of the border. "Lucy," the trio's new single on Buffalo-based indie Alert Records, is being reported by such key Active Rock outlets as WAAF/Boston, WMMS/Cleveland, KQRC/Kansas City, KRXQ/Sacramento, KBPI/Denver, KLBK/Austin, WFMS/Memphis, and KILO/Colorado Springs.

One of the programmers to stumble upon the thick, haunting cut from the band's self-titled album



Mono

Angeles, WKQX/Chicago, KITS/San Francisco, WPLT and CIMX in Detroit, KDGE/Dallas, KEDJ/Phoenix, and KNDD/Seattle. A handful of stations outside the format also reporting the track include Hot ACs KBBT/Portland and KPEK/Albuquerque and CHR/Pop WDCG/Raleigh.

Formed in England in August '96, Mono is comprised of Martin Virgo and Siobhan DeMare. Virgo honed his production chops with Soul II Soul's Nellee Hooper, working on Massive Attack's seminal *Unfinished Symphony* and Bjork's *Debut*.

While the duo won over European critics and fans last year with their debut album, *Formica Blues*, it wasn't until late '97 that programmers took note, when "Life In Mono" was included on the soundtrack for the movie *Great Expectations*.

Comments Alternative KNRK/Portland PD Mark Hamilton, "I got hold of a copy of that soundtrack a couple of months before Christmas, and that song stood out. The next day I called [Mercury Sr. Director/Alternative Promotion] Michael Idlis and found out they were debating releasing it as a single."

While Hamilton remains a fan, he admits the song's texture was a concern when it came time to add the song. "This isn't the kind of record we've played in the past. We'd usually wait a while. Yet after thinking it through, I went with my gut. When we put it on, the phones immediately blew up."

Hamilton is bullish about the rest of the songs on *Formica Blues*. "There are at least three singles on this album. I really like 'Slimcea Girl.'"

Mercury is hoping Hamilton's enthusiasm spreads across the country.

MUSIC NEWS & VIEWS

Horse Whisperer CD Gallops To Retail

The alt country scene will get a promo shot in the arm with the release of the MCA soundtrack to the movie *The Horse Whisperer*, produced, directed, and starring Robert Redford. The 12-song soundtrack disc features some of the genre's brightest stars, including Steve Earle, Dwight Yoakam, the Mavericks, Gillian Welch, Emmylou Harris, Don Wasler, Lucinda Williams, Iris DeMent, and mainstream country giant George Strait. The album goes to retail on April 7, and the movie hits theaters on May 15.



Dwight Yoakam

Loeb Sweet On Candie's

Fashion tie-ins with contemporary artists continue to surface. The latest artist to join the fray is Lisa Loeb, who has inked a deal with the shoe company Candie's. The deal includes sponsorship for Loeb's tour, which kicked off on February 23, and tie-ins with 30 key retailers across the country. Also included are in-store appearances by Loeb, as well as Candie's creating promotion material for the tour.

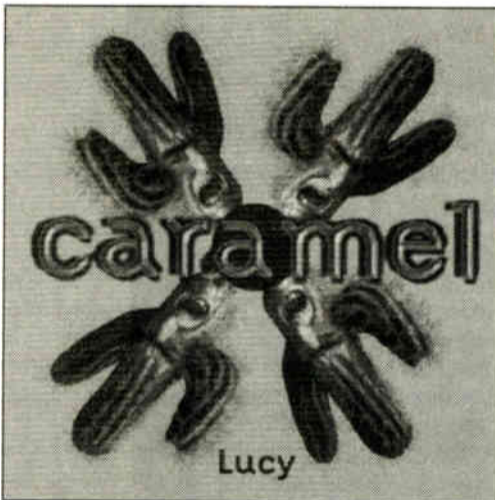


Lisa Loeb

Speaking of tours, *The Rolling Stones Bridges To Babylon 1998 Tour* will be televised on PBS in March. The 90-minute show was taped during the band's St. Louis concert on December 12. Songs include, "Satisfaction," "Let's Spend The Night Together," "Gimme Shelter," "Wild Horses," "Saint Of Me," "Out Of Control," "Waiting On A Friend," "I Want To Hold You," "The Last Time," "Like A Rolling Stone," "Sympathy For The Devil," "Start Me Up," "Jumpin' Jack Flash," and "Brown Sugar."

In other tour news, Eric Clapton kicks off his first full-scale U.S. tour since 1995 on March 30 in St. Paul. In a first for the guitar smith, he will be accompanied by a 20-piece orchestra. The first leg will visit 26 cities ... Word filtering down from WARPED tour organizers is that Blink 182, the Deftones, NOFX, Rancid, and the Specials are expected to join the concert series ... Michael Bolton and Wynonna will hit the road for a 30-plus-city tour beginning this May ... Mary J. Blige and Usher begin a co-headlining tour on March 25 in Detroit ... Performing under the "Rock Never Stops" banner, '80s hard-rock bands Slaughter, Warrant, Firehouse, L.A. Guns, and Quiet Riot begin a national tour on May 10 in Fresno ... The Fugees' Wyclef Jean starts an abbreviated solo tour on February 27 in Northampton, MA. He also plans another Haitian benefit concert in Miami.

This 'n' that: Influential acid jazz group Massive Attack is putting the finishing touches on its new album, *Mezzanine*. The disc, which will be released in the UK in April, features performances by Horace Andy and the Cocteau Twins' Elizabeth Fraser ... Green Day has made two new songs available on its website (greenday.net): "Worry Rock" and "Listen Son" ... World Party (a.k.a. Karl Wallinger) and EMI/Chrysalis have parted ways. Wallinger has retained the rights to his back catalog. Plans are to make World Party product available via the Internet ... Mercury has signed singer/songwriter Lucinda Williams and Houston rockers Chlorine ... Immortal Records has inked Bobby Bare Jr. Look for an album around June.



Caramel

early this year that the tastemaker stations joined the party. For now, he's completely happy with the song's step-by-step progression. "If I can get one or two adds a week, I'm a happy camper. I almost feel that the longer I stay off the bottom of the chart, the longer I can take this, because the minute you chart, people want to see immediate progress."

With key stations supporting the song, Dombrowski's focusing on getting price and positioning at retail. "So far it's been very limited as far as promotion goes. We haven't made a full-scale push, because we need to see some sales come in. The main goal is to get this album starting to sell."

Alert shipped *Caramel* to retail last week.



U2 *IF GOD WILL SEND HIS ANGELS

from the CITY OF ANGELS motion picture soundtrack





**Radio's Into It.
CMT's Into It.**

**And On
Saturday Night,
CRS Is Into It
...Live.**

**sherrié
austin**

***Put Your
Heart Into It***

The smash single and video
from her debut album,
words.

CMT Female Rising
Video Star Of The Year

**See Sherrié Austin
perform at the
CRS New Faces Show
on Saturday, 2/28.**

"I really think it's what Country
has been waiting for. Her sound
is fresh and new, and our listen-
ers are embracing Sherrié Austin.
With all the new artists who are
coming out, she's a bright spot
and she's breaking through. The
song is really working. People
are really listening and request-
ing it." -Mark Langston, MD,
WHL, St. Louis

**ARISTA
NASHVILLE
WHERE THE
FUTURE LOOKS
BRIGHT**



Produced by Ed Seay and Will Rameaux
Management: Fitzgerald Hartley Co., Nashville, TN



www.twangthis.com www.sherrieaustin.com

ARISTA
NASHVILLE

© 1998 Arista Records, Inc., a unit of BMG Entertainment

LEGENDS OF COUNTRY RADIO

The Country*politan* years

1967-1974

Welcome once again to "The Legends Of Country Radio," part three in our ongoing tribute to those who helped build this wonderful format. Our goal throughout these trips down memory lane is to provide an overview of what Country radio was like in various eras, as seen through the eyes of those who lived them.

In October 1994, we began the series with a look at the years 1948-1957. If you were lucky enough to find any Country on the radio at all in those days, it was relegated to a daily or weekly block, usually at night. Often the jocks bartered the time themselves, and they often doubled as Country concert promoters.

In March 1996, we moved on to the years 1958-1966, "The C&W Years." It was a period of transition and tremendous growth. Stations began eschewing block programming, preferring instead to program Country full-time. The format itself evolved, shifting from a stronghold of Southern-based stations on fringe and daytime signals to a format that began to support outlets in previously unthinkable markets.

There were 81 full-time Country stations in 1961, the first year the Country Music Association - which itself started in 1958 - began counting. By 1965, the number was 208.

While the format's sheer growth garnered a lot of attention, the fact that the successes were coming in Northern markets - and in major markets in both the North and South - really convinced owners to consider Country a viable alternative. Catching their attention were stations like WJJD/Chicago, KFOX/Long Beach, KAYO/Seattle, and WMNI/Columbus.

FORMAT GROWS; INSTITUTIONS START

The format continued to grow by leaps and bounds during the late 60s. By 1969, the CMA counted 606 full-time Country stations, a figure that would grow to 856 by 1974. Legendary stations like KBOX/Dallas, WPL0/Atlanta, KLAC/Los Angeles, WIRE/Indianapolis, and

WIL/St. Louis not only were top-rated Country stations, they battled Top 40 stations for the top spot in their respective markets.

It was also the era that spawned Country radio personalities who became as familiar and popular - and as highly rated - as their Top 40 counterparts. Indeed, oftentimes they had started out at Top 40 stations.

Some of Country's most famous personalities came to prominence during this era. Bill Mack, Larry Scott, Billy Parker, and Mike Hoyer - DJ Hall of Famers all - were the "Midnight Cowboys" who broadcast on big-signal AM stations that took them, and the music they loved, into homes and the cabs of 18-wheelers across America.

Those years also gave birth to the Country Radio Seminar and the Country Music Foundation and Hall of Fame - institutions that are thriving today and critical to the continuing success and preservation of this format and music. In this special, you'll find stories on how both organizations began.

THE COUNTRYPOLITAN YEARS

Then, like now, however, the name of the game was revenue. The reason many stations gave Country a shot was because they weren't making any money as the second, third, or fourth Top 40 outlet in town. In order to break down the biases many companies and ad agencies had against Country, a new word was coined: "Countrypolitan." One of its originators was Nashville PR man Bill Hudson, who explains, "Countrypolitan was what we were calling our product to make it different. It wasn't really used on the air much. It was used to distinguish the new style of Country station we were starting, promoting, and selling.

"Some markets had stations that had been there for a long time doing Country, but they were doing it the old-fashioned way. Advertisers would confuse us with them and didn't want to talk to us. So we called it Countrypolitan or Modern Country. We'd play some music

samples and give them an aircheck. We'd say, "This is totally different. We're going to have a good news department and sports. This is a well-run radio station that just happened to switch from MOR to Country." People could sense there was a difference and that it wasn't a turn-off."

Ironically, as Countrypolitan began to gain wider acceptance and usage, stations were faced with discontinuing its use or paying a fee to a Nashville attorney who claimed ownership of the term. (No one remembers the name of that attorney, but they do recall that the sum requested was so outrageous that the best path was to drop it.)

THE TIME AND THE PEOPLE

So, this is the story of those who brought Country to new levels of prominence. Once again, as in previous specials, I must lament the lack of documentation of the era. While better than prior eras we've covered, there was still very little written about Country stations and the people who ran them.

That said, this is by no means offered as a definitive study of the era. It's an overview of how things were, offering, perhaps, some insight into how we got to where we are today.

The more people I talked to and the more tidbits of published material I saw, the more people I identified as true "Legends Of Country Radio" who could have been profiled here. As we go on through the years, hopefully we'll have the chance to bring you their stories.

While not wanting to name many of the era's other top broadcasters for fear of leaving out some very important people, I'd be remiss if I didn't mention Bill and Janet Gavin. While I never really got to know either of them, their love of radio and of this format is legendary. Bill was a mentor to many programmers, a considerable number of whom worked at Country stations. Janet was probably one of the first trade journalists to champion the music and format in print and on the phone to Coun-

THE BIRTH OF THE CRS

PAGE 62

POWER GOLD CHART

PAGE 70

R&R READERS' POLL

PAGE 73

COUNTRY MUSIC HALL OF FAME

PAGE 78

LEGENDS IN THE MAKING THROUGHOUT

try radio denizens nationwide. Their contributions to this format and its people are immeasurable.

We owe everyone from that era a debt of gratitude for carrying the torch and keeping the flame bright for the next generation. As a new feature of our "Legends" special, I asked a number of today's most prominent and well-known Country broadcasters what they were doing between 1967-74. Some were in high school, others were beginning their illustrious broadcasting careers. You'll find their stories sprinkled throughout this special.

Many, many thanks to our "historians" - Jim Clemens, Mike Hoyer, Bill Hudson, Bill Mack, Billy Parker, Larry Scott, and Bill Ward - for their time, their memories, and their treasured pictures and mementos.

And my thanks to Calvin Gilbert and Kristi Brake, without whom this look into the Countrypolitan years would not have been possible.



LON HELTON



CALVIN GILBERT

DON'T GAMBLE

WITH YOUR SUCCESS!

Secure Country Radio's ONLY
Syndicated nighttime show
LIVE from Music Row!

NASHVILLE NIGHTS



PLACE THE SURE BET:

- Music Intensive
- Live Performances
- Celebrity Interviews
- Phone Interaction
- Weeknights, 7p-midnight
(all time zones)

**LAUNCHING SOON...
SECURE YOUR MARKET NOW!
LET'S MAKE A DEAL AT THE CRS!
FEB. 26-28, BOOTH #215**



JONES RADIO NETWORK™

Call Michael Henderson, Director of Affiliate Sales 303-784-8700

The Countryopolitan Years

1967 - 1974

DAYS — AND NIGHTS
— OF OUR LIVESFreedom reigned and chances were taken
while programming Country

Once upon a time, there were very few stations that featured Country as a full-time format. To anyone who has launched a radio career during the past two decades, that probably sounds like a fairy tale.

But the truth is that block programming was still an active force in radio during the late '60s and early '70s. Die-hard country music fans would tune in at a specific time of day to hear their favorite songs and air personalities.

That was the case when Bill Mack was working at KEVA/Shamrock, TX. "They would play a little bit of everything, but I played country," Mack recalls. "I started out with a show called *The 1580 Club*. That was where we were on the dial in Shamrock. We just almost slid off the radio. You could not get us if you had gone any distance at all."

Here is what a few other radio legends had to say about what it was like playing Country music in the '60s and '70s.

TRUCKIN' COUNTRY HITS

A 50,000-watt nighttime signal on the AM band — and the potential for a national audience — lured Billy Parker to KVOO/Tulsa. Parker says, "I knew that KVOO was getting ready to go Country. It was a 50,000-watt radio station. Man, I was looking forward to that. They gave me my choice of shows and programs. I chose midnight-5am, the all-night truckers show. I did that for eight and a half years.

"It was called *The Big Riggers*

OVERNIGHT LISTENERS ARE MORE RELAXED AND MORE HUMANISTIC. ALSO, I LEARN MORE ABOUT THE LIVES OF PEOPLE, WHETHER THEY'RE IN THE TRUCKING BUSINESS, ELDERLY, OR MAYBE A SECURITY GUARD WORKING AT A BANK ALL NIGHT. YOU MEET PEOPLE BY TELEPHONE FROM ALL FACETS OF LIFE.

—BILLY PARKER

Show. Billy Price did a big rigger show. We catered to the truckers. In fact, [author] Tom Carter was my phone man. We would get 300-350 calls a night. We had a contest winner in Bangor, ME once. She even came and picked up the prize."

What was the advantage of doing overnights? "Freedom," says

Parker. "The freedom to pretty much do what you wanted to do and take care of requests, to actually visit with people on the air. I guess the biggest thrill was to have the opportunity to visit on the air with Charlie Douglas, Bill Mack, and Bill Cole, who were giants — to be in the same radio living room with these guys, you might say. We would get on the air sometimes and have 200,000 watts of interviewing.

"I grew up in radio with freedom. I never had a consultant agency that stood in the way. We did deal with playlists on daytime radio. As a matter of fact, I was music director, program director, and operations director at KVOO over the years. But, from my standpoint, I was never pressured and still am not.

"Overnight listeners are more relaxed and more humanistic. Also, I learn more about the lives of people, whether they're in the trucking business, elderly, or maybe a security guard working at a bank all night. You meet people by telephone from all facets of life."

JINGLES, SPECIAL PROGRAMS

KBBQ/Los Angeles took its jingles seriously, but even Bill Ward couldn't predict the future success of one musician who played on the sessions. Ward says, "I hired Glen Campbell just before his first hit. I paid him \$1000 to fly to Dallas and play on a jingle package that we did on a 10-track, of all things. He agreed to it on the phone before he won all of these awards, and he still fulfilled the commitment.

"Each year we'd cut new jingles, because they were such an important fabric of the station. One year we had Charlie McCoy right around the time when he had a couple of hits.

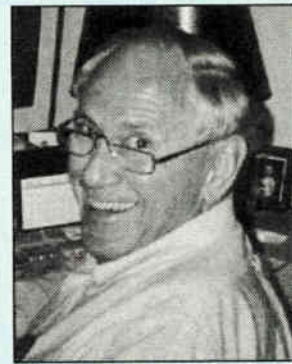
"In the KLAC days, jingles were tied in with the patriotism of the time. In the early '70s there was this patriotic, 'love our country' thing, and we were right in with that."

In terms of the music they played, Ward says it covered everything from the western swing of Bob Wills to the smooth croon of Dean Martin. "We would do things that were out of character, like play Bob Wills. Nobody played Bob Wills back in those days, certainly



Billy Parker (c) was part of Ernest Tubb's band, the Texas Troubadours, pictured here in 1969.

JIM CLEMENS



Age: 58

Family: Wife, Gladys; sons Doug and Scott, daughter Tammy

Hobbies: Coin and Olympic pin collecting

Current Job: WAOK-AM & WVEE-FM/Atlanta OM, 1992-present

First Radio Job: KTOE/Mankato, MN, 1960-65

Other Stations: KHEY/EI Paso, KBUC/San Antonio, WPLO/Atlanta

Signature Line: "If you're going to be blue, be bright blue, because it's a pretty color.' That's the way I signed off."

Achievements/Awards:

ACM Station of the Year, 1981

LEGENDS IN THE MAKING
ED SALAMON

"At a recent Country Radio Seminar, Jacor's CEO Randy Michaels introduced me as the programmer who introduced CHR formatics to Country Radio. Although others may have been doing the same thing independently, my programming became the most influential because of the coverage that WEEP/Pittsburgh received in 1973 when it shot to No. 2 25-49 Adults. WEEP [today Religious formatted WPGR] was an AM daytimer with a variable power sign-on. Although simulcast with WEEP-FM (now WDSY), the FM provided negligible audience at that time.

"When I joined WEEP, I brought music research to Country radio, having pioneered callout research at [crosstown] KDKA. Bob Pittman, who sat with me at WEEP before joining WMAQ/Chicago, was later successful with a similar programming and research approach. In 1975, I applied that same philosophy to WHN/New York, which became the most-listened-to Country station in history. It was then spread by programmers Mike McVay, Charlie Cook, Dene Hallam, Joel Raab, Barry Mardit, and others who worked for me or at stations I consulted."

not a Country station. I grew up listening to Bob Wills, and [overnighter] Larry Scott knew about Bob Wills, so we just did it.

"We would tie in Hollywood stuff with country. We sponsored Walk of Fame stars for Rex Allen, Sons Of The Pioneers, Stuart Hamblen — all of these old cowboys who were part of the history.

"We promoted the artists; we treated artists with respect. If somebody came into town, we had them on the air, whether it was in drivetime or whenever they could be on.

"At KBBQ, we were not afraid to play Dean Martin doing country stuff. There wasn't a lot of it. Frankie Lane did a country album.

I wrote the liner notes on that, and they paid me \$25. It wasn't so much the music, but I think the presentation by the air talent was a lot slicker than on earlier Country stations. It was down-home, but still slick.

"We applied Top 40 principles. We were formatted — we had the news on the hour and did traffic reports — but the music list was much broader than the Top 40 stations. This was not 'Boss Radio,' which came around about '63 or '64. The playlist was long enough that it wasn't boring. Your Time Spent Listening was longer, because you wouldn't repeat yourself every two hours and 30 minutes.

Continued on Page 80

The Countryopolitan Years

1967 - 1974

PLAYING WHAT
SOUNDED GOODAir personalities were calling their
own shots when it came to playlists

How many records were on your station's playlist this week? Less than 40?

Well, that wasn't the norm in the late '60s and early '70s. Billy Parker explains, "In the early years of KVOO/Tulsa — during the '70s — we had a playlist of 75 to 100 records. We played a lot of independent stuff, too. We were playing local artists and lesser-known acts, so we had a pretty good variety."

If Country radio was playing more records, there were far fewer rules when a personality sat down at the board for an airshift. Those spinning vinyl during the era also recall some new sounds that would change the course of Country radio.

COUNTRYPOLITAN

"Everybody talked about Countryopolitan, but I think it was more of a sound than an on-air identity," says Jim Clemens. "Maybe that term started in Nashville, with the songs they were putting out at the time, and the radio stations picked up on it. In an effort to broaden the horizons or the sales of the stations, they might have said, 'Hey, we're not strictly Country, we're Countryopolitan.' We used it once in a while."

"It was like the start of something new was coming. It was changing right before our eyes, and I don't think anybody knew it. Maybe we were becoming less country, reaching out a little more. I don't even know if we realized we were doing it at the time."

"There were so many songs back then that did it. We found a lot of them, I think. The lyrics could be called country, because they were good ballads, but I think we reached out and found those songs to kind of dress it up a little more. We played a lot of Elton John, too, at least one cut per hour."

"Some of the songs that stick in my mind are the Hardin Trio with 'Tippy-Toeing,' Barry Sadler and 'The Ballad Of The Green Berets,' Johnny Cash and 'The One On The Right,' and Loretta Lynn's 'Dear Uncle Sam.' It was a mixture of a Countryopolitan sound, a little bit of Loretta Lynn and Buck Owens, and a little bit of the Hardin Trio, Eddy Arnold, and Barry Sadler."

"We would try to blend two sounds together, go from a Charlie Louvin to a Hardin Trio or some of Marty Robbins' early stuff, which was very modern back then. I think it snuck up on us, and we didn't even know we did it. We did it, everybody liked it, and it took off."

"We were looking for that slicker sound. We didn't want to play Bill Monroe. We wanted to play Eddy Arnold singing 'Make The World Go Away.' I think Kris

WE WERE LOOKING
FOR THAT SLICKER
SOUND. WE DIDN'T
WANT TO PLAY BILL
MONROE. WE
WANTED TO PLAY
EDDY ARNOLD
SINGING "MAKE THE
WORLD GO AWAY."

— JIM CLEMENS

Kristofferson couldn't sing a lick, but we started playing 'Why Me?' which was totally different. Even some of Charlie Rich's stuff in the early '70s — 'Behind Closed Doors' was pretty slick and different. And some of Glen Campbell's stuff at that time we just slid right in there."

"First, we would play one of those slick-sounding songs, and then we'd follow it with something by someone like George Jones to say, 'OK, now we're doing this, but we're still Country.' We didn't want listeners to think, 'Goodness gracious, they've left us, and they're doing something else.'"

"Some of the songs were universal, and some were big only in Atlanta. Atlanta sold a lot of records. It was a tremendous market to break records in and sell records. You didn't drive across the country and hear exactly the same sound in every market like today. It was different."

"I think it changed going into the '80s. Back then, when I was picking out music to play on 'PLO. I had a great bunch of guys bringing in records or calling, and it was all different. We'd go on a gut feeling back then. We didn't have a mastermind, no huge group picking out records for us. You knew what you wanted for the station, and you just played it. You didn't have any big research facilities."

BREAKING RECORDS

Back in the '60s, it wasn't unusual for unknown artists to be catapulted to national stardom following a regional radio hit. Clemens recalls, "In Mankato, we used to go up to a club in Minneapolis called the Flame, which was the only country music club around at the time. I got to know a guy in the house band named Dave Dudley. One day, Dave sent me a record and a pair of cowboy boots. We started playing the record ['Six Days On The Road'], and it became a big hit."

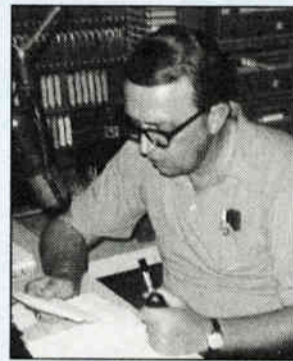
"We flew to Nashville for the DJ convention, and I rode back home with Dave to Mankato. We drove all night, switching stations, and we heard 'Six Days' all across the radio dial. We thought that was the greatest thing in the world. I thought, 'It's great that this could happen to somebody I know really well, and here I am riding in the car with this guy.'"

Radio Atlanta
WPLO

A Broadcast Service of Plough, Inc.
590 on Your Radio

This WPLO logo is from 1966.

MIKE HOYER

**Current Job:** Retired**First Radio Job:** WROX/Cardsdale, MN, 1945**Other Stations:** WDGY/Minneapolis; KROC/Rochester, MN; KODI/Cody, WY; Armed Forces Radio Service/Korea; KMA/Shenandoah, IA; KCUE/Redwing, MN; KEVE/Minneapolis; KFOR/Lincoln, NE; WHO/Des Moines; KWMT/Fort Dodge, IA; KSMN/Mason City, IA; KBUL/Wichita, KS; KFGO/Fargo; KICE/Spencer, IA; KFXD/Boise, ID; KXGC/Fresno, CA**Signature Line:** At WHO, "From coast to coast and then some, it's Country Music USA."**Achievements/Awards:** "I think being at WHO/Des Moines was the greatest accomplishment — just participating in the beginning of a big era for country music." Billboard DJ of the Year, 1970; CMA DJ of the Year, 1971

LEGENDS IN THE MAKING

JOEL RAAB

"Radio was my hobby as a kid. It became my career. In 1972, I was a student DJ on WBAB/Long Island. I took that tape to Country WTME/Mineola, where I became a part-time air talent while in high school. At the time, WTME was the only radio station playing Country music in the New York Metro. By 1973, I became MD. In 1974, I went to Northwestern University. During those years, I became an air talent at legendary Country station WJJD/Chicago. (When I left, some guy named Lon somebody replaced me.) In 1978, I became PD/air talent at WEEP/Pittsburgh, followed by similar stints at WHK/Cleveland and WHN/New York. My consulting career began in 1985."

"I loved to listen to albums and pull out cuts that I liked. 'Watching Scotty Grow' [by Bobby Goldsboro] was one of those. I liked that because my son was named Scott. All of a sudden we started getting call after call, and it finally came out as a big single."

"We pulled 'Easy Lovin' by Freddy Hart off an album and played it. We begged Capitol to put that one out as a single, and they finally did."

Clemens recalls telling Capitol promo rep Wade Pepper, "This thing is a smash. You've got to put it out." However, as Clemens points out, "Freddy had just been dropped from the label. He came into my office one day, and we got on the phone to Ken Nelson, who was president of Capitol at the time. I said, 'Ken, this thing is a monster,' and he said, 'Well, we'd better re-sign him.'"

"I heard a Coca-Cola commercial by Dottie West, 'Country Sunshine.' I called somebody and said, 'Man, she ought to put this out.' Well, that was the big hit for Dottie West."

"There was a lot of good material back then, and a lot of it was on albums."

FREEDOM OF CHOICE

Rather than using a formula to develop his show's sound, Mike Hoyer says he simply played the records that "sounded good." He explains, "I had complete control. I'd look at *Billboard* or *R&R* just to see what was going on, but I usually ignored playlists. I just played the way I felt."

Subscribing to the same programming approach, Larry Scott says, "You listened to a record. Whether it complemented your air

Continued on Page 80

Rising Tide Invites You To Come Ride The Wave



TUESDAY, FEBRUARY 24TH

FAT TUESDAY PARTY WITH THE NITTY GRITTY DIRT BAND & DELBERT McCLINTON
ACE OF CLUBS • 114 2ND AVE. SOUTH • 10PM

WEDNESDAY, FEBRUARY 25TH

JACK INGRAM

ROBERT'S WESTERN WEAR 3 DOORS DOWN • 416 BROADWAY • 10PM



THURSDAY, FEBRUARY 26TH

RISING TIDE SUITE • 10PM • NASHVILLE ROOM

RENAISSANCE HOTEL (2ND FLOOR)

FEATURING THE NITTY GRITTY DIRT BAND, KRIS TYLER, MATRACK BERG,
J.C. JONES, REBECCA LYNN HOWARD, JACK INGRAM AND DELBERT McCLINTON



FRIDAY, FEBRUARY 27TH

REBECCA LYNN HOWARD

CAFFE MILANO • 176 3RD AVE. NORTH • 6PM



SATURDAY, FEBRUARY 28TH

KRIS TYLER • NEW FACES SHOW



The Countryopolitan Years

1967 - 1974

THE RADIO/RECORD RELATIONSHIP

Promotion in '60s and '70s focused on friendly, low-key approach

By all accounts, Country radio and record labels shared a friendly relationship during the '60s and '70s. According to air personalities who dealt with the labels on a regular basis, record promotion consisted of more visits and less hype. A "play it if you like it" attitude was the norm. The emphasis was on the music, not the charts.

Bill Mack says he had a very good working relationship with all of the labels, but adds that things changed with Country's

it, play it.' They brought in their product, and we'd sit around and listen to it together.

"I had a lot of fun with those guys. I talked to them all the time on the phone — Chuck Chellman, Tex Davis, Joe Gibson, Jerry Sebolt, Roy Burke, B.J. McElwee, Biff Collie, Joe Casey, Gaylen Adams. Their style was, 'Hey, I've got it. Would you please listen to it?'"

According to Mike Hoyer, artist relations were better as well. "If artists were on the road, going through the area, they would always stop by and visit," he says. "In Des Moines [at WHO], I had a lot of people on with me Sunday night. That was my night, because WSM/Nashville was off."

"Just about anybody who was anybody back in those days called me or was in the studio. Some were there very, very often. I got along great with every one of them." His secret? "I treated them like I'd like to be treated myself."

NO HEAVY HYPE

"My relationships have been the greatest," says Billy Parker. "I can honestly say that I have never had a cross word or been in any disagreement with anyone in the record promotion business. Those people were good to me. I know they are the reason that I received all the awards that I have received. I gave them all the credit. Even if the record was bad, we had a way

of working together. I could not ask for better rapport.

"To play as many records as we did, you pretty well had to play most all of them. But believe me, back then there were some, honestly, that there was no way we could play. But truthfully, I did not see too much overpromoting on something that was absolutely so bad that it did not deserve any play at all.

"Frequently artists would visit the radio station. I would always

I CAN HONESTLY SAY THAT I HAVE NEVER HAD A CROSS WORD OR BEEN IN ANY DISAGREEMENT WITH ANYONE IN THE RECORD PROMOTION BUSINESS. THOSE PEOPLE WERE GOOD TO ME.

—BILLY PARKER

make them feel at home. I am open and always have been when KVOO/Tulsa was under my direction. We are open to new artists and big artists alike.

"In the '60s, people would come and see you more than they would call you. They did not call as often as they do now. The Dot Records people and Acuff-Rose people would come around once every three or four months. They would call once in a while, but there was no heavy hype promotion."

Larry Scott cites friendship as the key to good promotion. "You knew what labels put out quality. There was a camaraderie and a loyalty that doesn't exist today, a friendship that existed beyond whether you had a hit record. You used to hear from entertainers all the time, and you didn't see the star roles."

THEY USED TO WORK HARD TO PROMOTE COUNTRY, BUT THAT WAS BECAUSE COUNTRY WAS NOT THE HOT ITEM. NOW, ALL THEY HAVE TO DO IS TURN A RECORD OUT, AND AUTOMATICALLY IT'S GOING TO CHART FOR SOME ARTISTS.

—BILL MACK

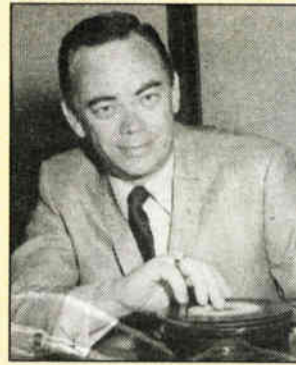
increasing popularity. "Now, the industry has become so gigantic that very seldom do you have a promoter call you. They used to work hard to promote country, but that was because country was not the hot item. Now, all they have to do is turn a record out, and automatically it's going to chart for some artists."

Jim Clemens agrees. "I think we were more friendly at the time. Nobody tried to BS anybody. It was, 'Listen to it, and if you like



The WLPO/Atlanta Country & Western Gentlemen surround Georgia Governor Lester Maddox and Conway Twitty as he receives the Artist of the Year Award during one of the station's annual concert galas.

BILL MACK



Real Name: Bill Mack Smith

Age: 62

Family: Wife, Cindy; three daughters, one son

Hobbies: Photography, golf, writing — columnist for *Truckers Connection* magazine, freelance writer for various magazines and newspapers

Current Job: Overnight co-host (with Larry Scott), Midnight Cowboy Trucking Network, WBAP-AM/Ft. Worth

First Radio Job: KEVA/Shamrock, TX, 1951

Other Stations: KLYN/Amarillo, KWFT/Wichita Falls, KDAV/Lubbock, KENS/San Antonio, KCUL/Dallas-Ft. Worth

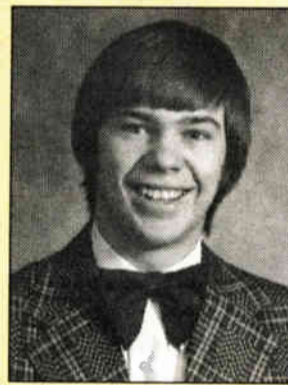
Signature Line: "I always say, 'Have yourself a good day,' 'Thanks for your kind attention and the use of the hall,' and, 'Don't forget, let your love flow.' I say that every night. If I don't say it, listeners will call and ask me why."

Achievements/Awards: As a songwriter, Mack won a Grammy last year for LeAnn Rimes' "Blue." However, Mack says, "The biggest thrill is probably when they inducted me into the DJ Hall of Fame in Nashville in 1982."

LEGENDS IN THE MAKING

GREGG LINDAHL

"I began my first job in radio as a 15-year-old on KDIO/Ortonville, MN in 1971. The station always employed one high school student. The position was open when the previous student in the job graduated. I got the call from Don Egert, one of the station's owners, after he heard me doing the school news report on the weekly 15-minute show the English teacher, Mr. Nelson, produced. Don never let me forget that I accepted his offer by saying, 'It would sure beat carrying out groceries' — which was really about the only other job a high school student could get in Ortonville. I signed-on the station and did the morning show every day before school through my junior and senior years. I loved every minute of it and found a very rewarding career. From there, I continued to get my radio fix at the University of Minnesota college station."



I think the music during that era had just a little bit more meat. Today we have some awfully good music, but the older songs — "I Can't Stop Loving You" and the old Hank Williams tunes — just seem to have a better message. It might be because I was still fairly new to the business, but I liked what I heard."

—Bill Mack



#1 AIRPLAY ARTIST OF 1997 (ALL FORMATS) CARRYING YOUR LOVE WITH ME DOUBLE PLATINUM + CMA, ACM, AMA MALE VOCALIST OF THE YEAR CMA, ACM, AMA ALBUM OF THE YEAR GRAMMY NOMINEE BIGGEST TOUR IN COUNTRY MUSIC HISTORY R&R COUNTRY RADIO READERS POLL BEST MALE VOCALIST

Overwhelming Support

MCA
NASHVILLE
A UNIVERSAL MUSIC COMPANY

KEITH HARLING



2/17/98

I am writing today to introduce you to a new artist and close personal friend of mine, Keith Harling. His first release on MCA is on your desk now, a song Keith wrote called "Papa Bear".

I met Keith and his wife Jackie several years ago, and I have watched his growth as an artist with great amazement. Keith is not only a great singer but an accomplished songwriter. I am impressed with his work ethic and dedication to his craft.

Keith began his career years ago playing small night clubs and VFW's in north Georgia. He soon moved to larger clubs in Chattanooga where he started getting everyone's attention, and at 6'5" he's not to hard to miss. It wasn't long before word of his talents made it to Nashville. Keith's debut album "Write It In Stone" is fantastic. Obviously we are playing "Papa Bear" with great response.

US-101 will be hosting a showcase for Keith Thursday evening at the Ace of Clubs. I hope you will make plans to attend.

Sincerely

A handwritten signature in black ink that reads 'Dix'.

Bill Poindexter
Music Director

A close-up, high-angle portrait of Keith Urban. He is wearing a light-colored cowboy hat with a dark band. His eyes are light blue, and he has a slight, thoughtful expression. The lighting is warm and directional, coming from the side, highlighting the texture of his skin and the brim of the hat. The background is dark and out of focus.

LING

One measure of Keith's artistry is his ability to make every song sound like a classic.

"Papa Bear" is the first classic from Keith's debut album *Write It In Stone*.

MCA
NASHVILLE
A UNIVERSAL MUSIC
COMPANY

GOING FOR AIRPLAY NOW

© 2001 MCA Records Nashville, a division of MCA Records, Inc.



LILA
m c c a n n

almost over you



Asylum Records © 1996 Elekta Entertainment Group, a division of Warner Communications, Inc. A Time Warner company.

The Countryopolitan Years

1967 - 1974

FROM 78s TO CARTS
TO COMPUTERSRadio legends became partners with advances
in studio technology

Bill Mack has never been afraid of new technology — and he's a man who has witnessed a lot of major advances during his lengthy broadcasting career.

Comparing his early studio surroundings with the equipment he's now using on his Midnight Cowboy Trucking Network show at WBAP/Ft. Worth, Mack says, "I went through turntables and acetate discs, and then we finally went to carts. When I started out, they were still playing 78s, but 45s came along about that time.

"Now we are using what they call a vault. We bring up all of the commercials on a computer. It is state-of-the-art stuff. It is great. We really used to screw up a lot using the old discs. This is foolproof. The log is set to a screen. All we do is push a button, and it plays."

Recalling one of his previous jobs, Mack says, "At KNES/San Antonio, we were in the same building as the [sister] television station. KNES-TV was downstairs, and we were upstairs. We had one of those gigantic RCA boards — it was gigantic to me back then — and we utilized two or three microphones. We had the turntables, and we used tapes, too."

The San Antonio studio wasn't just a small cubicle, either. Mack explains, "The control room was big enough that we could allow people to come in and visit. That is where I met Patsy Cline, George Jones, Jim Reeves. Almost every day somebody came by. Loretta Lynn came by and visited that radio station when I was on the air. I liked her so much when I met her. To me, she sounded very much like Kitty Wells. I am still

WE DIDN'T PUT
ANY CALLERS ON
THE AIR, BECAUSE
THEY HAD TO BE
LIVE, WHICH IS
ALWAYS SCARY,
AND WE WEREN'T
ELECTRONICALLY
SET UP TO DO IT.

— JIM CLEMENS

one of her biggest fans."

Larry Scott, who recently joined Mack on WBAP's overnight show, says cart machines began showing up for commercials around 1964. He says, "Before that, we were using Ampex reel-to-reel recorders. You had to know how to talk in those days. At KUZZ/Bakersfield, we had just two machines in that control room, and we might have five spots coming up on a set. While one spot was running, you were cueing another one. If you didn't make the cue, you'd have to do something in between.

"When I first started, we were still using 78s. I remember those old Gates turntables that had handles on them. You'd turn them one way for 45s and another way for 33s. On the 45 side, you could drop a little pin down in there between some wheels, and it would change it to 78."

And what microphones were the

DJs facing on a daily basis? Scott recalls, "When I started, the first one was a Shure, but I used mainly RCAs — the old 77s and 44s."

BIG MICROPHONE,
SMALL SIGNAL

By the early '70s, Jim Clemens says that all of WPLO/Atlanta's music was being transferred to carts for airplay. He says, "It made the whole thing change so much, it was just unbelievable. I think everybody thought you couldn't get the sound translated from the record to that cartridge, and they finally said, 'Hey, the quality is good, it's there,' and it happened."

Although DJs had plenty of one-on-one interaction with listeners, those conversations never made it to the transmitter. Clemens explains, "We didn't put any callers on the air, because they had to be live, which is always scary, and we weren't electronically set up to do it. Today it's a big part of radio, getting people on-air. We would give away a lot of stuff, but the winners were off the air for the most part. We'd just come back on the air and say, 'Congratulations to' We'd put artists on the air, but you had to watch them, too."

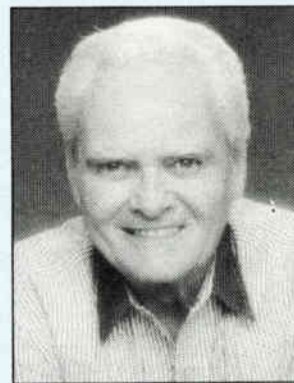
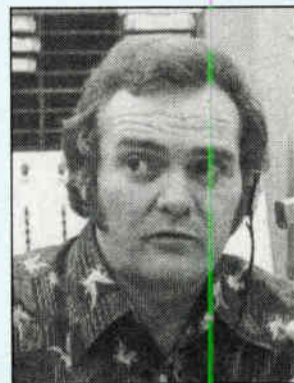
Regarding the equipment of the early '70s, Clemens says, "We had a reel in the studio, but we didn't use it that much. I can visualize the studio. I can still see that old RCA board sitting there with that big ol' microphone. And then we moved into a new studio and just thought we were on top of the world — nine cart machines, one turntable."

Bill Ward calls KBBQ/Los Angeles "a really fine little operation," but adds, "The problem was, nobody could hear it."

Ward explains, "It was a highly directional 10kw in the daytime and 1kw at night on 1500 AM, and it had signal problems. When it signed on, I think there were seven stations playing country music in Los Angeles."

During his days at KLAC/Los Angeles, Ward says, "Most of our stuff was on cart, I think. KLAC was on the same floor as [Metromedia sister station] KMAT, and there was a wonderful rapport between the stations. We fed off of one another. KMAT was the biggest station in the country, and I think at the time we were — if not in audience, certainly in profit — probably one of the biggest Country stations year in and year out."

BILLY PARKER



Age: 60

Family: Wife, Jerri; sons Billy Joe Jr. and Kris

Hobbies: Golf, fishing. He is featured in a guitar instruction video, commercial, and infomercial for E.Z. Chord.

Hometown: Tuskegee, OK

Current Job: Morning drive (since 1981), KVOO/Tulsa; has been at the station 27 years

First Radio Job: KFMJ/Tulsa, 1959

Other Stations: KLPR/Oklahoma City, KFDI/Wichita, KTOW/San Springs, OK

Signature Line: "Playing the hits of yesterday, today, and tomorrow."

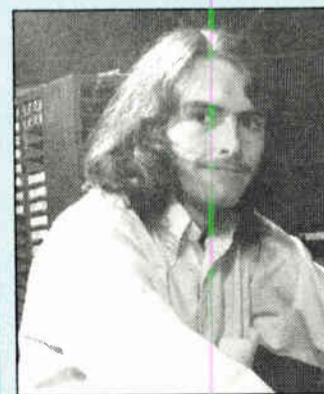
Achievements/Awards: "It makes me feel good to have the awards. I never keep them at the radio station, because I believe everyone there deserves an award. They are home on the mantle, and I am proud of them — the ACMs, CMAs, the whole works." Country Music DJ Hall of Fame. Recently inducted into the Oklahoma Assoc. of Broadcasters' Hall of Fame.

KLAC and KSCA were the most fun stations to run. They were very different. The music was different, but there was that openness, the ability to do the unexpected and get away with it on both of those stations.

— Bill Ward

LEGENDS IN THE MAKING

RUSTY WALKER



"To the best of my recollection, here's what I was doing during those years. 1970-1971: Nights at Country WWTX-FM/Corinth, MS. I was in high school, working part-time. 1971-1972: Nights at CHR WTUP-AM/Tupelo; nights at CHR WTIB-FM/luka, MS; afternoons at Country WVOM-AM/luka; APD/mornings at

CHR WAJF-AM/Decatur, AL. 1972-1974: APD, MD, mornings, afternoons, nights, Prod. Dir. at CHR WOWL-AM/Florence/Muscle Shoals, AL. The staff at WOWL during those years included Rick Shayne (PD), Mark Thompson (KLOS/L.A.), and Brooks Quigley (WGKX/Memphis, WYAY/Atlanta, Asylum Records). Across the street at other stations were Jay Michaels (WODL, voice-over god), John St. John (KYGO/Denver), and (indie promoter) Ralph Carroll."



The legendary Gene Autry (l) meets with KLAC/Los Angeles VP/GM Bill Ward following Autry's stint as a guest DJ during the station's "Cowboy Week" celebration in March 1974.

PATTY LOVELESS
COLLIN RAYE
JOE DIFFIE
TY HERNDON
SHANA PETRONE
THE KINLEYS
SONS OF
THE DESERT



THANKS
COUNTRY
RADIO
FOR BRINGING
US TO THE
PARTY

NOW LET'S
DANCE!
ALLEY RALLY
'98.

P.S. The Epic Magical Mystery Bus?

The Countryopolitan Years

1967 - 1974

PROMOTIONS LURED COUNTRY CROWD

Popular incentives included concerts, remotes, and good old hard cash

Station promotions got bigger and better in the late '60s, as Country radio continued to gain listeners. When we asked some of the era's most famous programmers what they did to increase their stations' presence, here's what they had to say.

Jim Clemens remembers how WPLO/Atlanta staged some elaborate station appreciation concerts. "We had Appreciation Week every year. We had a caravan and a rolling stage that we took to five different shopping centers or city parks, and we put on three shows for the people at each location.

"We had probably nine or 10 artists each night. Some would come in for one night; some would stay all weekend. For the most part, the artists did it for nothing — perhaps a free meal after the show or something of that nature. They were trying to sell themselves more than the rock artists had to sell themselves.

"The listeners were unbelievable. We'd tear down after a show maybe at midnight and go to the

FOR THE MOST PART, THE ARTISTS DID IT FOR NOTHING — PERHAPS A FREE MEAL AFTER THE SHOW OR SOMETHING OF THAT NATURE. THEY WERE TRYING TO SELL THEMSELVES MORE THAN THE ROCK ARTISTS HAD TO SELL THEMSELVES.

— JIM CLEMENS

WE SHOWED THEM HOW MANY CARS WERE ON THE FREEWAY IN L.A., AND THE FACT THAT WE WERE COUNTRY WAS PISS-PIDDLE. WE HAD THE NUMBERS.

— BILL WARD

next destination for the next night. At 6am people would be sitting out there, waiting for us. The loyalty factor back then was just terrific.

"Jeannie C. Riley did the show the year 'Harper Valley PTA' was No. 1. Freddie Hart stayed for three nights when 'Easy Lovin' was No. 1. We had 50,000-60,000 people at these shows, sitting in a huge shopping center parking lot in the middle of the summer. It was just tremendous.

"There was a bond between the people and the artists, and the artists and the station, and the station and the people. I don't know whether that's there today. There was a sense of being true to each other. Everybody was honest with each other, and it was a much better atmosphere.

"We did another family oriented promotion called our Fishing Derby. We'd have 65,000-70,000 people lining the lake banks, fishing for various prizes. That became very big. We always tried to gear everything toward family; it was a family radio station.

"We stressed a lot of community involvement with the air talent.

We did a lot of remote broadcasts, too, from around the country."

REMOTES PAY OFF

Bill Ward called upon his creative talents during his years at KLAC/Los Angeles for a charity fund-raiser. "We went out in the middle of the damn desert, out near Barstow or someplace, to raise money for the John Edwards Foundation at UCLA. We had a chili cook-off, picnic, barbecue, or something out at Monty Montana's ranch one Sunday afternoon. I don't know how we got lines out there, but we raised like \$30,000. We just covered such a broad spectrum of audience, I guess.

"We worked with the Palomino [a country music club in Hollywood]. We helped one another. We'd do remotes from there. Nobody had the balls to do remotes at that time. If Johnny Cash or Willie Nelson or Tom T. Hall was playing at the Pal, we'd broadcast it. It was so old, it was new again."

Ward also put his creativity to good use for KLAC's sales department. "I didn't have any problem with sales, because we were always in the Top 5 25-54. We sold in combo with KNEW [San Francisco] for a while, but there weren't that many combo buys. We just treated it like any other station.

"When the movie *Patton* came out, [air talent] Gene Price rented a general's outfit and everything from Hollywood Costume. He looked just like George C. Scott. We went on the road and did agency parties in New York, Chicago, Detroit, and San Francisco. We rented the Playboy Club for two days and invited agency people. Gene would customize his jokes for the agency members in each market.

"We showed them how many cars were on the freeway in L.A., and the fact that we were Country was piss-piddle. We had the numbers. This was something entertaining, and it really wasn't any effort."

But some things never change. Many PDs, such as Billy Parker, relied primarily on good, old-fashioned money to obtain listeners' loyalty. "I would take whatever cash I could get from the budget to give away on the air," Parker says. "Cash was the best promotion tool we had, whether it was \$11 or \$45."

LARRY SCOTT



Age: 59

Family: Married; one son

Hobbies: Cattle, horses, emceeding cowboy poetry events

Current Job: Recently joined Bill Mack as overnight co-host of the Midnight Cowboy Trucking Network on WBAP-AM/Ft. Worth.

First Radio Job: KBTN/Neosho, MO, 1955-58

Other Stations: WAGG/Franklin, TN; KUZZ/Bakersfield; KBER/San Antonio; KFOX/Long Beach; KVEG/Las Vegas; KBOX/Dallas; KBLA & KBBQ/Los Angeles; WIL/St. Louis; KLAC/Los Angeles; KJII/Phoenix; KRLD/Dallas; KWKH/Shreveport, LA; KVOO/Tulsa

My biggest thrill was getting to work with the people I grew up listening to on the radio — the Texas Playboys, the singing cowboys. Also, just being able to affect the lives of some of our listeners in a positive way.

— Larry Scott

LEGENDS IN THE MAKING

LARRY DANIELS



Daniels with Dottie West and Jim Ed Brown.

"In 1967, I was in my seventh year as PD and morning personality at KUZZ/Bakersfield. I also had my own country band, The Buckshots, which had been formed at [KUZZ owner] Buck Owens' request several years earlier. In 1961, Buck was beginning to tour extensively nationwide, and he needed a band to fill in for him at a dance hall he purchased north of Visalia, CA. We also performed at local nightspots in Bakersfield and backed up some of Buck's OMAC Artist Agency acts in Las Vegas at the Golden Nugget. Imagine that! However, radio has always been my first love!

"In 1969, I began two years of work at KMAK/Fresno, where I had the opportunity to work with an outstanding PD, Bobby Martin, and the legendary personality Gary Dee, who was probably the original shock jock.

"But in 1971, Buck phoned one Sunday morning and invited me to come to work as PD and jock for his new Country station in Phoenix. It was KNIX FM. Since then, frankly, I haven't been able to get another job!"



Dick Haynes hosts a KLAC benefit at Monty Montana's ranch.



The New Breed of Country Countdowns

Premiere and After MidNite proudly present the new breed of Country countdowns. One that keeps in step with a whole new generation of country music fans. Keeps in step, but still stays true to the attitudes that helped create today's sound.

Each week, Blair entertains, informs, and showcases the top 30 songs of the week. Only the top 30... It's still a four-hour show, but with a healthy dose of high-testing recurrents. Your station continues to play only the hits. ONLY THE HITS!

And just as he does for After MidNite... Blair will cut as many custom liners for your station as you can write. Liners to run within the countdown. Liners to localize the show even more.

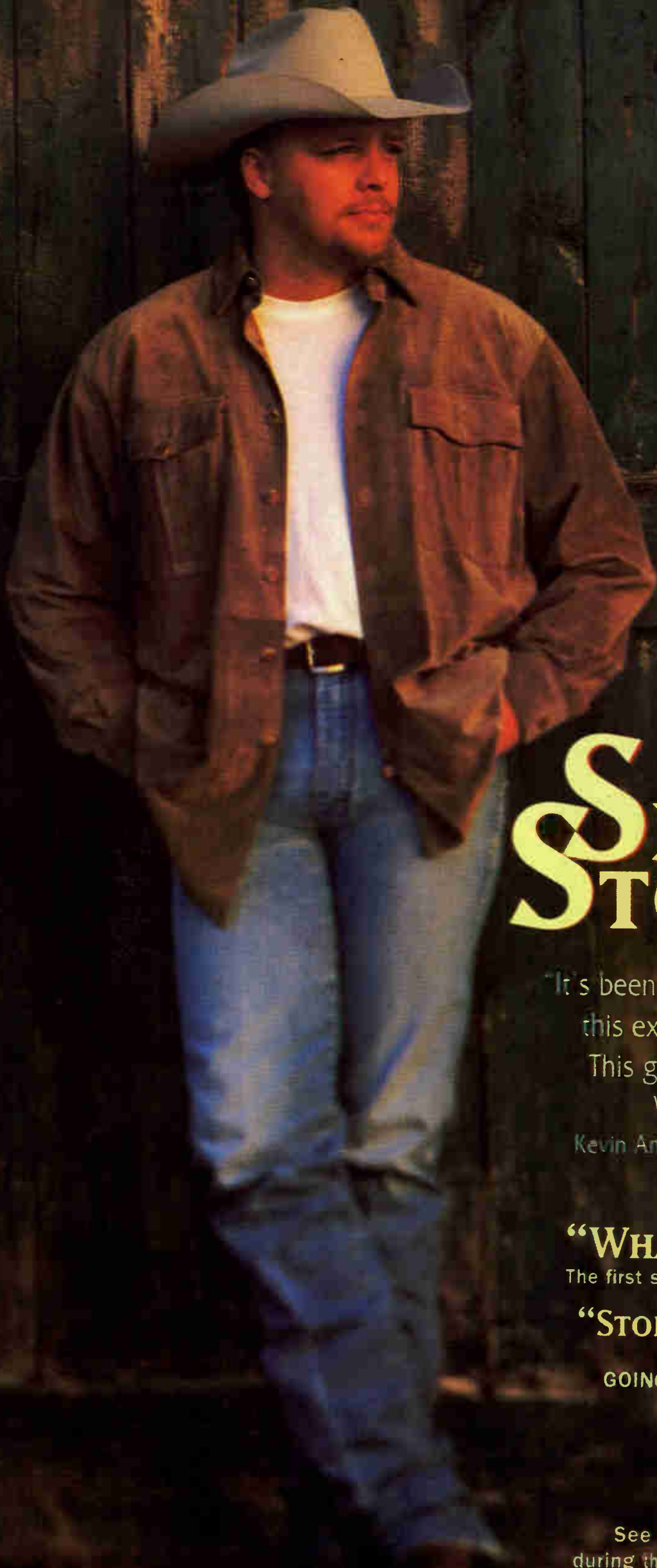
Yes, it's a different approach to countdowns. Yes, it's a different time. It's today's sound. It's today's breed...it's The Country Chart with Blair Garner.



THE
COUNTRY
CHART
WITH BLAIR GARNER

PREMIERE
RADIO NETWORKS

For more information contact your Premiere/After MidNite representative at (818) 377-5300



SHANE STOCKTON

"It's been a long time since I've been this excited about a new artist.

This guy is superstar material.

Way to go Decca!"

Kevin Anderson - WSM Music Director

"WHAT IF I'M RIGHT"

The first single from Shane's debut album

"STORIES I COULD TELL"

GOING FOR AIRPLAY MARCH 9

DECCA
RECORDS

See Shane Stockton perform
during the CRS luncheon on Thursday 2/26.

The Countrypolitan Years

1967 - 1974

WHAT'S MISSING ON COUNTRY RADIO TODAY?

Try personality, attitude, creativity, variety, fun, and passion

Just how good *were* the "good old days"? We asked our interview subjects to tell us what they thought were the biggest differences between Country radio then and now. You might be surprised at what they had to say.

MIKE HOYER: 'PERSONALITY'

"The loss of personality. It's so obvious. How many disc jockeys can you name today who are known for personality? They're known for the place they work, and that's about it. Of course, I'm away from it now, but I couldn't tell you the name of any country music disc jockeys.

"Back then, we all heard of each other, and everybody had a personality on their shows. Nowadays, in many cases, all a disc jockey has to do is be able to punch up the CDs and read a card and give the time. I don't think the radio station management wants them to display any personality.

"Country music was becoming popular for the very first time in the late '60s, after being in the honky-tonk era for so long. At WHO/Des Moines, Eddy Arnold and Roger Miller were hot. They were crossing over into pop, and that didn't hurt us at all. I think I was at the right place at the right time. I kept thinking, 'Well, Country can't get any bigger,' and it kept getting bigger every year. One way to gauge it was the attendance at the DJ convention; it got bigger every year."

BILLY PARKER: 'ATTITUDE'

"When I got into the business, country was hokey to most people. They considered it hillbilly music. They loved it, but would not admit it. They would admit it to you

NOWADAYS, IN MANY CASES, ALL A DISC JOCKEY HAS TO DO IS BE ABLE TO PUNCH UP THE CDS AND READ A CARD AND GIVE THE TIME. I DON'T THINK THE RADIO STATION MANAGEMENT WANTS THEM TO DISPLAY ANY PERSONALITY.

— MIKE HOYER

privately. They would say they heard you on the radio the other day, but they would not come right out in a crowd and say, 'I love country.' I was considered a little bit hokey by some of the population.

"The attitude started changing in probably the early '70s. When I came to work for KVOO/Tulsa in 1971, I really noticed it changing — especially the class of people who were calling the all-night show — like bankers, business owners, people in the white-collar world. I have noticed it grow from there. I think the *Urban Cowboy* period brought a lot of those types of people into country, too.

"When it started fading away, I thought country music would be gone for a long spell. It did fade to

a certain extent, but it came back stronger than ever. It was really hard to get a feel at one time, because you had so many pop- or rock-sounding records in there, you did not really know what you were playing. We have just about been produced clear out of the business.

"In recent years — when artists like Tracy Byrd, Mark Chesnutt, and Clint Black started breaking the ice for the younger people — I think that is when things really changed. Garth Brooks, who has done a little bit of everything, and Randy Travis were great for country music."

BILL WARD: 'CREATIVITY'

"Life was a lot slower then. This is an old cliché, but you've got 500 TV channels and nothing on. There was a lot more feeling rather than technology. That was the big difference.

"I think KFRG/Riverside is a hell of a station. I don't know if their fun quotient is as good as mine used to be. It couldn't be as much fun now as it was then because of the constrictions of ownership and deregulation.

"I think the financial constraints are so great now that it inhibits the creativity. You can't afford to buy a station for \$100 million and take a run at it with an unproved format. Consequently, you don't have anything new emerging. In the old days, the labels would start records in small markets because they didn't want to take chances."

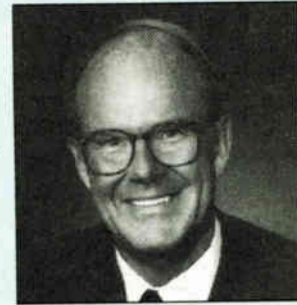
BILL MACK: 'VARIETY'

"I don't listen to Country radio as much. To me, there's too much repetition. It seems like you hear the same songs over and over. A lot of that is my imagination, and, again, since I don't listen to the radio that much, it's an unfair statement to make, but I think repetition is probably the reason I do not listen to it as much.

"Then again, I still play country music all night. There are some artists that I still like to listen to when I come home. Vern Gosdin is one of my favorites; I also like George Jones, George Strait, Tanya Tucker, Connie Smith, Willie Nelson, Ernest Tubb, and Lefty Frizzell.

"I'm not an expert, but we don't have the on-air personalities we

BILL WARD



Age: 58

Family: Divorced; two dogs

Hobbies: Short-story writing, walking his dogs

Hometown: Italy, TX

Current Job: Retired

First Radio Job: KBEC/Waxahatchie, TX, 1955

Other Stations: WRR/Dallas; WAKY/Louisville; WPRO/Providence; WPLO/Atlanta; KBOX/Dallas; KBBQ/Los Angeles; KLAC/Los Angeles; Metromedia Radio (President); Golden West Broadcasters (President)

The people back then were so great. They all became a part of the family. Everybody was all together for the same thing; nobody was bickering about this or that. It was like, "Let's stick together to make country as big as we can." I have so many good memories of so many good people.

— JIM CLEMENS

LEGENDS IN THE MAKING

BOB GRAYSON

"1967-1970: WKKE/Asheville, NC. Top 40. Started out on nights and later moved to mornings. Could never beat WWNC, but got fairly close. 1970-1971: PD/middays at Top 40 KMNS/Sioux City, IA. 1971-1972: WAME/Charlotte. This was my first Country station. I did nights. I attended my first country concert — and what a night: Conway Twitty, Loretta Lynn, the Statler Bros., and Don Gibson. You might say it was a little bit country and a little bit rock 'n' roll. 1972-1978: WPLO/Atlanta. I was hired for 7pm-midnight. Two months later, I moved to 3-7pm. At that time, WPLO was one of the biggest Country stations in the US. Once a year we had a listener appreciation week — five nights with 10-14 acts a night. Each artist did two songs, though we always had one artist close the show with a 45-minute set. I met almost every artist living.

"Artists would come in and do shows on the air also — all four hours. One great story: I was filling in on mornings, and they brought in artists to help out. Had Larry Gatlin one morning and had a blast. So much so that, at 6:20am, I gave him an idea for a song. After we finished eating Varsity Dogs with extra chili and onion rings for breakfast, he finished the song off in the bathroom. No bull. He got a Grammy nomination for it. You may remember 'I Don't Want To Cry This Early In The Morning.'

"I've got a million stories, as well as memories. God, country music is still the greatest. I'm glad I had a small part in the greatest industry in the world, Country radio."

used to. I think a lot of the personality has been taken away. We have some, but not as many, because they're restricted. They've been told what they can say on the air. There's not enough freedom of

choice for the disc jockeys.

"Listeners have so many other ways to amuse themselves. They can go out and pick up a cassette or CD and play what they want to

Continued on Page 80



Bill Mack and the legendary Roy Acuff in 1971.

SAMMY KERSHAW

“Matches”

Airplay Date:
March 9

Go Tell Management
Produced by Keith Stegall


Mercury
a PolyGram company

www.mercurynashville.com

The Countryopolitan Years

1967 - 1974

BILL HUDSON WAS COUNTRYPOLITAN'S 'RADIO DOCTOR'

One of the format's first consultants helped turn on KBOX, WIRE, WONE, WDEE

Bill Hudson's isn't a name that most people in Country radio would recognize, let alone label him a "Legend of Country Radio." And yet, he had as much to do with the format's growth between 1967-74 as anyone in the business. In fact, along with a number of other "firsts," he was one of the format's first — if not its first — consultants.

Oddly, enough, though, Hudson got into the business quite by accident. After college, he held a few radio jobs, including a stint at WKDA/Nashville. But, in 1962, he started his own advertising/public relations firm, Bill Hudson & Associates. As luck would have it, his office was in the same building as the fledgling Country Music Association. Short of funds and in need of help, the CMA often asked for his aid in writing newsletters and press releases. The next thing he knew, his combination of contacts found him doing everything from promoting Country to New York ad agencies while trying to help land a sponsor for the CMA awards telecast, to hanging out a shingle as "The Radio Doctor."

KBOX HITS BIG IN DALLAS

The first station with which Hudson became involved on a "contract basis" was KBOX/Dallas. Ironically, it was here that he almost crossed paths with another Country radio legend-to-be, Bill Ward. Ward was Top 40 KBOX's PD. As explained in more detail elsewhere in this special, Ward had been trying to convince KBOX's owners to switch to Country. One day they told him they had indeed decided to change, but that a Radio Doctor from Nashville was going to call the programming shots — and Ward was out of a gig. That guy, of course, was Bill Hudson.

Hudson actually came to work with KBOX in a roundabout way. "[Station owner/manager] Jack Gardiner was a friend of Jack Stapp's, who I worked for at WKDA. Stapp put us together, and Gardiner said to me, 'I've got a station, and we've been up against KLIF [in Dallas]. We've tried for years, and we can't beat Gordon McClendon.' I told him, 'I don't think you can; he wrote the book.' He said, 'Why don't you come down here. We want to hire you as a consultant.' I told him I didn't know what that was, but I said I'd help do their outdoor advertising and get things going. I told him I

SOME PEOPLE THOUGHT SLURPING COFFEE, BANGING ON THE DESK AND TALKING REAL COUNTRY WAS THE WAY TO DO COUNTRY RADIO. I'D TELL THEM, "SPEAK MIDWESTERN, NO SLANG."

had a philosophy about how some things ought to work.

"KBOX became very successful very fast — like within 90 days. It happened so fast that everybody started saying, 'What in the world was all that?' It was such big news in broadcasting, because I was up against Gordon McClendon, who I idolized."

KBOX SUCCESS TRAVELS QUICKLY

Of course, things were no different 30 years ago than they are today: Quick success spawns rapid reproduction. A series of format flips came in quick succession, particularly in major Northern markets where Country had long had trouble establishing footholds. Hudson says, "After Dallas, we took a 50,000-watt station in Detroit and changed its calls to WDEE. Then we did WOLF/Syracuse. Then I helped Jack Gardiner transform WIRE/Indianapolis and WONE/Dayton into Country powerhouses. The only thing I didn't do was New York. I went on to do about a dozen stations, but I could only do it on the

weekends. I would leave on a Friday night and come back on a Sunday night, because I had to run my agency. I went in as a Radio Doctor. If someone had a sick station, I'd come in and take a look at it. The people I worked for, with one exception, were the owners. They were investigating the feasibility of switching to Country. The owners were businesspeople. They were looking for a return on their investment, and the format they had wasn't working.

"In certain markets, if a station had a bad signal, or if it was a daytime station and another station was going to go Country full-time, I'd say, 'Don't do it; go Talk radio or something.'

"If I couldn't consult stations, I'd try to help them. I'd give them some information. There really wasn't anybody out there doing Country consulting that I knew of; they were doing Rock. Since then, a lot of people have done it and have done a far superior job than I could have."

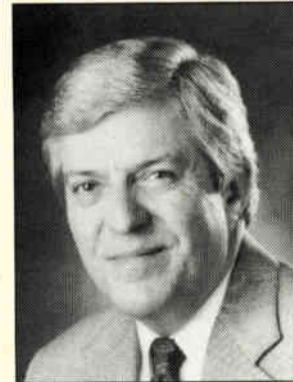
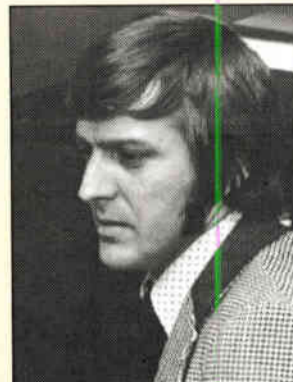
THE RADIO DOCTOR'S PHILOSOPHY

The Radio Doctor's prescription for sick stations was very simple. Explains Hudson, "I went in and told the staff we were going to build a great radio station. We're going to have good news; we're going to be just as professional as



This was the centerpiece image of a late '60s billboard campaign Bill Hudson used in a handful of markets around the nation. Campbell's Soup put an end to it before it could spread.

BILL HUDSON



Age: 60

Family: Single. Two daughters: Holly, 25; Lori, 27

Hobbies: Cigars, J&B

Current Job: President, Bill Hudson & Associates, 1962-present

First Radio Job: WJPF-AM/Herron, IL

Other Stations: WINI/Murfreesboro, IL; WKYB/Paducah, KY; WKDA/Nashville

Achievements/Awards: On the board of YMCA/Middle Tennessee; past member, board of directors for the CMA; founding director of WO Smith; past executive dir. of NARAS. Silver medal as Ad Man of the Year, 1978

LEGENDS IN THE MAKING

BILL HAGY

"In '67, I was working for Top 40 WHFG-AM/Johnson City-Bristol-Kingsport, the market leader. In '68, was at Scripps-Howard's WNOX-AM/Knoxville as MD/mornings. At the time, Claude Tomlin was doing mornings at then-Top 40 WIVK. Also in the market was Jay Thomas, doing nights on WKGN. My first Country experience came in '72 at Bristol Broadcasting's WKYQ-FM/Paducah. We turned WXBQ-FM/Johnson City-Bristol to Country in '78."

anybody. We're just going to be playing country music.

"Some people thought slurping coffee, banging on the desk, and talking real country was the way to do Country radio. I brought in good talent, people who knew how to talk and be bright and upbeat. Most of them had country roots, but they were making money in Rock. And I'd tell them, 'Speak Midwestern, no slang.'

"Country music tends to drag, so I'd tell them to pick it up. Start it upbeat. Never have two slow records together. It was not really a formula, but it was kind of a formula, how you keep it up and keep it bright. There were some hard-and-fast rules, basically, about how to deal with the music."

Hudson categorized the music into various styles and showed the programmers how to mix the categories on-the-air to create the most palatable sound for the biggest variety of people. Outlining his categories, he recalls, "There was Tex-Mex, there was sugarcoated country, there was the California sound. I'd put the music into categories so the programmers could hear the dif-

ference. I'd say, 'The main thing is to get a balance.'"

Rather than try and explain the musical balance he sought, Hudson had another method of conveying the message. "I had a tape that talked about the different categories, and they could hear the differences, the nuances between styles. I also had a typical 'sound hour,' so they could get a feel of what the right mix should sound like.

"If we had to, we'd reach back. It didn't have to be a current playlist. We'd put one in there if it was well done — Ray Price and Eddy Arnold, they had songs with some balance. It was a 'listen to what your station sounds like' mind-set."

That was about Hudson's only involvement with the music. As for what records went on the air, he says, "I never did pick the playlist; Jack Gardiner did. I avoided that like the plague, because I lived in Nashville, and I didn't want to be put in that position. I just gave stations the formula. I didn't say, 'This will be your playlist.' I stayed away from that."

Continued on Page 60

The Countrypolitan Years

1967 - 1974

BILL HUDSON WAS COUNTRYPOLITAN'S "RADIO DOCTOR"

Continued from Page 59

On the subject of picking music, Hudson says, "There was usually a music director who made the current list. Within reason, the jock pulled from the list, but they would watch the frequency — like, they could not repeat a song within two hours. I guess the guys at night could violate that, but basically they were not supposed to repeat them too quickly.

"It was a much broader playlist than today, although the inventory sometimes wasn't as good as we wanted. For instance, we didn't have as many female singers as today, so we had to kind of work around that. The lists were more regional than today. We'd have songs on the list in Texas that wouldn't necessarily work in Syracuse. We tried to be sensitive to local acts. I wanted my stations to sound good even if you took the music away and played another kind of music."

BATTLING THE STEREOTYPES

Even today, dealing with the staff at a non-Country station that is about to turn Country can be interesting. But 30 years ago, it was even harder, because so many of the Country stereotypes were so strongly ingrained in people. As the Radio Doctor, Hudson worked with everybody from the GM to the traffic department. Recalling his relationships with management at stations going through the change, Hudson says, "I don't think I ever had to let a manager go, because they were businesspeople. I had some problems with people wanting to challenge everything we were doing and being disruptive, usually in regard to programming. They would basically look down their nose at country music and didn't like the idea of switching formats.

"They would tell me all the things that they had been doing and how wonderful the station was. I thought, 'Why are they

paying me, if it's so wonderful?' And if I talked about a promotion or something, they had to tell me about one of theirs, which is OK. But usually I finally had to say, 'Look, I can drink coffee and sit and listen, or I can work 12-to-14-hour days so you can get your money's worth.' That's when we got to work. I had to do it that way and put in long hours, since I only had weekends to be at the station."

A key area for stations on the critical list and requiring the Radio Doctor's medicinal touch was sales and the sales staff. Says Hudson, "One of my jobs was to make sure the people knew how to sell Country. One time this fool had gone out and bought cowboy boots and stitching on his suit. He'd never dressed that way before. I said, 'Man, dress like an ad man, dress like a businessman. Get rid of the damn hat. You're there to talk business.'

"When I got to WINN/Louisville, I went to make sales calls. I'd go from account to account with salespeople to see how the guys were pitching their station. I said, 'You need to sell good radio. Don't try to convince them to like country music, just convince them of the power of it.'"

Salespeople weren't the only concern, of course. Hudson's Countrypolitan format required air talent that wasn't of the "coffee-slurping, table-banging" ilk previously described. The answer was to turn to other formats. But not just anyone would do. "The jocks had to have a sincere respect for country music. I would find them wherever I could. Many times they would be in the market and be fascinated about what was going on. Many had been doing Top 40, but they weren't doing 'screaming' Top 40; they were just upbeat and articulate. These guys didn't talk country, but they knew the business. They were always our best bet."

LET 'EM KNOW YOU'RE THERE

As detailed in the section in this special on promotions, in many ways this era of radio was the "golden age" of promotions. One of Hudson's fortes was calling attention to a debuting Country station. "You've only got one chance to be brand-new. We'd do anything we could to promote our stations. We'd get transistor radios, crank them wide open, and put them in drop boxes all over town and send them to advertisers. It was the hot, new sound in town. Imagine a package all wrapped up, lying

ONE TIME THIS
FOOL HAD GONE
OUT AND BOUGHT
COWBOY BOOTS
AND STITCHING ON
HIS SUIT. HE'D
NEVER DRESSED
THAT WAY BEFORE.
I SAID, "MAN, DRESS
LIKE AN AD MAN.
YOU'RE THERE TO
TALK BUSINESS."

on a secretary's desk, and everybody in billing can hear it.

"Anybody who has been real aggressive with promotions and says they've never had any that failed or backfired are wrong. If you push that envelope and cut that edge, some of them will backfire on you. In fact, it was the radios in the mail that bombed one time. One of them got off the frequency, and it was in a plain brown wrapper. It went to a car dealer, a very prominent man in the community. He thought it was a bomb and called the bomb squad. He finally got over it, but we lost a major advertiser, and I almost got fired."



During a visit to Washington, Bill Hudson (l) and the rest of the CMA board meet then-President Nixon.

I give all the credit in the world for my awards to the promotion people, the industry people, and the trade magazines in the business that have been good to me over the years. I love the industry, and I love what the industry has done for me. I guess that is probably the highlight of my career — making friends and still enjoying friendships with these people in the business.

— Billy Parker

Hudson also helped create outdoor campaigns for new Country stations. On page 59, you'll see an idea of his that came from Campbell's soup cans. It actually appeared in a couple of markets before he got a call from the company's agency, which told him he couldn't use it. Outdoor campaigns were very important in that they were used not only to sell listeners on the station, but also clients on the format. Indeed, clients were often included on the boards to get them on the station. Says Hudson, "We'd put outdoor in our ad package and say, 'You need to be here; it's going to be exciting. A lot of people are going to be tuning in. You need to be on the air, and I'll give you X number of outdoor boards with your radio buy.' I increased the money enough to pay for the outdoor. Advertisers were up on the billboard, but we were, too. It was a combo board.

"Our call letters were always all over the place. I tried to do a certain amount of public relations, which is what our company did anyway. We helped stations with their advertising, generating sales so the owner would feel good about having made this format change and reinvest more into the station to get it where it was going."

TRAILBLAZING

Not only was Hudson one of the format's first consultants, he was also one of the first multistation "Nashville-insider" stringers. "John Steinhauer worked for me at CMA's *Close-Up* magazine, and we did remotes from the Disc Jockey Convention down in the Andrew Jackson Hotel. I would go out and do 'newsy' bits, and he would call different stations with on-air updates direct from the hotel. We actually played them on a tape recorder through a jack in the telephone. We sent them to stations and clients and friends, and they paid us for it. That way they didn't necessarily have to send somebody here for the convention, but they had an update on what was going on."

Hudson was also at the very first Country Radio Seminar. He recalls, "It very much was about how to get business, how to

attract advertisers, how to get national business — the same old things everybody talks about today, I guess. The CMA was very much for it. They were so excited. I mean, we had 300 Country stations, and it went to 500. I remember one year it went to 1200. Everybody won. There was more product exposure for the labels and the publishers.

"They were delighted to have people coming on board, to build a bigger membership base. Attendees at the first convention were really hearty people with both feet on the ground. They were like country music — they kept it simple and close to the ground. They had been out there doing dollar-a-holler remotes — whatever it took — and realized that they had a long way to go."

THE DOCTOR RETIRES

By 1973-74, Hudson's BH&A was booming — but so was his Country consulting business. Finally, two full-time jobs took their toll. He says, "I could really only take so many stations. I often wondered whether I should have just dropped everything and gone into consulting. But, to tell you the truth, I couldn't take the long plane rides and living in a motel room week after week. So, I stopped working with Country stations and concentrated on my company."

It's difficult to quantify Hudson's impact on this format. Not only was he involved in the formatting of so many major-market Country stations — especially outlets in the North — but, because his Nashville firm did advertising and PR, he was also instrumental in shaping many of the ad campaigns used to broaden the Country format's appeal.

In addition to being one of the first consultants, he was also one of the first to put out a Country-specific newsletter — the "Country Music Hotline." It had CMA news, programmer profiles, "Dateline Nashville" and "Dateline Hollywood" features, and a chart of the Top 25 singles and Top 10 albums. Indeed, the man whom many post-'75 programmers have never heard of was one of Country radio's prime architects during the Countrypolitan years.

Hot out of Nashville...



Bill Cody & Crew (with Amie Harper), the hot morning show from Nashville 95 WSM-FM, bring you two hours weekly of exclusive acoustic performances, intimate artist and songwriter interviews, music and surprises! **COUNTRY'S MOST WANTED** is the *only* show to give you a Nashville morning team for your weekends – it's fast, funny, energetic – and **NOT** a countdown!

MEDIAAMERICA, INC.

Call Barbara Silber at MediaAmerica, Inc., (212) 302-1100 or fax (212) 302-6024



The Countryopolitan Years

1967 - 1974

THE BIRTH OF THE COUNTRY RADIO SEMINAR

Founder Tom McEntee reflects on that first CRS — 29 years ago

One of the landmark events that occurred during the 1967-74 era on which we're focusing was the birth of the Country Radio Seminar. Now taken for granted as one of the great learning experiences in all of broadcasting, its start was rather inauspicious, to say the least. In fact, it's a miracle it survived beyond its first year. Here's how the Country Radio Seminar came to be, as written by the man who started it all, Tom McEntee.

In 1969, there were rumors in Nashville of something called a "music industry." That industry, for the most part, was confined to a 10-square-block area near downtown that had come to be known as Music Row. A sleepy little community with a low profile, the Row could boast as its most imposing structure the new two-story RCA building on 17th Avenue South — and all the streets were two-way.

In Nashville, the term "music industry" meant, essentially, the "publishing industry," since the big kid on the block was not the record-maker, but the music publisher. While Nashville probably ranked third in the country in record-making — behind New York and Los Angeles — it was a world behind in record sales.

The local major-label offices were primarily branches — divisions of companies headquartered elsewhere. And, for the most part, those home offices treated their Nashville units like foreign relatives, if they treated them at all.

The people in charge at those

THE NASHVILLE SOUND, ONCE THE BULWARK OF THE INDUSTRY, WAS EN ROUTE TO A LEVEL OF PLASTICITY RIVALED ONLY BY THE MATERIAL ON WHICH IT WAS BEING PRESSED AND SHIPPED.

labels were almost all producers. Owen Bradley was running Decca; Chet Atkins, RCA; and Jerry Kennedy, Mercury. Scotty Turner was headman at Liberty and Bob Montgomery at UA. It was Paul Cohen at ABC, Kelso Herston at Capitol, and Dot's operation was helmed by Henry Hurt. Bob Johnston ran the show over at the Columbia offices, with a young, upwardly mobile Billy Sherrill

only recently off the launching pad and into orbit at Epic. The '27 Yankees didn't have a more powerful roster.

The same circumstances that left fields fallow for the majors created a fertile environment for any hungry independent with a dream, some bucks, and an appealing piece of product. In those days, Starday was as much a threat to capture the No. 1 spot as were CBS or RCA, and on any given day Plantation might sell just as many records, title for title.

Fred Foster had built himself a Monument to the indie dream, while Aubrey Mayhew and his Little Darlin' were busy bringing home their own Paycheck. Kapp was establishing Mel Tillis, Royal American was motoring up the charts on a "Welfare Cadillac," and Musicor was off to the races with George Jones. Plantation's "Harper Valley" tract was still yielding a substantial harvest, and Dot was about to make major deposits at Ft. Knox in the name of Roy Clark.

COVER STORY

Despite the incredible talent lineup at the production consoles, however, the flavor of country record product, in general, was becoming ever flatter. More and more Music Row producers were



Gathering to talk over plans for the very first Country Radio Seminar are some of the early organizers, (l-r) Jerry Seabolt, Tom McEntee, Barbara Starling, Charlie Monk, and Biff Collie.

LEGENDS IN THE MAKING

MOON MULLINS



Mullins with Linda Ronstadt.

"1967-1969: KCKN/Kansas City MD (now KFKF). 1968: Received two gold records for 'breaking' Johnny Cash's 'Folsom Prison Blues' and Jeannie C. Riley's 'Harper Valley PTA.' 1967: Attended the first CMA awards show. 1969-74: After a brief stint as PD of KFDI/Wichita (my first PD gig), I went to WINN/Louisville as PD. Attended the first CRS after assisting Tom McEntee with the original concept. 1974: Quoted in *Time*: 'If you listen long enough to our station, one of our songs will tell your story.' That was picked up and reprinted worldwide through *Readers' Digest*."

getting caught up in chasing "crossovers," turning out product loaded with strings, orchestras, and choirs. The Nashville Sound, once the bulwark of the industry, was en route to a level of plasticity rivaled only by the material on which it was being pressed and shipped.

At radio, a daring Country station might find an original pop hit record suitable for its playlist (if it were broadcasting into a major urban area), but most were content to wait for "country versions" of those hits. Many a fledgling country artist or producer courted heavy airplay by quickly jumping on the "covered" bandwagon.

Though it was a time that produced some outstanding music, it was not an outstanding time for country product. Many a record that went bounding into the Top 5 — or even to the exalted No. 1 spot — didn't sell enough pieces to recoup pressing and shipping expenses, never mind production costs. Notwithstanding the small number of exceptions (many of which were certified gold), the country music industry was in relatively low cotton. Where was Hank Williams when we needed him?

THE 'DEEJAY' CONVENTION

Despite Nashville's small-town sleepiness, one of the biggest parties in the entire country (just a few notches short of Mardi Gras) was the town's annual October "deejay convention."

The three- to four-day blowout — a co-op effort between the CMA and WSM/Nashville as an expansion on the original Grand Ole Opry birthday celebration — was staged as a mingler for the country

music makers and the broadcasters who played the music. To access the party, one needed a registration badge, which could be acquired simply by submitting a written request on station or music company letterhead and a \$10 fee.

By the late '60s, the convention had taken on mind-boggling proportions. Record labels filled the official agenda with continuous activities and spent tens of thousands of promotional dollars hosting the continuous breakfast, lunch, and dinner shows being staged daily.

It was the unofficial activities, however, that made the conventioners' cups run over. From midday to the wee hours of the morning, thousands of registered "celebrants" packed every corridor of the Andrew Jackson Hotel and several other downtown hotels — to take advantage of label hospitality suites, where booze flowed as freely as a Rocky Mountain stream.

And this hospitality extended to just about anyone off the street. Having learned through the grapevine that a mere \$10 — accompanied by a request on begged, borrowed, or stolen radio station letterhead — got them "registered" for the event (and all its outpourings), fans began to dominate the October merrymaking, and the labels began to notice an astronomical cost-per-deejay-entertained.

HELP WANTED

Meanwhile, it seemed that neither industry leaders nor the major organizations wanted to confront another major dilemma

Continued on Page 64



Wynonna

*from the album The Other Side
come some rainy day*

CACTUS CHOIR

STEP RIGHT UP



brad hawkins

Introducing his single
we lose

SEMINOLE

introduction date: March 9

What Am I Gonna Do (With All This Love)



WE SPEAK THE UNIVERSAL LANGUAGE

The Countrypolitan Years

1967 - 1974

THE BIRTH OF THE COUNTRY RADIO SEMINAR

Continued from Page 62

affecting the country music industry — the lack of impact of Country radio, which was struggling for a seat at the rear of the bus in a desperate race with classical music and Greek-language programming.

Besides the bland musical fare being exported from Nashville, Country stations had no unifying factor outside of DJs named "Cuz'n" or "Uncle," or remote broadcasts from the local feed and grain outlet. The average playlist, which ranged from 90-150 records, had slightly less punch than the current Elevator Top 50.

Though a constant stream of stations had been switching to a Country format, both part-time and full-time, not much support was available to them once they made the switch. Few Country stations were making any real dent in the markets they were serving.

The broadcasting forums of the time weren't much help, either. Each event was held in a different major city (excluding Nashville) and tried to cover the entire musical spectrum in two or three days. The inevitable result was that Country radio got short shrift. It was clear that Country radio needed help, and nobody was offering anything more than lip service.

This was the environment that was to nurture a tipsheet called "Country Music Survey," which would prompt my relocation to Nashville. The sheet was to be published by Bobby Poe, owner of Music Surveys, Inc. Based out of Washington, DC, the company produced a handful of tipsheets. I was to set "Country Music Survey" up and act as managing editor. The lay of the land didn't seem very promising.

CLEARING A SITE

Still, in the spring and summer of '69, Country Music Survey slowly built a following in radio, and, as my relationship with my

reporting stations grew stronger, at least a small part of the gap that had existed between Nashville and Country radio appeared to be filling in. I began toying with the thought of creating a device to strengthen the sheet, perhaps some sort of annual meeting of its reporters. By summer's end, this idea began to take on both form and urgency, as a small but noticeable number

**ONLY A HANDFUL
OF COUNTRY STA-
TIONS HAD EVER
BEEN DRAWN TO
ANY OF THE OTHER
CONFERENCES
STAGED BY FAR
MORE POWERFUL
ORGANIZATIONS,
SO WHAT COULD
POSSIBLY ATTRACT
THEM TO THIS ONE?**

of the natives were growing restless.

The '69 deejay convention was almost upon us. The CMA had made several attempts to hold educational meetings during the event, but since it was designed to be a party, such attempts were doomed before they began.

One serious seminar had a panel including Janet Gavin (*Gavin Report*), Claude Hall (*Billboard*), Jay Hoffer (KRAK/Sacramento), Herb Glombeck (WPLO/Atlanta), Don Nelson (WIRE/Indianapolis), and Bill Wheatley (WWOK/Miami). Within the next 18 months, every one of these people — or the organizations they represented — would be part of yet another kind of radio seminar.

In mid-November, Mercury's country promotion director (and

one of the sheet's staunch supporters), Rory Bourke, offered his home as a site for me to conduct my first group meeting with local promotion and sales execs to see about a country broadcasters meeting. Several other strong supporters of the sheet showed up, including B.J. McElwee (MGM), Jerry Seabolt (Plantation Records), and Biff Collie (Liberty).

From that small group, enough enthusiasm was generated for me to progress to the next step. Borrowing ASCAP's meeting room, I staged a full-blown meeting of what was soon to become my "advisory panel."

A CAST OF CHARACTERS

In addition to those who attended the original meeting at Bourke's home, the advisory board eventually incorporated a sizable body of Music Row citizens. Industry "regulars" included Chuck Chellman (Chuck Chellman Co.), George Cooper III (Dot Records), Tex Davis (Monument Records), Joe Gibson (Chart Records), Gayle Hill (G. Hill & Assoc.), Barbara Starling (Salidor-Jalus Public Relations), and Early Williams (Tree Music).

Others who attended a number of the early meetings included Buddy Blake (SSS International), Charlie Dick (Starday Records), Gene Ferguson (Columbia Records), Betty Gibson (Chart Records), Ed Hamilton (UA Records), Gene Kennedy (Hickory Records), Joe Lucus (Acuff-Rose Publications), Tom McConnell (Hall-Clement Music), Tom Perryman (WMTS/Murfreesboro, TN), and Bob Wardlaw (Dot Records).

Many of those around the table had roots at the country microphone, but there was yet another group of DJs that I saw as my "active radio" contingent: Rudy Hickman (Key Talent), Johnny "K" Koval (WENO/Nashville), Charlie Monk (WMTS), Dave Olson (Shelby Singleton Music), and Ralph Paul (WENO). Additional input came from WSM's Ralph Emery, whose all-night radio show required that he be an advisor in absentia to the daytime meetings.

Having had no personal background in radio, I relied heavily on these people to tell me what Country radio's needs were. They were responsible for helping draft the first agenda, although anyone who had an idea was invited to throw it into the pot.

THE RIGHT QUESTIONS

Now I had direction and what seemed a semi-clear goal, but getting there was another story.

LEGENDS IN THE MAKING

LES ACREE



Les Acree (l) with WMC/Memphis staffers (l-r) Steve Thomas, Hal Jay, and Phil Connor. Note the "homemade" logo sign.

"1967: WMQM/Memphis MD. 1969: WUBE/Cincinnati MD. 1971: WMQM PD. 1973: WMC/Memphis MD. I was also an air personality at all of these stations, doing various shifts. The PD at WUBE was Bruce Nelson. The WMC PD was Jonathan Fricke."

Devising a cohesive game plan for such a project was alien to most of us, based on our collective inexperience. None of us had ever been involved in anything of this scope, and since we didn't own a guidebook, half of our energy was spent cleaning up after the half that was being used to make so many mistakes.

Among the questions:

1. How should I design it? I had no idea what the final seminar would look like, but I did have certain thoughts as to its content, format, and some of the structure. It would be strictly an educational affair, as an adjunct of the "Survey." It would be a platform built on the concept of "sharing." Country stations would educate each other and, ultimately, themselves, by sharing their knowledge of the latest programming and management ideas. It would also offer the latest technology in some sort of exhibit hall.

2. How many should come? There were more than 600 full-time Country radio stations at the time. But how many of their reps would come all the way to Nashville for some educational forum? The majority of my reporters were expressing positive interest, but they were the program and music directors, not the station managers. They didn't control budgets, which, at the time, were notoriously tight. Besides, only a handful of Country stations had ever been drawn to any of the other conferences staged by far more powerful organizations, so what could possibly attract them to this one?

3. How could I fill up an entire agenda with material pertinent to Country radio? Certainly few people would find it worth the expense and the downtime to make a long-distance trip for a one-day affair, which strongly suggested that the

conference should run at least two days. But if the other conferences and forums could come up with only two or three hours' worth of agenda material, how could I come up with two days' worth?

4. How could I guarantee audience involvement? One major-label exec warned of the potential for a very embarrassing situation if we set aside a lot of time for "Q & A" and nobody "Q'd." He went on to cite examples of company meetings and conventions where the audiences just wouldn't get involved. We decided to spike the audience with provocative questions to be "opened in case of emergency."

5. When would I hold it? It was of major importance to me that the event be held in the spring, so as to be on the opposite end of the calendar from the DJ convention. I wanted to eliminate, in advance, any tendencies on the part of those in the hinterlands to confuse the two events. But the music business calendar of events for that period was enormously busy, with NARM, NAB, Easter, the Arbitron ratings sweeps, the NARAS award show, and various label conventions.

6. What about speakers and registration fees? There were no "experts" to be called in, nor did I have the funds for any big-time honoraria if there were. What I had for potential speakers and panelists were the guys we knew or had heard about who were having success in one area or another of their operations, or who were gaining a national rep for their programming skills, and who might want to share what they knew. As for registration, I decided the fee should be as low as possible to fit management's budgets.

7. What would I call it? Sooner or later, it would have to have a

Continued on Page 66

Waylon Jennings and I were DJs together at KDAV/Lubbock. That was in 1979. Buddy Holly's parents lived one door from me, two of the finest people I ever knew in my life. I never had the pleasure of meeting Buddy Holly; he had already moved to New York. During one radio show in February, I was on the air when Buddy's plane crashed. Someone brought me the bulletin, and I read it on the air. Mrs. Holly called; she was crying. That's how she found out about it.

— Bill Mack



SONGBOOK: A COLLECTION OF HITS - **DOUBLE PLATINUM+** "HOW DO I LIVE" FROM THE MOTION PICTURE **CONAIR** **ACADEMY AWARD NOMINATION** **GRAMMY WINNER** **CMA FEMALE VOCALIST OF THE YEAR** **TNN MUSIC CITY NEWS AWARDS 4 NOMINATIONS** **DOUBLE GRAMMY NOMINEE** **R&R COUNTRY RADIO READERS POLL BEST FEMALE VOCALIST**

Thanks Radio For Your Support

The Countrypolitan Years

1967 - 1974

THE BIRTH OF THE COUNTRY RADIO SEMINAR

Continued from Page 64

name. Obviously, it would be the "Country Music Survey Something-Or-Other," but for the time being it would be referred to simply as "The Get-Together."

8. What about a show to close out? Try as we might, our group couldn't seem to line up any name talent. But I had to have a show — every get-together like this had a show! Eventually, I had to face up to the fact that the only talent I was likely to get might be a handful of apprentice acts who had no paying gigs on a Saturday night in spring. Well, maybe we could find a few new faces.

POINT OF NO RETURN

During these months, the tipsheet was growing, albeit ever so humbly. It was still another year, at least, away from being self-supporting, but I was convinced that additional finances would soon be forthcoming from the multitudes who would be attracted to The Get-Together. But what would I do when they all got here? The advisory meetings were becoming more intense, and my nervousness even "intenser." Was I really sure about this thing?

Too late. This was no longer just some idle coffee shop chatter; I had reached the point of no return. Less than a year in town, and I had already backed myself into a corner. Now, it was time to produce. The plans formulated by the advisory meetings were short-range and sketchy at best. Still, they demanded an enormous number of people-hours. Unfortunately, the volunteer status of the work force — with family and job responsibilities making demands on their time — generally limited their input to the meeting table on occasional weekdays. Delegating

work assignments and projects proved to be an awkward and thorny task. The "things to do" column grew longer and longer.

Many voiced their willingness to help. "Call me if you need anything" became as much a cliché on the Music Row cocktail party circuit as "Let's have lunch." But there was a handful of ardent believers who really wanted to see this thing happen and who didn't wait to be called. They just showed up at my door, ready to get down to business.

This was the group on which I found myself relying more and

more people came to be lectured. I was more focused on creating a "space" — a place for people of similar interests and goals to gather and build something in common. I would simply provide the framework and the context, and they would create their own content. And though it was impossible for me to imagine what that might mean with dozens or even hundreds of people in the same room, one thing was apparent: It could change the world of Country radio.

By now we were far enough along the path that I had to come up with a more appropriate name than The Get-Together. The first term to be thrown out the window was "convention," since the last thing I wanted was the image of another convention. *Billboard* called its gathering a "forum," and *Gavin* called it a "conference." But the word "seminar" had the perfect ring to it, suggesting exactly the right image — the sharing of ideas and information in an educational environment.

The Get-Together finally had a name — "The First Annual Country Music Survey Radio Seminar!"

CREATING A BLUEPRINT

We had hammered out a program we could offer to the throng that soon would be packing the pews. Well, at least we had a list of subjects. There were still such minor matters as finding speakers, panelists, moderators, and all the other types of individuals one might expect to see up in front of our anticipated audience.

Monk coerced Rocky Reich from WUNI/Mobile, Olson delivered Bill Jenkins of WINN/Louisville, I begged Bill Robinson at WIRE, and KBBQ/Los Angeles' Larry Scott got manager Bill Ward, who brought along Dick Schofield from KFOX/Long Beach, CA. And so it went. As "S-day" loomed ever closer, we began to fill out our program.

Then in March, without warning, came news that almost brought it all down around my ears. Just a year into the life of the "Country Music Survey," Bobby Poe informed me that he had to make some financial cutbacks and that, henceforth, the sheet and I would be on our own. Abruptly, I was back in that place of major decision: to go or not to go forward.

The sheet soon would have no financial backing, and it had not yet amassed enough subscribers to support itself. Meanwhile, my own scant resources weren't enough to sustain myself for very long, much less operate a business and under-

LEGENDS IN THE MAKING

BOB KINGSLEY



Merle Haggard (l) and Kingsley.

host. It's been an incredible ride, and the best part is that-it's never stopped being fun!"

"1967 found me at my third Country station, KGBS/Los Angeles. Airshifts followed at KLAC/LA., KBBQ/Burbank, and, believe it or not, I even had an all-night Country show on KFI/LA.! In 1974, Tom Rounds at Watermark offered me a job as producer for *American Country Countdown*. Four years later, I became

write the cost of producing the Seminar.

In light of the circumstances, it didn't seem very logical to go it on my own. There was a short delay while I confronted my Fear Frontier. Then, despite the illogic of it, I kept the news to myself and lurched forward.

Finally, the time had come for a little good news. We learned that Don Gibson would be in town on the night of the dinner, and through the efforts of Acuff-Rose's Mel Foree and Joe Lucas, he agreed to close the dinner show. At about the same time, thanks to the intercession of Ralph Emery, Tex Ritter accepted the role of keynote speaker.

Eventually the dates were set for May 15-16, 1970. The site would be the Sheraton Hotel on Broadway (now the Club House Inn). The trades each ran a short item on the upcoming event. My alma mater, *Cash Box*, noted in its April 25, 1970 issue that I was "currently organizing the first country radio seminar in history."

'S-DAY' ARRIVES

With my less-than-adequate publicity budget, advance registrations were not encouraging. I was scared witless. With everything I had on the line, still only about two dozen radio personnel were on the books, along with a couple of dozen music business "townies." I hyped myself into expecting another hundred or so at the door.

By the time we kicked off, we had 47 paid registrants at \$35 a head and a total head count of about 65-70 equally balanced between radio and the music industry. About a third of our broadcasters were managers, six of whom were panelists. I allowed comp registrations only to volunteers and the trade press, who were limited to two badges per publication.

At exactly 9am on the 15th, I offered my introductory remarks, then passed the ball to Ralph Emery who, in turn, introduced our first keynote speaker, Tex Ritter. And the Country Music Survey Radio Seminar was brought to the world.

We didn't quite fill one unadorned, 35x40-foot room. The audience was split half on the left and half on the right, with three mikes down the center aisle giving participants a chance to voice questions, opinions, and anything else they might want to add or share (good taste not necessarily being a prerequisite). The microphones were almost superfluous, however, since a slightly louder-than-conversational tone easily carried to the four corners of the room.

The first session was in the hands of moderator Dave Olson, whose main directive was to get the audience involved. That historic panel promised a look at the age-old "modern vs. traditional country" controversy that had an inherent quality of stimulating people to liberal self-expression, even in such unfamiliar surroundings.

I had left the room by then to alternate between pacing the lobby floor and hiding in the restaurant with half a dozen cups of coffee and a pack of cigarettes. By the time I had gathered the courage to stick my head back in the room, it was a scene of pure pandemonium. Everyone had something to say, and they all wanted to say it at the same time. Olson was still at the podium, a huge grin splitting his face.

At length he brought an end to that beautiful bedlam, walked back to where I was standing, and said, nonchalantly, "I guess we have a seminar."

The audience interaction caused

Continued on Page 69



KLAC/Los Angeles VP/GM Bill Ward is surrounded by the original Texas Playboys following a live broadcast at the Palomino Club in L.A.

Faith and Friends Welcome Country Radio To Downtown Nashville

Eager to welcome the Country Radio Seminar to Downtown Nashville, several thousand fans and hundreds of Country radio programmers from across the nation showed up to worship at the Mother Church of Country Music — the Ryman Auditorium — Tuesday night (2/24) for the seventh edition of America's longest running cavalcade of stars, the Warner/Giant/Reprise Superstar show — the annual kickoff to the CRS.

The yearly extravaganza surpassed all expectations with a dynamic combination of great songs, great talent, great fun, and a few surprises thrown in.

The show got off to a raucous start when comedian-extraordinaire **Bill Engvall** took the stage as host and comic relief for the night's proceedings. Engvall, a Texas native, got the crowd rolling with a mix of new material and classics from his gold WB debut, "Here's Your Sign." A fundamentalist preacher with snakes in both hands couldn't have had the assembly rolling in the aisles like Engvall did.

Newcomer **Chris Cummings** had plenty to celebrate — his eponymous WB album was released in stores Tuesday and he was making his debut on the Ryman stage. The comely Canadian kicked-off the musical portion of the show with a revved-up version of his first U.S. single, "The Kind Of Heart That Breaks." The gathered faithful were barely able to catch their collective breath before he jumped into the rollicking, Kevin Welch-penned "Til I See You Again." Next Cummings showed his songwriting prowess with the sardonic "I Hate This Song" and his forthcoming single, "I Waited" — a sure-fire radio hit. You could have heard a heart break as he nailed an acoustic performance of "Never Thought Of You That Way," a gem mined by songwriting titans **Don Schlitz** and **Gary Burr**. Canada's best kept secret is out in the States.

The **Wilkinsons**, a talented trio comprised of father **Steve**, daughter **Amanda**, and son **Tyler**, grabbed the Ryman crowd and never let go. They opened with Amanda singing lead and Steve and Tyler providing exquisite harmony on the time-honored "Yodeling Blues." The fun, uptempo "Boy Oh Boy" not only showed off their voices, but also their penmanship, since it was written by Amanda and Steve. The incredible story of "Williamstown" was highlighted by Amanda's soaring vocals, before Tyler showed his

WARNER/GIANT/REPRISE FLASHBACK

1 YEAR AGO

- **Matt Williams** inspires **Monica Lewinsky** with his first trip to Knoxville.

5 YEARS AGO

- **Myrtle Beach** programmer **Chris Palmer** discovers that an expense account is a great thing to have... especially if it's not your own.

10 YEARS AGO

- Tak'ng his cue from **Ken Kragen**, **Bob Saporiti** realizes that in fact "We Are The World!"

15 YEARS AGO

- A young **Jon Loba** directs his first full length home video presentation: "Babes in Boy Land."

20 YEARS AGO

- **Tom Moran** discovers that "sticking close to home" makes a lot of sense to him.

25 YEARS AGO

- **Jean Cashman** is born.

own strong vocals on "Then There's You," both backed by strong family harmonies. By the time the threesome finished with the destined-for-the-ages "26 ¢," programmers and fans alike new that they had witnessed the birth of three bright new stars on the horizon.

Next came a duo born to perform on the stage of the Ryman — **Peggy** and **Patsy** — the **Lynns**. With a set that showcased their musical abilities as well as their sharp-tongued wit, the sisters had the audience both laughing and crying. The twin daughters of **Loretta Lynn** (and the nieces of **Crystal Gayle**) opened their segment with the taunting "Cry, Cry Baby" and "What Am I Doin' Lovin' You." The Orbison-esque "It Hurts Me" showed off their rangy voices and songwriting skills. They then launched into a you-can't-take-my-man song, their current Reprise chart climber,

"Woman To Woman," before closing their set with the sultry "Nights Like These." With airplay coming from Country radio and national exposure coming from **Jay Leno**, **David Letterman**, and "48 Hours," these girls must be doing something right.

Surprise, Surprise, Surprise

As if the night's proceedings hadn't been enough, rising stars **Daryle Singletary** and **Paul Brandt** treated the audience to a surprise performance. Wry wit and strong country songs punctuated the impromptu jam as the two traded tunes: Singletary's latest hit, "The Note," and his classic lament "I Let Her Lie;" and Brandt's wedding song of the century, "I Do," and the spirited "Yeah." The partisan crowd couldn't have been happier that Far North met Far South.

Assuming that the legerdemain was over, the gathered started to return to their seats, but didn't quite make it as they realized that there was one more big, big surprise! As **Dwight Yoakam** walked on stage, the Ryman rattled with a roar heard 'round the world. Yoakam's acoustic performance left the crowd pinching themselves (and others) in disbelief. Wowzer!

Gotta Have Faith

Faith Hill's return to the extravaganza that kick-started her career in 1993 was nothing less than brilliant. With a major, major tour with **George Strait** starting in a few weeks, Hill showed that she is more ready than ever to take to the big stage. The star from Star treated the crowd to several of her hits, including the heart-wrenching "It Matters To Me," a funky-up version of "Piece Of My Heart," "Let's Go To Vegas," and her breakthrough smash, "Wild One."

With her third WB album due in stores April 21, Hill took time to showcase material from the project: Her fastest chart-climber and current single "This Kiss," the emotional "Love Ain't Like That," the gospel-tinged "Somebody Stand By Me," the clever "Secret Of Life," and the love-laden "The Hard Way." With another tremendous album in "Faith," her future shines.

As fans and programmers left the Ryman in a state of wonderment, one couldn't help but think that all is right with the world.



FAITH & FRIENDS — Faith Hill headlined the Warner/Reprise/Giant Superstar show — packed with great music and several surprises — Tuesday night (2/24) at the Ryman Auditorium.

The Wilkinsons

NEW ARTIST FACT FILE

Label: Giant

Album/Producers/Release Date: TBA/Doug Johnson, Tony Haselden, Russ Zavitson/ July '98

The **Wilkinsons** could change their name to Cinderella. The subject of a major bidding war between Nashville record labels, the family trio's soaring harmonies have already attracted a major fan in **Vince Gill**. Gill had **Steve**, **Tyler** (13) and **Amanda** (16) join him onstage at the Grand Ole Opry after hearing them sing backstage.

Born in Belleville, Ontario, Canada, father **Steve** and mother **Chris** encouraged their children to sing at an early age — their passion for music and performing grew quickly. "I was 6 or 7 and had started singing with Dad. I love making people happy — and when I realized that's what our music was doing for people who saw us, well, then that's when I knew," Amanda remembers. Tyler says that the first time he performed on



The Wilkinsons

stage, he knew what he wanted to do with his life... sing.

The unique trio is currently in the studio recording their debut Giant album with label head **Doug Johnson** (**John Michael Montgomery**, **Ty Herndon**, **Sons Of The Desert**), **Tony Haselden** and **Russ Zavitson** (the team behind the **Kinleys**).

**HE HAS ACHIEVED SUCCESS WHO HAS LIVED WELL,
LAUGHED OFTEN AND LOVED MUCH.**



BUDDY LEE
1932-1998



We'll all miss you!

The Countrypolitan Years

1967 - 1974

THE BIRTH OF THE COUNTRY RADIO SEMINAR

Continued from Page 66

the first session to run overtime by at least 40 minutes. We never did get back on the clock (nor did we have to use our "insurance" questions).

Early on it was decided we in the planning group should handle most of the moderating chores, and these fell to Olson, Paul, Collie, Early Williams, Tex Davis, and myself. The only "outside" moderator was *Billboard's* Bill Williams.

As for the panelists, we were still filling empty slots right up to the day of the Seminar. When one Saturday speaker canceled on Friday, we were faced with a block of over two hours to fill by the next afternoon. We quickly tracked down a couple of the management people who had already arrived — Bill Ward and Dick Schofield — and added Ken Speck, who had just lost his program directorship at WSLR/Akron, to create an instant panel on station management relations from two different viewpoints.

After Speck gave a rather strong performance, Bill Robinson jumped up from his seat in the audience and said, "If I had an opening at my station, I'd hire him on the spot." In a month or two, Robbie proved true to his word, and Speck went to WIRE, where he lived happily ever after — or for a whole bunch of years, anyway.

The excellence of that spontaneous group, engendering, as it did, enthusiastic interplay with the crowd, was more than enough to fill the hole in the schedule.

TELL IT LIKE IT IS

Among the highlights of the weekend for many of the broadcasters was Bill Robinson's presentation of a sampling of WIRE's No. 1 sound — since a No. 1 rating in any book, in any segment, was something that the majority of Country stations didn't even dare dream about.

One thing I had wanted to have as a part of the program was a

sort of exhibit area for broadcasting hardware and the like. Unfortunately, the hotel had no place for the setup I had imagined, but in the long run it didn't matter much. The audience members had been starving for some attention; they never even noticed the lack of hardware.

With the exception of some moderating chores, my experience of the first Seminar (and all those for the rest of the decade) coalesced into one long series of background meetings, generally with either panelists, moderators, or planning staff. From the first day, I never saw a complete

I HAD BEEN
LOOKING FOR
SUCCESS TO UN-
FOLD EXACTLY AS I
HAD PLANNED IT. I
HAD YET TO LEARN
THAT SUCCESS OF
THE NATURE I HAD
DREAMED OF
UNFOLDS ACCORD-
ING TO ITS OWN
TIMETABLE.

Seminar, and except for those panels in which I was a participant, I rarely saw a complete session.

Although registration had not produced the desired number of paying guests, there was still one more economic ace up my sleeve. I had tape recorders set up to record the sessions, with the intention of offering the tapes for sale.

On Friday, a check of the tapes showed that everything was going smoothly, and somehow I clung to the belief that at least it wouldn't be a total loss. None of us thought to check the tapes again on Saturday. When the sessions were over, I learned that the machines had not been recording and that the tapes for the day were entirely blank.

The fabric of the dream was unraveling right in front of my eyes, one thread at a time.

LAST ANNUAL AWARDS
DINNER

That night I staged the first (and last) annual Awards Dinner & Show, an experience consisting of catfish and hush puppies — at a cost of somewhere between \$3 and \$4 a plate — and what I described in the publicity mailer as "some entertainment."

While the crowd was busy picking bones out of the entree, the legendary Don Gibson sat alone in the lobby of the Sheraton Hotel so as not to give away his surprise appearance on an otherwise starless night. Of the eight "new" performers on the show, only Mercury's Norro Wilson went on to any recognizable success — and that was as a producer.

Two awards were presented. The Golden Ear of the Year, for a music director (determined by polling the promotion men), went to Larry Scott, who had just moved from KBBQ to WIL/St. Louis. The second award, for Promotion Man of the Year, was determined by ballots from more than 100 music directors. Jerry Seabolt won in a walk.

I handled the emcee chores the first year, and they say I talked ad nauseam from the dais, thanks to a late-acting pill taken earlier that day (to keep me awake after a sleepless night). When I finally brought the curtain down following the Don Gibson performance, I found it hard to believe — after so many months of planning and agonizing — that it could be over so quickly.

It had opened with a legend and closed with a legend, and in between were all the ingredients for the making of other legends. As I shook hands with everyone who had come (by then we all knew each other on a first-name basis), there was a virtually unanimous expression of the sense of having participated in something special, of having shared in an important moment.

The departing guests were brimming with excitement and enthusiasm. Most said they'd be back for the next one. But at

that moment I was feeling totally devastated. All I could see was that it had been a financial disaster and that my business was going in the toilet. I alone

LEGENDS IN THE MAKING

BUDDY OWENS



Glen Campbell and Owens.

"After a year of turning Larry Daniels' hair gray in Bakersfield (he was my first radio boss), I moved to Arizona to attend college and work at our newly acquired little radio station, KNIX/Phoenix. I worked nights at a nightclub called JD's (that's where Waylon Jennings got his big break), and about six months later was offered a contract with Capitol Records. I released nine albums and traveled as a solo artist, as well as an opening act for my father, Buck Owens. 1968-1974 hold very special memories for me, both in and out of radio. Boy, has it changed!"

knew there would likely never be another Country Music Survey Radio Seminar.

A PERSONAL SUMMARY

There were no records kept that first Seminar, other than the trade stories and an occasional item buried in someone's memory cells. While researching the files to put this document together, I came upon a 1978 letter to radio stations from a fairly new member of one of the planning committees. The letter's author, who had not been present at its birth, referred to the Seminar's beginning as "lackluster."

Without a doubt, the first Seminar was lacking in many ways — it lacked a great many of the industry's executives in the audience, it lacked an operational budget, and it lacked hype, pizzazz, glitz, and glamour. It also lacked high-priced experts on motivational techniques, an exhibit hall, a program book, and long registration lines. It lacked a lot of things. But the one thing it didn't lack was luster.

Producing the Seminar was one of the peak experiences of my life, but at the same time I had quite another perspective on it. Since it was my "baby," it was solely my responsibility — and I had blown it. I found it extremely difficult to comprehend that others didn't share my viewpoint. I had great difficulty in perceiving the true depth of its success.

But, in truth, I had given it a failing grade before the first curtain ever went up. What had started out pristine in nature and visionary in concept had been rendered down, by circumstance, into a matter as mundane as economics: The expected audience had never materialized, and,

naturally, neither had the expected gate receipts. Ergo, it had "failed."

A great deal of my personal life, and what seemed my entire future, wound up being tied to the box office. And, of course, it was at the box office where I had suffered my most devastating setback. I had been looking for some sort of perfection, for success to unfold exactly as I had planned it. I had yet to learn that success of the nature I had dreamed of unfolds according to its own timetable.

It never dawned on me that the audience had no idea what was planned. They only knew what they saw, what was presented, and it was the best they had ever received. It was the most attention the Country radio industry had been given in all the past forums and conferences and meetings put together.

In measurable degree, it had appealed merely to those few dozen people tallied on the registration list. But to those few dozen, it lived and breathed. Over 80% of the broadcasters present were back the next year, some with friends in tow, and about 90% of those in "other" categories returned.

I learned, among other things, that what was offered up on the podium or in the panels was only a portion of the event's significance. Of equal or greater consequence was the fact that the attendees were provided an opportunity to speak with and be with their peers, to broaden their awareness and their understanding of the business. They had an opportunity to communicate one-on-one, face-to-face. They were given an occasion to express themselves — and to be heard.



It was WPLO/Atlanta PD Jim Clemens (r) who first convinced Capitol's Wade Pepper (l) that the label should release Freddie Hart's (c) "Easy Lovin'."

SIX-PACK POWERS COUNTRY'S TOP GOLD

Six Country superstars power R&R's 1998 Power Gold Top 50, vividly demonstrating this format's dependence on a few top stars to carry the musical load. The six — Garth Brooks, Brooks & Dunn, Alan Jackson, John Michael Montgomery, George Strait, and Shania Twain — account for 44% (22 songs) of the Top 50. Four of them — Brooks, Jackson, Strait, and Twain — place four songs each in the Top 50, while B&D and JMM are the only artists to place three tunes on the list. Rounding out the Top 50, six artists have a pair of tunes and 16 acts have one song on this year's chart.

Checking the six superstars' entries on the 1998 Power Gold chart:



Garth Brooks

"Little Bitty" makes a big debut at No. 13.

• Strait: Of Strait's four songs, two are new and two were on last year's chart as well. Returning are "Check Yes Or No," 1997's No. 1 Power Gold song, which slides to No. 2; and "Love Without End, Amen," which moves from No. 50 to No. 45.

• Twain: Two Twain tunes — "If You're Not In It For Love" and "Any Man Of Mine" — were on last year's chart. They move 7-46 and 3-47, respectively. New to the Top 50 are "No One Needs To Know" at No. 27 and "Whose Bed Have Your Boots Been Under." Amazingly, that 1995 hit hasn't previously been on our Power Gold Top 50 ever before, yet vaults onto the list at No. 8!



Shania Twain

• B&D: Everybody's duo of the year returns "Boot Scootin' Boogie" (9-9) and "Neon Moon" (19-36) to this year's Top 50. Kix & Ronnie's

third entry — "My Maria" — tops this year's PG chart.

• Montgomery: John Michael's three from '97 are here this year as well. "Sold" goes from 5-17, "Be My Baby Tonight" moves 11-24, and "I Swear" backslides 26-44.

COMPARATIVELY SPEAKING

Some other interesting notes and comparisons:

• 25 of 1997's Top 50 songs make it onto this year's list. In '96, 20 of 1995's songs made a repeat performance. The average from 1990-95 was 30 songs from the prior year remaining on the following year's list.

• 28 different acts have at least one song in the Top 50, the same as in 1997. In '95 and '96, 30 different acts contributed songs to the Top 50.

• Breaking down the 1998 Top 50 by sex, 20 men/male groups account for 37 songs and eight women are responsible for 13 tunes. In '96, men/male groups had 40 records and seven women had 10 tunes in the Top 50. In 1995, 22 men/male groups had 39 songs vs. eight women with 11 songs. By comparison, in 1992, the first year we did a Top 50 instead of a



John Michael Montgomery

Top 30, 19 males accounted for 39 songs and eight women had 11 songs.

STREAKS ... AND STRIKEOUTS

• The PG longevity award goes to Trisha Yearwood's "She's In Love With The Boy." It's the only song in this year's Top 50 making its sixth consecutive appearance among this vaunted group. It's had an amazing run since 1993: It's ranked No. 5 ('93), No. 4 ('94), No. 3 ('95), No. 25 ('96), No. 39 ('97), and, amazingly, rises this year to No. 28. Whatta song.

Some of the songs continuing to remain among Country's most-played gold — and thereby notching their fifth consecutive listing on the PG Top 50:

• John Anderson's "Straight Tequila Night"
• Brooks & Dunn's "Boot Scootin' Boogie"; the song refuses to burn, remaining in the PG Top 10 for the fifth consecutive year.



Brooks & Dunn

• B&D's "Neon Moon"
• Vince Gill's "Don't Let Our Love Start Slippin' Away" also marks its fourth year in the PG Top 15 and actually moves up this year from 15 to 12.

• Wynonna's "No One Else On Earth" remains strong. Ironically, it has gone to Nos. 20, 8, 20, 8, the last four years, slipping slightly to No. 11 this year.

Among the most notable songs of 1997's PG chart missing from this year's list:

• "Shameless"; Brooks' rendition of the Billy Joel song was No. 6 last year.

• "Maybe It Was Memphis"; Pam Tillis' 1992 hit fails to make the Top 50 for only the second time in the last six years.

• "Meet In The Middle"; Diamond Rio's monster debut has been on the PG Top 50 for five straight years.

• "I Saw The Light"; Wy's hit has been on the PG chart the last four years in a row before missing this time.

IT'S BAAAA-AACK

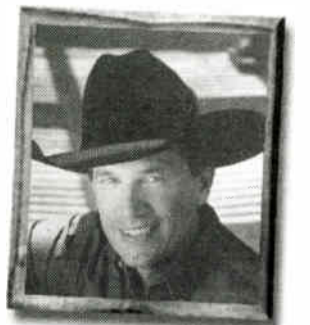
Finally, a note for those already beginning to tabulate airplay to crown the most-played song of the '90s: It just might be a song from the '80s.

Last year we waved a Power Gold goodbye to Randy Travis' "Forever And Ever, Amen," the 1987 smash that failed to make the Power Gold chart last year for the first time since we began compiling these lists in 1990. From '90-'96, it ranked Nos. 1, 2, 5, 12, 2(!), 28, and 42 before missing last year's cut. Now, miraculously, it *reappears* on our PG Top 50 — and not in just some token slot. It's back at No. 14! I can't imagine another song that has received this much airplay over such a long period of time. Congrats to the guys with the biggest smiles in writing-land, composers Don Schlitz and Paul Overstreet.

And, as always, thanks to the selected Country stations whose input was used for this year's 25-54 Power Gold charts. (To qualify as a Power Gold hit, songs must have peaked on the R&R Country chart prior to 3/1/97. Last year's PG 50 chart number is in parentheses.)



Alan Jackson



George Strait

Power Gold Top 50

1. **BROOKS & DUNN** My Maria
2. **GEORGE STRAIT** Check Yes Or No (1)
3. **TIM MCGRAW** I Like It, I Love It (2)
4. **RICOCHE** Daddy's Money
5. **TRACE ADKINS** I Left Something Turned On At Home
6. **SAMMY KERSHAW** She Don't Know She's Beautiful (12)
7. **LEANN RIMES** One Way Ticket
8. **SHANIA TWAIN** Whose Bed Have Your Boots Been Under
9. **BROOKS & DUNN** Boot Scootin' Boogie (9)
10. **KEVIN SHARP** Nobody Knows
11. **WYNONNA** No One Else On Earth (8)
12. **VINCE GILL** Don't Let Our Love Start Slippin' Away (15)
13. **ALAN JACKSON** Little Bitty
14. **RANDY TRAVIS** Forever And Ever, Amen
15. **DAVID LEE MURPHY** Dust On The Bottle (4)
16. **PATTY LOVELESS** Blame It On Your Heart
17. **JOHN MICHAEL MONTGOMERY** Sold (5)
18. **GARTH BROOKS** Friends In Low Places (10)
19. **TOBY KEITH** Should've Been A Cowboy
20. **TRACY LAWRENCE** Time Marches On
21. **COLLIN RAYE** I Think About You
22. **GEORGE STRAIT** Blue Clear Sky
23. **ALAN JACKSON** Chattahoochie (13)
24. **JOHN MICHAEL MONTGOMERY** Be My Baby Tonight (11)
25. **MARK CHESNUTT** It's A Little Too Late
26. **GARTH BROOKS** Ain't Goin' Down (20)
27. **SHANIA TWAIN** No One Needs To Know
28. **TRISHA YEARWOOD** She's In Love With The Boy (39)
29. **ALABAMA** I'm In A Hurry (And Don't Know Why)
30. **GARTH BROOKS** The Dance (29)
31. **ALAN JACKSON** Gone Country (36)
32. **MARY CHAPIN CARPENTER** Down At The Twist And Shout
33. **ALAN JACKSON** Livin' On Love (32)
34. **TRISHA YEARWOOD** XXX's And 000's
35. **GEORGE STRAIT** Carried Away
36. **BROOKS & DUNN** Neon Moon (19)
37. **TOBY KEITH** A Little Less Talk
38. **VINCE GILL** One More Last Chance (42)
39. **CLINT BLACK** A Better Man
40. **COLLIN RAYE** Love, Me
41. **TRACE ADKINS** Every Light In The House
42. **JOHN ANDERSON** Straight Tequila Night (23)
43. **GARTH BROOKS** Two Of A Kind, Workin' On A Full House (34)
44. **JOHN MICHAEL MONTGOMERY** I Swear (26)
45. **GEORGE STRAIT** Love Without End, Amen (50)
46. **SHANIA TWAIN** If You're Not In It For Love (7)
47. **SHANIA TWAIN** Any Man Of Mine (3)
48. **MARTINA MCBRIDE** Independence Day
49. **DEANA CARTER** Strawberry Wine
50. **MARTINA MCBRIDE** Wild Angels (14)

America's Seven-to-Midnight Solutions come from Broadcast Programming



Delilah

AC's Seven to Midnight SolutionSM
AC's fastest-growing daypart show ever.
Number One with women in dozens of markets.

**Country's
Seven to Midnight
SolutionSM**

It's a hit!

*Neon Nights with Scott Evans
is building excitement and audience
in markets across America.*



*See Scott Evans broadcast
Neon Nights live at CRS29 --
Renaissance Nashville second floor*

**...from America's most experienced music
programming and consulting company.**

www.bpradio.com



800.426.9082

A BE Company. Solutions for tomorrow's radio.



**R&R ASKED YOU WHO
THE BEST NEW COUNTRY ARTIST OF 1997 WAS.**

ONE NAME KEPT POPPING UP.



MICHAEL PETERSON
Thank you country radio.



The Countryopolitan Years

1967 - 1974

THE R&R COUNTRY RADIO READERS' POLL

R&R's annual Country Radio Readers' Poll, now in its 22nd year, features the only slate of award winners selected solely by PDs, MDs, and air personalities at our Country reporting stations. They were asked to list their choices in eight categories of excellence.

Tim McGraw was a multiple award winner, with Country radio giving

him the thumbs up for Best Album (*Everywhere*) and Best Single ("It's Your Love," his duet with wife Faith Hill). Record sales aside, Garth Brooks' phenomenal work on the road led to his win as Performer of the Year for the second year in a row. As always, it didn't take a psychic to predict that Brooks & Dunn would capture their seventh consecutive win as Best Duo.

PERFORMER OF THE YEAR: GARTH BROOKS

While the industry speculated on whether he would resolve his differences with Capitol to finally deliver his long-awaited album, Garth Brooks hit the road with an exhaustive tour that continues today. According to *Performance* magazine, Brooks last year sold more than 1.4 million tickets to 109 shows, resulting in a gross of \$26.3 million. Brooks wasn't the top-grossing act on tour last year, but that's due to his populist approach of working harder to bring his music to the people. Averaging four arena shows in every market he hits, Brooks has made a point of keeping his ticket prices below \$20. In terms of tickets sold, he came in third — close behind the stadium tours mounted by the Rolling Stones and U2.



• Brooks also made history by staging the biggest country music concert in New York City history. In addition to the massive crowd that flocked to Central Park, the live telecast on HBO chalked up higher ratings than all of the broadcast networks. It became the most-watched special in the history of cable television.

• In November, Brooks finally okayed the release of *Sevens*. The first single, "Longneck Bottle," debuted at No. 10 on the R&R Country Singles chart and later hit No. 1. At last count, the RIAA had certified *Sevens* for sales in excess of 5 million.

BEST VOCAL DUO: BROOKS & DUNN

If they wanted to, Brooks & Dunn could call their upcoming album *The Untouchables*. When it comes to country duos, Kix Brooks and Ronnie Dunn are the undisputed rulers. We've lost count of the number of CMA Vocal Duo and ACM Vocal Duet awards they've racked up since their debut album, *Brand New Man*, was released in 1991.



• The past year saw the release of *The Greatest Hits Collection*, which has been added to their personal stash of platinum albums.

• In addition to the No. 1 "A Man This Lonely," Brooks & Dunn hit the R&R Country Singles Top 10 three more times in 1997 — with "He's Got You," "Honky Tonk Truth," and "Why Would I Say Goodbye."

• Brooks & Dunn began the year on tour with Terri Clark, but they'll be co-headlining later in '98 with Reba McEntire. Last year's pairing reportedly grossed more than \$33 million from 69 dates.

• The duo has begun work on their next album of all-new material. Among the songs already recorded is "If You See Him," a duet with McEntire. The track is expected to be included on her upcoming album, too.

BEST MALE VOCALIST: GEORGE STRAIT

George Strait kept his public profile even lower than usual last year, performing only three tour dates to concentrate on his family, his Texas ranch, and his undying interest in rodeos. Still, he made his presence known by releasing his 22nd album, the double-platinum *Carrying Your Love With Me*.

• Strait had three titles that reached No. 1, and he was on top of the R&R Country Singles chart for eight weeks. In addition to the one-week reign of "Today My World Slipped Away," Strait also held the top position with "Carrying Your Love With Me" (four weeks) and "One Night at a Time" (three weeks).

• Strait is recording another MCA/Nashville album, which is tentatively set for release in May.

• While we're waiting for that new album, the George Strait Chevy Truck Country Music Festival kicks off March 14 at Sun Devil Stadium in Phoenix. The biggest package tour in country music history will include "Straitland," a festival area featuring country lifestyle exhibits, games, and vendors. The tour will be playing stadiums only, and the acts assembled for the shows are a strong indication of the respect Strait enjoys among other artists. In addition to Tim McGraw, Faith Hill, and John Michael Montgomery, the shows will feature hot newcomers Lee Ann Womack and Lila McCann and western swing kings Asleep At The Wheel. The tour will be hitting many major markets, including Los Angeles, Detroit, Atlanta, St. Louis, Denver, Minneapolis, Kansas City, and New Orleans.



BEST FEMALE VOCALIST: TRISHA YEARWOOD

For a few months last year, it seemed as though Garth Brooks was showing up at every public function Trisha Yearwood attended. During his negotiations with Capitol over the release of *Sevens*, new Brooks music arrived at radio in the form of a duet with Yearwood, "In Another's Eyes," which went on to spend two weeks atop the R&R Country Singles chart.

• Yearwood reached a career milestone with *Songbook: A Collection of Hits*, which contained previous hits and some new tracks, including "How Do I Live" (from the *Con Air* soundtrack) and "In Another's Eyes." The album quickly went platinum and has now been certified double-platinum by the RIAA.

• With "How Do I Live," Yearwood found herself tossed into a radio battle with LeAnn Rimes, who also recorded the Diane Warren song. Rimes found success at AC radio, but Yearwood prevailed at Country. Her version topped the R&R Country Singles chart in August.



Sit right back and join the castaways
 aboard the RCA Minnow
 as we embark on an exciting journey
 in search of Nipper's Island.

NIPPER'S ISLAND

Ship sets sail 2/26 at 7pm

Ava (Ginger's evil imposter)
 Adrian Michaels/Southwest
 1-800-563-9583



The Professor
 Keith Gale/National
 1-800-563-9580

Gilligan
 Scott Hoffman/Southeast
 1-800-563-9582

Mr. Howell
 Sam Harrell/West
 1-888-311-6650

Mrs. Howell
 Gussie Thomason/Midwest
 1-800-563-9581

Mary Ann
 Suzette Tucker/Mid Atlantic
 1-800-203-4911

Ginger
 Chris DeCarlo/Northeast
 1-800-463-0579

The Skipper
 Mike Wilson/VP
 1-888-219-2900



Cindy Heath/Promo Administrator 615-664-1212

Jon Elliot/Artist Development 615-664-1246

Cindy Mabe/Artist Development 615-664-1222

The Countryopolitan Years

1967 - 1974

THE R&R COUNTRY RADIO READERS' POLL

BEST GROUP: DIAMOND RIO

Diamond Rio has had a lot to celebrate since last year's CRS, including the release of their *Greatest Hits* album. Fast approaching gold certification, the album contains the band's most popular radio tunes, as well as new material.

- The new material includes two tracks that later hit the R&R Country Top 10 — "How Your Love Makes Me Feel" and "Imagine That."

- In September, Diamond Rio enjoyed its fourth Group of the Year win at the CMA Awards.

- At this week's Grammy Awards, Diamond Rio was nominated for Best Country Performance by a Group or Duo for "How Your Love Makes Me Feel."

- The band embarked on its first international tour, including a concert in Japan and two visits to Germany.

- Expanding its presence in Europe, Diamond Rio became the first country act to appear on the German TV show *Geld Oder Liebe*. With a viewing audience of 8 million, it's the nation's most-watched variety program.

- Diamond Rio is working on its fifth album of all-new material for release this year.



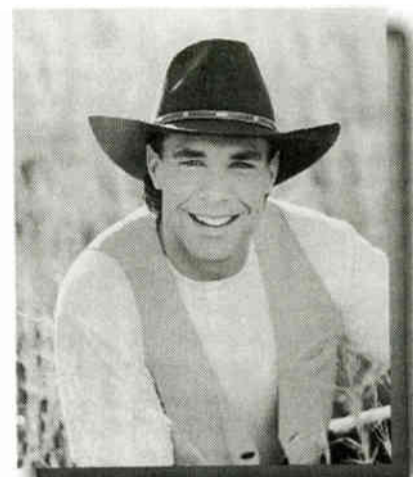
BEST NEW ARTIST: MICHAEL PETERSON

A lot has happened for Michael Peterson since he was introduced during the Warner-Reprise-Giant show at last year's CRS. He became one of six new acts who had their first R&R Top 15 hits in 1997. With "Drink, Swear, Steal, And Lie" and "From Here To Eternity," Peterson was the only new act to chart two singles in the Top 15.

- In December, "From Here To Eternity" became Peterson's first R&R No.1 and is destined to be one of his "career hits." He got letters from fans who said the song's message had inspired marriage proposals. At one of his shows, a fan proposed to his girlfriend onstage as Peterson sang the song.

- Clint Black has invited Peterson to join him on his spring tour.

- Earlier this month, Peterson made his Grand Ole Opry debut. After attending the Opry several years ago, he had carried the ticket stub in his hat for good luck. Peterson no longer has the ticket stub. After his first hits, he passed it along to an aspiring young country singer he met on the road.



BEST ALBUM: EVERYWHERE, TIM MCGRAW

Tim McGraw added to his superstar status with *Everywhere*, his third album, which has already sold more than two million copies.

- Aside from its impressive sales figures, *Everywhere* also got its share of positive reviews. *Entertainment Weekly* wrote, "In the two years since *All I Want's* release, Tim McGraw has become a millionaire, married country's Faith Hill, had a daughter, and gained respect as a producer. *Everywhere* reflects these changes ... [it] chronicles a man in transition."

- The album netted McGraw three additional R&R No. 1 singles, including the title track (which spent two weeks at the top position), "Just To See You Smile," and his duet with Hill, "It's Your Love."

- Although McGraw's fan base has led to massive success as a concert headliner, he is ecstatic to be touring stadiums this spring with one of his heroes, George Strait.



BEST SINGLE: "IT'S YOUR LOVE," TIM MCGRAW WITH FAITH HILL

Tim McGraw's marriage to Faith Hill led to some financial rewards with their duet on "It's Your Love." Spending four weeks at the top of the Country Singles chart, the airplay made it R&R's No. 1 record of 1997.

- The couple's teamwork already won them Vocal Event of the Year honors at last year's CMA Awards, and their collaboration is also nominated for Grammy and ACM awards.

- In addition to McGraw and Hill getting recognition for recording "It's Your Love," songwriter Stephony Smith received a Grammy nomination for Country Song of the Year.

Country Cafe
Extend your on-air image!

Treat your listeners to a slice of America ... take them to your Radio Diner! Customize this unique promotional vehicle with anything from station menus to fiber optic lighting... or a 30 foot mast antenna and built-in generator. Hang your own "OPEN" sign, and you're ready for customers! Call today to check on market availability and for a custom quote.

1-800-433-8460

PO Box 2500, Elkhart, IN 46515, USA

(219) 293-4700

BROADCAST
PRODUCTS
INCORPORATED

COUNTRY



Your first
taste of
Grand
country
is real
country.

Gil Grand
"famous
first words"

Coming your
way soon.

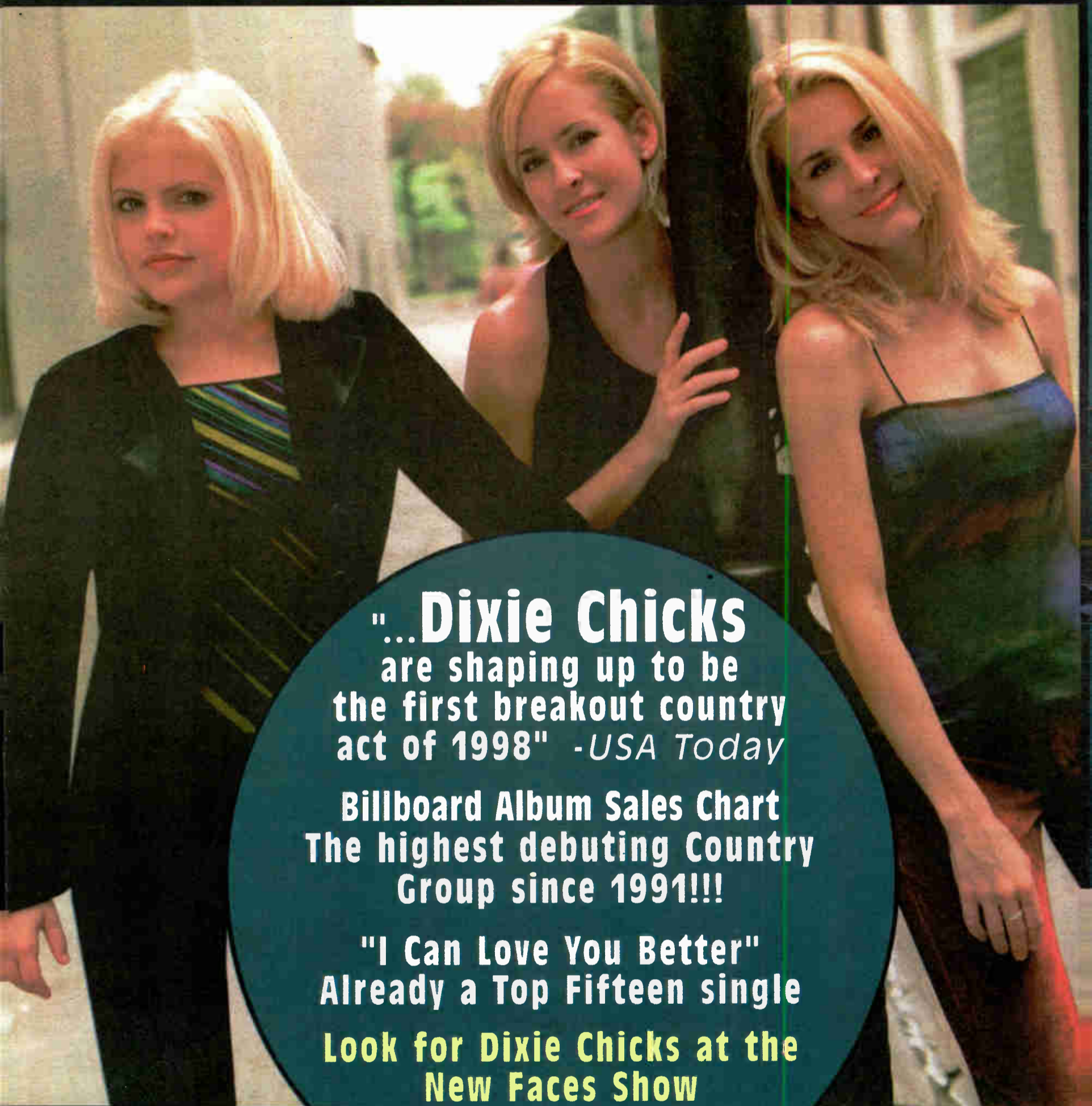


monument

Is Artistry

See Dixie Chicks and Gil Grand at

TO THE CORE



"...Dixie Chicks
are shaping up to be
the first breakout country
act of 1998" -*USA Today*

Billboard Album Sales Chart
The highest debuting Country
Group since 1991!!!

"I Can Love You Better"
Already a Top Fifteen single
Look for Dixie Chicks at the
New Faces Show

Ember's in Sony Alley
Thursday night from 7-midnight.

"Does anybody
know what the
"Gil Grand Slam"
"Wide Open Space Out"
and "The Sac"
have in common



The Countrypolitan Years

1967 - 1974

THE COUNTRY MUSIC HALL OF FAME

Museum has attracted 10 million visitors since opening its doors in 1967

The Country Music Foundation is now in the first stage of a \$15 million fund-raising campaign to move the Country Music Hall of Fame into more spacious quarters to be constructed downtown near the Nashville Arena.

But what are the specific origins of the Hall?

When the Hall of Fame building opened on April 1, 1967 at the corner of Division Street and what was then called 16th Avenue South, Country Music Association Exec. Director Jo Walker-Meador told a reporter for the *Nashville Tennessean* that nobody remembered exactly who first presented the idea of creating an institution to honor the accomplishments of country artists and industry leaders.

She did recall that the CMA had appointed a Hall of Fame Committee that delivered its first report in May 1961. That was the same year that the CMA named its first three Hall of Fame inductees: Hank Williams, Jimmie Rodgers, and songwriter/publisher Fred Rose.

In 1964, CMA President Tex Ritter signed documents chartering the Country Music Foundation, whose mis-

sion was to raise \$750,000 to construct a Hall of Fame building and operate the museum. The very first to each pledge \$1000 toward the project were two unlikely patrons — Elvis Presley and his manager, Col. Tom Parker.

The initial campaign brochure cited several statistics about Nash-

ville, including the number of professional musicians (1100), record labels (25), music publishing companies (332), recording studios (10), pressing plants (6), sheet music companies (5), and major music trade publications (6).

NO 'DEAD' MUSEUM

While waiting for construction of the building designed by Nashville architect W.B. Cambron, the Hall of Fame plaques were temporarily exhibited in the old Tennessee State Museum, located downtown in the War Memorial Building. That building had previously served as one of the first homes of the Grand Ole Opry.

By 1965, the CMA was moving full-speed ahead with construction of the Hall of Fame building. By then, the CMA President was music publisher Bill Denny, who noted, "The theme throughout will be 'sight and sound.' The last thing we want is a dead museum."

When the Hall of Fame building opened in 1967, the country music industry was generating an estimated \$100 million annually. Those attending the grand-opening ceremony included Minnie Pearl,



The Country Music Hall Of Fame

LEGENDS IN THE MAKING

CHARLIE COOK

"I started in radio in 1970 at WMBN/Petoskey, MI. I worked for \$2.10 an hour and was happy to get it. After a year, I left to join WSDS/Ypsilanti, MI. This was my first Country station, and it also offered me my first opportunity to become a program director. This was also when I made my first trip to the CRS (1972). I was also lucky enough to be a finalist in the Billboard Disc Jockey of the Year competition. This is what led me to KLAK/Denver in 1973 to work 7pm-midnight, where I also met the editor of this piece, Lon Helton, who was the overnight jock."

Webb Pierce, Eddy Arnold, Red Foley, Lester Flatt, Earl Scruggs, Lefty Frizzell, Carl Smith, Hank Williams Jr., Charlie Louvin, Dave Dudley, and Leroy Van Dyke. Nashville Mayor Beverly Briley was also present at the ribbon cutting. These days, the late mayor's name is most frequently associated with Briley Parkway, a highway that runs past Opryland.

In addition to the bronze plaques honoring the Hall of Fame members, one of the first attractions in the new building was a short documentary film, *What's This Country Coming To?* More than three decades later, that's a question still being pondered by label executives and radio programmers alike.

It's estimated that more than 10 million people have visited the Hall of Fame and Museum. Today, the Country Music Foundation also operates a library and media center, as well as two other historic sites — RCA's Studio B and Hatch Show Print.

Garrison Keillor, host of public radio's *A Prairie Home Companion*, is serving as honorary chairman of the fund-raising campaign to move the Hall of Fame into a new 130,000-square-foot building

that is set to open in approximately two years.

"The Country Music Hall of Fame is one of my favorite stops in Nashville," Keillor says. "It's a sort of scholarly carnival show that's always good to walk around in and learn new things — and

THE COUNTRY MUSIC HALL OF FAME IS ONE OF MY FAVORITE STOPS IN NASHVILLE. IT'S A SORT OF SCHOLARLY CARNIVAL SHOW THAT'S ALWAYS GOOD TO WALK AROUND IN AND LEARN NEW THINGS.

— GARRISON KEILLOR

also to get to see Maybelle Carter's autoharp and Elvis' Cadillac. This is a museum that tells so much about ordinary American people and our sorrows and delights. Every time I go there, I'm reminded of my own past and my family's."

BANNERS

We have cost effective answers for your promotional needs!

- Jumbo EventTape®
- BunchaBANNERS™
- BumperStickers
- FlashBags™
- Ponchos



Maximize Identity for Remotes & Special Events

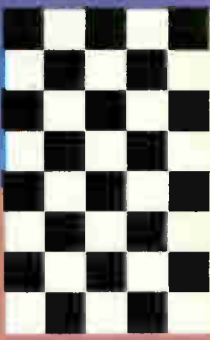
FirstFlash!
LINE®

6209 Constitution Drive • Fort Wayne, IN 46804

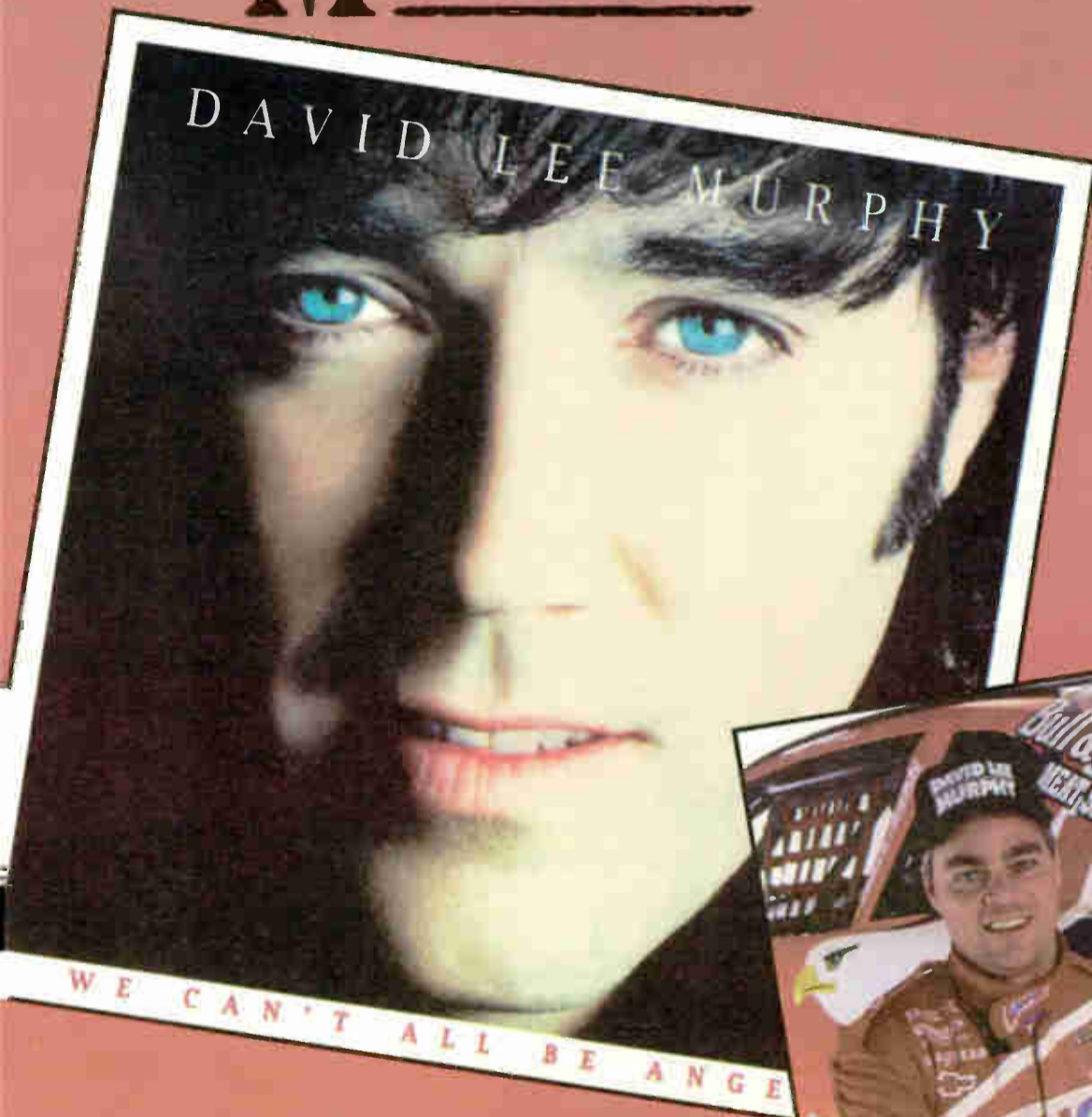
1-800-21-FLASH (1-800-213-5274) • Fax: (219) 436-6739 • www.firstflash.com



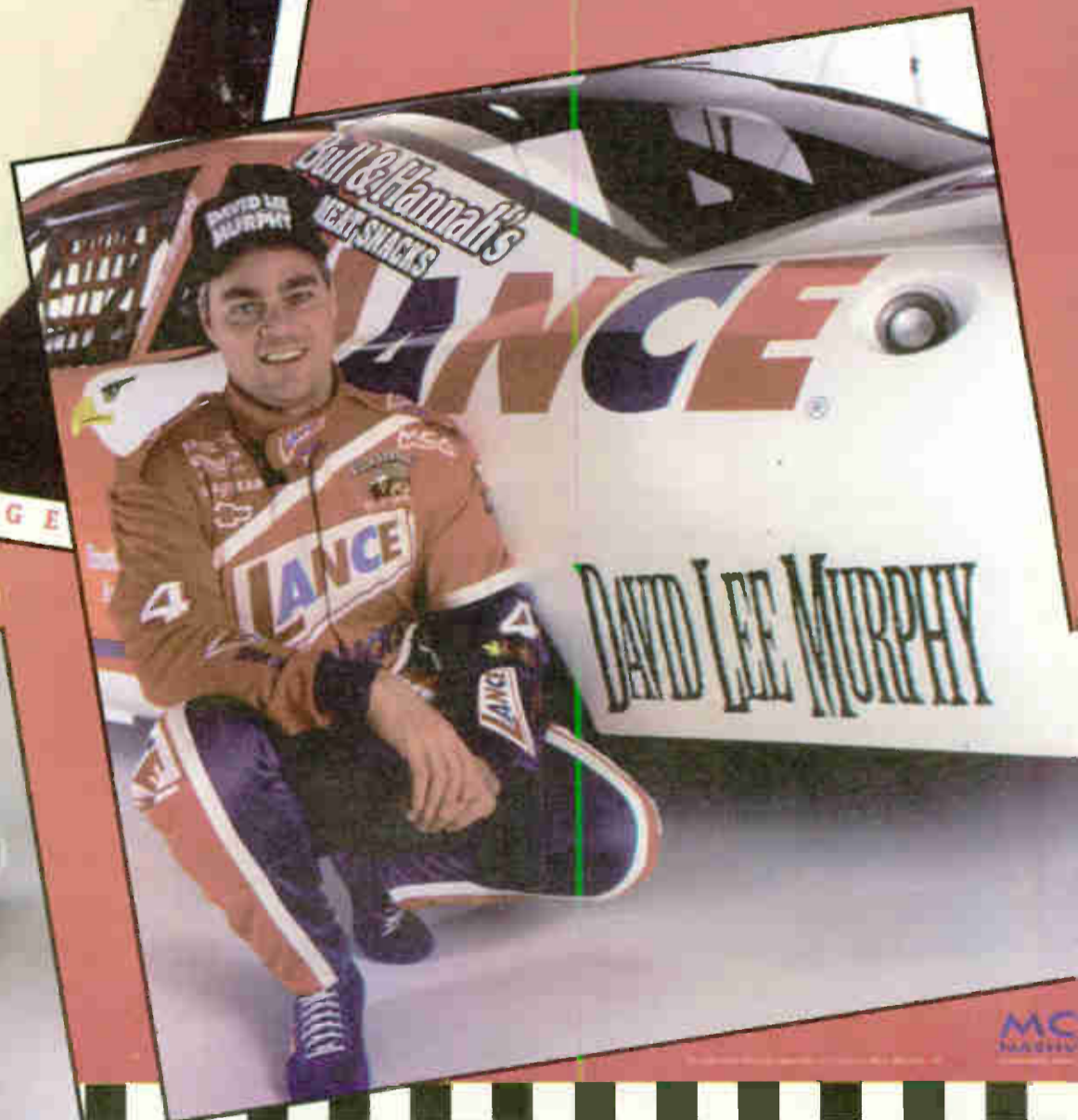
MCA Nashville Is Proud To Announce
A WINNING COMBINATION!!



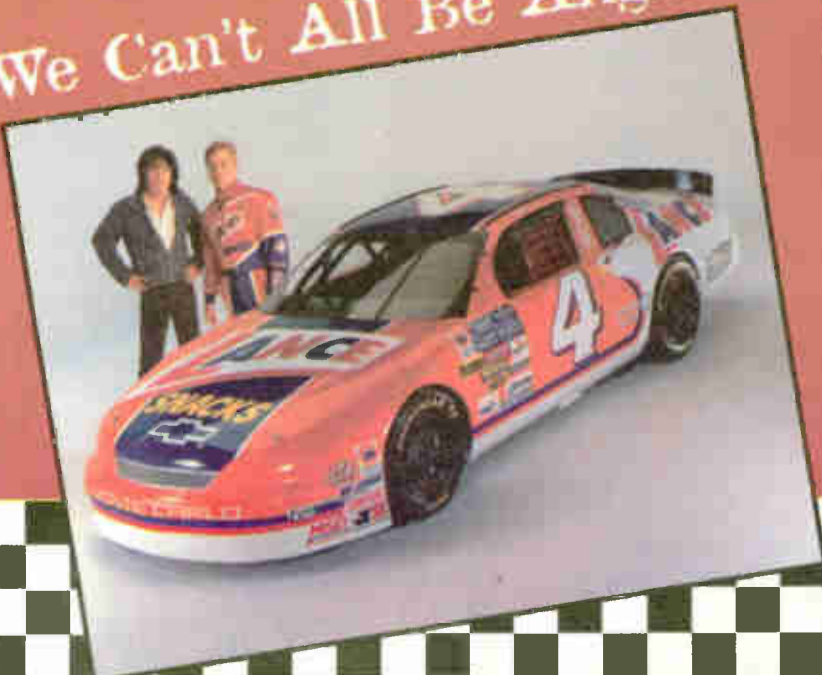
DAVID LEE MURPHY & LANCE RACING



See The Lance —
David Lee Murphy
#4 Chevy Monte Carlo at the
Hard Rock Cafe
Thursday night during CRS.



We Can't All Be Angels



The Countrypolitan Years

1967 - 1974

DAYS — AND NIGHTS — OF OUR LIVES

Continued from Page 43

"Our jingles were 'We love our country' and 'The best damn country in the whole wide world.' We used that one sparingly, but we did it."

Ward wasn't afraid to take chances with programming. "Jim Healey did a 30-minute sports program," he says. "Now, nobody would break from country music for a half hour of sports. And after Tex Ritter died, the following Monday we had a one-hour special at 6pm, saluting him. Nobody ever put an hour special in drivetime."

Ward still recalls his interview with Gene Autry for the Ritter tribute. "He got very emotional and started crying. Of course, that didn't get on the air, but that's the kind of stuff we would do. When somebody passed away, we would stop everything we were doing and honor them. It was that respect for the music, the people, and the history."

BOXES OF RECORDS

Jim Clemens says, "Back then we had records — 45s and LPs. We weren't on tape yet. We programmed the music and tried to get a lot of jingles on."

"We had three boxes. One box was our Top 50. Every hour you had to play at least one out of the Top 10 and one from 10-20. After you played a record, you'd put that in the back of the box. We had guys who cheated all the time. They'd play the popular song. They didn't want to play No. 9, they wanted to play No. 1. But it worked out pretty good. I thought it was pretty well-balanced."

"Another box was the recurrents, and the other was the album cuts. We wrote all over the albums: 'Here is a modern, up-tempo cut,' 'This is country up-tempo,' or, 'Country

medium.' We were playing 50 current records. I think we probably played 100 at a time, with the recurrents and some album cuts."

"The toughest time came a little bit later, but it was creeping in on us even back then. FM was starting to slide into the picture. In the back of your mind, you knew it was there."

Remembering when Country didn't get the respect it does today,

**IN THE KLAC DAYS
JINGLES WERE TIED
IN WITH THE
PATRIOTISM OF THE
TIME. IN THE EARLY
'70s THERE WAS THIS
PATRIOTIC, "LOVE
OUR COUNTRY"
THING, AND WE
WERE RIGHT IN
WITH THAT.**

— BILL WARD

Larry Scott says, "Country stations were looked down on in the business. You've got to play a lot of the older things. Sometimes you create a stigma, and people in radio think that's all you can do, but it's not."

"You have to be a psychologist. There has to be a reason for every record you play. I think a disc jockey has to learn his audience. You have to learn to set moods. We had a clock that dictated what types of songs we had to play and when. But the titles were up to the disc jockey."

"When I listen today, I hear a slow song coming out of news. I don't like that. You've got to excite people."

WORKING THE LATE SHIFT

Mike Hoyer is also familiar with block programming from his days — actually his nights — at WHO/Des Moines. "That was a Full-Service station, but they were Country from midnight-5:30am," he says. "When I started my show, the only other one was [WSM/Nashville's] Ralph Emery."

"Very few radio stations were on the air after midnight, period. I thought there was a market for it, particularly on Sunday night."

Sunday was my best night, because that was Ralph's night off. All the artists were on their way back home from a weekend of personal appearances, and I had them as listeners — and truck drivers, whatever, whoever."

Eventually Bill Mack, Charlie Douglas, and Billy Parker started similar shows. Hoyer says, "Between us four or five guys, we blanketed the country with all-night country music. One time Bill Mack and I put ourselves on the air at the same time so we could say we were on 100,000 watts or some damn thing. Bill and I had a pretty good rapport."

"The advantage at WHO was the location of the station, in the center of the country. My slogan was, 'Coast to coast and then some.' The signal covered all of the United States, and Canada and Mexico."

Of his overnight work, Hoyer says, "Certain things happened overnight with the Vietnam War going on. It was daytime then in Vietnam. I always had the first news of anything happening in Vietnam."



Billy Parker on the air at KVOO in 1971.

PLAYING WHAT SOUNDED GOOD

Continued from Page 44

sound is what I went on. You went with an artist. An artist is not going to have a hit every time. But one of the strengths of country music was the following an act had. The audience would stay with the artist for a while. They didn't have to have a hit every time. But it's not that way anymore."

Eventually Bill Mack, Charlie Douglas, and Billy Parker started similar shows. Hoyer says, "Between us four or five guys, we blanketed the country with all-night country music. One time Bill Mack and I put ourselves on the air at the same time so we could say we were on 100,000 watts or some damn thing. Bill and I had a pretty good rapport."

"The advantage at WHO was the location of the station, in the center of the country. My slogan was, 'Coast to coast and then some.' The signal covered all of the United States, and Canada and Mexico."

Of his overnight work, Hoyer says, "Certain things happened overnight with the Vietnam War going on. It was daytime then in Vietnam. I always had the first news of anything happening in Vietnam."

Noting that he's always had free rein in choosing the music he plays, Bill Mack says, "I have been very fortunate. I listen to the

audience and watch the charts. Of course, we based what we played on the charts. But I had the freedom. It was not a highly formatted show."

"Today, it works basically the same way. Fortunately, my ratings have always been good. I think

**PEOPLE WOULD
SWEAR THEY DIDN'T
LISTEN TO A
COUNTRY STATION,
BUT THEY COULD
TELL YOU
EVERYTHING THAT
WENT ON. WE RAN
INTO THAT A LOT.
WE CALLED THEM
CLOSET LISTENERS.**

— LARRY SCOTT

certainly it is not because of me; it is mostly because of the music. I play a lot of the new stuff, but I also play the classics."

WHAT'S MISSING ON COUNTRY RADIO TODAY?

Continued from Page 57

hear and not leave it to a disc jockey to choose. If it doesn't do them any good to call a radio station and request something, and if it isn't in a station's format to please that listener, then I'm afraid Country ratings will drop. I think we've seen it as hot as it's going to get."

JIM CLEMENS: 'FUN'

"If I could, I would have a station that played nothing but the country hits from the '60s and '70s. I think it would be a smash. There are a lot of good songs out today, but I can't identify with today's sound, because it all sounds alike

to me. Years ago there was a distinct difference in sound. Back then, I think, everybody was looking for something different."

"Radio, in general, is not as much fun as it was. We didn't have everything written out on a little card: what to do, what to say, and when to say it. We ad-libbed more. We probably got in more trouble — we had more meetings with PDs — but it wasn't scripted as much. Today, it's 'You say this 14 times, you say that 14 times, make sure you do this on time, get out of that on time.'"

LARRY SCOTT: 'PASSION'

"There was much more personality. There was a love for the

**WHEN A STATION
REFERS TO ITSELF
AS COUNTRY AND
WON'T PLAY
GEORGE JONES,
SOMETHING IS
WRONG.**

— LARRY SCOTT

product. You loved country music — or you weren't in it. I've always said that a real country music fan couldn't treat a record like a cold piece of vinyl. Those songs were very personal to those listeners. Country music is people music, whether it's happy or tragic. I

always said, 'Treat it with respect.' You don't hear that today."

"I don't listen to Country radio very much. There's nothing to interest me. I hear some of the kids that they hire to read liner notes. There are a few personalities now and then."

"I'm not saying that I have to hear a Webb Pierce record all the time, but I don't hear anything that caters to the country fan. They've spoiled the young people to think that this is the only kind of music there is. When a station refers to itself as Country and won't play George Jones, some-

thing is wrong."

"Everybody wants to go for the younger demographics, but they don't have the money. I hope everything makes a circle and comes back to more personality. There are a lot of artists — the Alan Jacksons, the Mark Chesnutts — who are capable of doing it if the record companies will leave them alone."

"Labels used to stay with an artist for years. That doesn't happen anymore. They have to have that hit. Now they're hyping the kids into going out to buy the product."



CRS NEW ARTISTS:

- 1-BIG HOUSE
- 2-THE LYNNs
- 3-SONS OF THE DESERT
- 4-THE DIXIE CHICKS
- 5-THE RANCH
- 6-MATT KING

THE NEW FACES OF COUNTRY BELONG TO ASCAP!

6 OF THE 10

**NEW ARTISTS PERFORMING
AT CRS NEW FACES SHOW
ARE ASCAP!**



*ASCAP is proud to present
Jason Sellers
at Friday's Luncheon at
The CRS-29
Performance Hall.*



ASCAP

AMERICAN SOCIETY OF COMPOSERS AUTHORS AND PUBLISHERS

The New Album Gallery

March 3, 1998



Jo-EI Sonnier

Here To Stay (Intersound)

Jo-EI Sonnier's distinctive Cajun accordion sound has placed him in some impressive circles during the past two decades, including sessions with Alan Jackson, Johnny Cash, Hank Williams Jr., Emmylou Harris, Mark Knopfler, and Elvis Costello. *Here To Stay*, his debut for Intersound Country, is a follow-up to his Grammy-nominated Rounder album, *Cajun Pride*. During his tenure with RCA in the '80s, Sonnier scored several Country

radio hits, including "Tear Stained Letter" and "No More One Time." Sonnier provides remakes of those two songs on *Here To Stay*, but the album's 13 tracks cover a lot of territory. Traditional Cajun tunes like "Jambalaya" are complemented by Sonnier's new versions of rock fare, such as "Johnny B. Goode" and "A Whiter Shade of Pale." Among the three new tracks is "Broken Hearted Side of New Orleans," the first single which is being worked at Country radio. Terming the album "a celebration," Sonnier says, "I wanted to create something with a lot of heart and emotion, and I wanted the listener to feel this through the music. I'm so happy with the result and being given the chance to do what I love in this way."

GOING FOR ADDS

March 2, 1998

Kenny Chesney "That's Why I'm Here"

BNA: Kenny Chesney can turn out light-hearted, uptempo songs with the best of them, but his talent really shines through on the ballads. That's the case with this new single from his third album, *I Will Stand*. Written by Shaye Smith and Mark Alan Springer, "That's Why I'm Here" is one of the finest songs Chesney has ever recorded.

Mark Chesnutt "I Might Even Quit Lovin' You"

Decca: Mark Chesnutt remains one of the most distinctive acts in country music. Whether it's a ballad or an uptempo track like "I Might Even Quit Lovin' You," Chesnutt stamps everything with an identity that never betrays his Beaumont, TX roots. As always, you can count on him to deliver music that hits straight in the heart of Country. The single is from his *Thank God For Believers* album.

Keith Harling "Papa Bear"

MCA: "The Three Bears" never ended up like this in a storybook, but newcomer Keith Harling leaves the "baby bear" out of his real-world analogy. It's the first single from the Chattanooga singer/songwriter's debut album, which is set for April release. The song's video was directed by actor Dean Cain, best known for his role as Superman on TV's *Lois And Clark*.

Ranch "Just Some Love"

Capitol: A straight-down-the-middle country track from the Ranch's debut album, "Just Some Love" includes some clever wordplay based on geographic references and other mentions of Babe Ruth, Humphrey Bogart, and The Wizard of Oz. The trick is to keep the lyrics from sounding contrived — and the Ranch pulls it off in a splendid fashion. There's nothing "left-of-center" about it.

John Michael Montgomery "Love Working On You"

Atlantic: Those of you who attended the Super Faces Show at this week's CRS probably heard John Michael Montgomery perform a live version of this new, uptempo song. It's the first single from Montgomery's upcoming album, set for a late spring release. While he finishes up that recording project, he's also finalizing his 1998 tour plans which include several stops on George Strait's stadium tour.

OUT OF THE BOX

Johnny Gray, MD
WYAY & WKHX
Atlanta

MARK WILLS

"I Do (Cherish You)" (Mercury)

I'll be the first to admit that I'm partial to Mark since he's an Atlanta boy. He played at the Buckboard down here for years and years, and he's done a lot to help us out during some of our charity work. We were delighted when he got his record deal with Mercury, and "Places I've Never Been" and "Jacob's Ladder" did great in Atlanta. In fact, when we tested "Jacob's Ladder," it ended up in the power gold category. I think this new record is going to take Mark to the next level. It's that good. It's about loving and cherishing somebody — and those are things that appeal to everybody. I really think this can take us from what they call a "baby act" to a higher level — and establish him as a serious "up-and-comer."

ON THE RECORD



Kevin Anderson, PD
WSM/Nashville

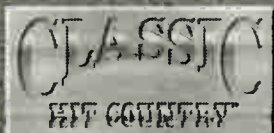
MATT KING

"A Woman's Tears" (Atlantic)

When I first heard "A Woman's Tears," I was drawn to the simple production. Matt's voice really stood out, and the harmonies were absolutely beautiful. This particular song was the reason for him getting signed to Atlantic — and I completely understand why. It is very emotional for our women listeners, and it woke up the men. We obviously got calls from women raving about the song, but we were blown away by the response from men going, "Wow, this is a great song!" The first time I saw Matt perform was in Amelia Island, FL, and I was completely sold. He feels his music more than anyone I've ever seen. He's gonna stick around. He is one of the few who will be here 10 years from now still making great records.

JONES RADIO NETWORK

WE ARE COUNTRY!



Join us at the CRS, FEB. 26 - 28, Booth #215



Call Michael Henderson, Director of Affiliate Sales 303-784-8700

NEW & ACTIVE

DEAN MILLER Wake Up And Smell The Whiskey (*Capitol*)
Total Stations: 53, Total Points: 1900, Total Adds: 4, Including: WKIS 14, KNIX 12, KAYD 7, WJCL 5
Plays Include: WGRL 22 (22), KEAN 21 (17), WKSF 18 (5), KASH 15 (15), KJUG 15 (15), KTST 15 (15), WFMS 15 (15), WRNS 15 (15), KNUE 13 (13), WWJO 11 (11), KTOM 10 (10), WAXX 10 (10), WMTZ 10 (10), WOVK 10 (10), WTVY 10 (5), WWGR 9 (9), KHAY 8 (8), KVOO 8 (8), WSM 8 (8), KGNC 7 (7), KHEY 7 (7), KKJG 7 (7), KRYS 7 (7), KTEX 7 (7), WKXB 7 (7), WWQQ 7 (7)

HAL KETCHUM I Saw The Light (*MCG/Curb*)
Total Stations: 24, Total Points: 1550, Total Adds: 13, Including: WRNS 22, KYNG 20, KEAN 17, WMZQ 17, WTCM 12, WIOV 11, KTOM 10, KKJG 7, WCKT 6, KASE 5, KTTS 5, WSOC 5, WWFG 5
Plays Include: WYAY 27 (27), KBEQ 18 (18), KKCS 17 (17), KSOP 15 (7), KNIX 12 (12), WAMZ 10 (10), WKLB 10 (5), WWYZ 10 (10), KKAT 5 (5), KWJJ 5 (5), WYCD 5 (5)

KEITH HARLING Papa Bear (*MCA*)
Total Stations: 21, Total Points: 1340, Total Adds: 16, Including: KPLX 25, WPOR 19, KHAK 15, WBCT 15, WUSQ 14, KYGO 13, WPOC 13, WUSY 13, KSON 12, WCMS 12, KEYE 10, WOVK 10, WIXY 6, KFDI 5, KHAY 5, WDEN 5
Plays Include: KMLE 26 (26), WKXB 7 (7), WMSI 7 (7), WWWW 5 (5)

SMOKIN' ARMADILLOS I Don't Want No Part Of It (*MCG/Curb*)
Total Stations: 30, Total Points: 1148, Total Adds: 5, Including: KEAN 17, WXBM 15, KWJJ 5, WBYT 5, WTVY 5
Plays Include: KRWQ 26 (26), KJUG 22 (22), WRNS 18 (18), WGTY 16 (14), KTST 15 (15), KPLM 14 (14), KBUL 11 (11), WMTZ 10 (10), WOVK 10 (10), KVOO 8 (8), KIZN 7 (7), KKJG 7 (7), KSOP 7 (7), KUZZ 7 (7), WWJO 7 (7), KHAY 6 (6), WCKT 6 (6), WTCR 6 (6), KFDI 5 (5), KTTS 5 (5), KYCY 5 (5), KYGO 5 (5), KZSN 5 (5), WDEN 5 (5), WWYZ 5 (5)

KENNY CHESNEY That's Why I'm Here (*BNA*)
Total Stations: 20, Total Points: 1078, Total Adds: 19, Including: WBYT 25, WIBW 23, WCOL 19, KEAN 17, KLLL 17, KXKC 15, WWFG 15, KXDD 14, WUSY 13, KHAY 12, KBUL 11, WAMZ 10, WAXX 10, KVOO 8, KSOP 7, WMSI 7, KFDI 5, WESC 5, WKKT 5
Plays Include: KKCS 17 (17)

CACTUS CHOIR Step Right Up (*Curb/Universal*)
Total Stations: 15, Total Points: 746, Total Adds: 1, Including: Plays Include: KTST 34 (15), KBEQ 28 (28), WTNT 17 (17), WGNE 15 (15), WQBE 15 (15), WXTA 15 (15), WWQQ 14 (7), WOVK 10 (10), KNFM 8 (8), WCKT 6 (6), WTCR 6 (6), KORD 5 (5), WDEN 5 (5), WKKT 5 (5)

THOMPSON BROTHERS Back On The Farm (*RCA*)
Total Stations: 18, Total Points: 636, Total Adds: 11, Including: WMTZ 10, WOVK 10, WFMS 8, KKJG 7, KTEX 7, WXCL 6, KRWQ 5, KTCS 5, WBBS 5, WBYT 5, WTQR 5
Plays Include: WGRL 22 (22), WQMX 18 (18), WFGY 15 (15), WCTK 5 (5), WDEN 5 (5), WTVY 5 (5), WXXQ 5 (5)

MARK CHESNUTT I Might Even Quit Lovin' You (*Decca*)
Total Stations: 13, Total Points: 615, Total Adds: 12, Including: KEAN 17, WLWI 15, WQXK 14, WTCM 12, KBUL 11, KTOM 10, WFBM 10, WNOE 10, KHAY 7, KSOP 7, WWYZ 5, WXXQ 5

BRAD HAWKINS We Lose (*Universal/Curb*)
Total Stations: 15, Total Points: 607, Total Adds: 2, Including: WRNS 15, WXBM 9
Plays Include: KBEQ 24 (18), WOVK 10 (10), KVOO 8 (8), KJUG 7 (7), SKKS 7 (7), KHAY 6 (6), WTCR 6 (6), WXCL 6 (6), KFDI 5 (5), KTTS 5 (5), WDEN 5 (5), WTVY 5 (5)

JIM LAUDERDALE Goodbye Song (*BNA*)
Total Stations: 11, Total Points: 337, Total Adds: 0, Including: KEAN 17 (17), KRRV 10 (10), KTTS 10 (5), KVOO 8 (8), KPLX 7 (7), KUZZ 7 (7), WWZD 7 (7), KFDI 5 (5), KZKX 5 (5), WDEN 5 (5), WTVY 5 (5)

Songs Ranked By Total Points

NATIONAL RADIO FORMATS

ABC RADIO NETWORKS

Coast-To-Coast
Mark Edwards • (214) 991-9200

Adds:
GARY ALLAN It Would Be You
RANDY TRAVIS Out Of My Bones
STEVE WARINER Holes In The Floor Of Heaven
Hottest:
DAVID KERSH If I Never Stop Loving You
SHANIA TWAIN You're Still The One
CLAY WALKER Then What

Real Country
Dave Nicholson • (602) 966-6236

Adds:
LONESTAR Say When
Hottest:
GEORGE STRAIT Round About Way
GARTH BROOKS She's Gonna Make It
ALAN JACKSON A House With No Curtains
CLINT BLACK Nothin' But The Tailsights
TRACE ADKINS Lonely Won't Leave Me Alone

AFTER MIDNITE ENTERTAINMENT
Mandy McCormack • (818) 461-5435

Adds:
ALABAMA She's Got That Look In Her Eyes
GARTH BROOKS Two Pina Colodas
KEITH HARLING Papa Bear
LYNNS Woman To Woman
Hottest:
COLLIN RAYE Little Red Rodeo
CLINT BLACK Nothin' But The Tailsights
TRISHA YEARWOOD Perfect Love
WADE HAYES The Day That She Left Tulsa (In A Chevy)
JO DEE MESSINA Bye, Bye
DAVID KERSH If I Never Stop Loving You

ALTERNATIVE PROGRAMMING
Steve Knoll • (800) 231-2818
Gary Knoll

Adds:
MATRACA BERG Back In The Saddle
FAITH HILL This Kiss
LYNNS Woman To Woman
LEE ROY PARNELL All That Matters To Me
MARK WILLS I Do (Cherish You)
Hottest:
DAVID KERSH If I Never Stop Loving You
SHANIA TWAIN You're Still The One

BROADCAST PROGRAMMING
Walter Powers • (800) 426-9082

Super Country/Pure Country
Ken Moultrie

Adds:
No New Adds
Hottest:
SAMMY KERSHAW Love Of My Life
TIM MCGRAW Just To See You Smile
GEORGE STRAIT Round About Way
GARTH BROOKS She's Gonna Make It
TRISHA YEARWOOD Perfect Love

Digital Country
L.J. Smith

Adds:
FAITH HILL This Kiss
SHANIA TWAIN You're Still The One
Hottest:
ANITA COCHRAN & STEVE WARINER What If I Said
COLLIN RAYE Little Red Rodeo
GEORGE STRAIT Round About Way
GARTH BROOKS She's Gonna Make It
TRISHA YEARWOOD Perfect Love

New Country
Smith

Adds:
FAITH HILL This Kiss
SHANIA TWAIN You're Still The One
Hottest:
ANITA COCHRAN & STEVE WARINER What If I Said
LEE ANN WOMACK You've Got To Talk To Me
GEORGE STRAIT Round About Way
GARTH BROOKS She's Gonna Make It
CLINT BLACK Nothin' But The Tailsights

JONES RADIO NETWORK
Phil Barry • (303) 784-8700

U.S. Country
Jim Murphy

Adds:
FAITH HILL This Kiss
LILA MCCANN Almost Over You
MARK WILLS I Do (Cherish You)
Hottest:
CLINT BLACK Nothin' But The Tailsights
GARTH BROOKS She's Gonna Make It
COLLIN RAYE Little Red Rodeo
GEORGE STRAIT Round About Way
LEE ANN WOMACK You've Got To Talk To Me

CD Country
John Hendricks

Adds:
No New Adds
Hottest:
LEE ANN WOMACK You've Got To Talk To Me
SHANIA TWAIN You're Still The One
SONS OF THE DESERT Leaving October
ANITA COCHRAN & STEVE WARINER What If I Said
MATRACA BERG Back In The Saddle

RADIO ONE COUNTRY PLAYLIST
Jim Barbee • (970) 949-3339

Adds:
LYNNS Woman To Woman
RANDY TRAVIS Out Of My Bones
Hottest:
COLLIN RAYE Little Red Rodeo
GEORGE STRAIT Round About Way
LEE ANN WOMACK You've Got To Talk To Me
ANITA COCHRAN & STEVE WARINER What If I Said
GARTH BROOKS She's Gonna Make It

WESTWOOD ONE RADIO NETWORKS
Charlie Cook • (805) 294-9000
Tracy Thompson

Hot Country
David Felker

Adds:
FAITH HILL This Kiss
LYNNS Woman To Woman
Hottest:
ANITA COCHRAN & STEVE WARINER What If I Said
LEE ANN WOMACK You've Got To Talk To Me
GARTH BROOKS She's Gonna Make It
GEORGE STRAIT Round About Way
COLLIN RAYE Little Red Rodeo

Mainstream Country

Adds:
ALABAMA She's Got That Look In Her Eyes
FAITH HILL This Kiss
LONESTAR Say When
MILA MASON Closer To Heaven
Hottest:
ANITA COCHRAN & STEVE WARINER What If I Said
TIM MCGRAW Just To See You Smile
GEORGE STRAIT Round About Way
GARTH BROOKS She's Gonna Make It
CLINT BLACK Nothin' But The Tailsights

COUNTRY VIDEO



ADDS

No New Adds

ELITE

WADE HAYES The Day That She Left Tulsa (In A Chevy)
DARYLE SINGLETARY The Note
DAVID LEE MURPHY Just Don't Wait Around Til She's Leavin'
SAMMY KERSHAW Love Of My Life
RHETT AGENS More Than Everything

TNN

THE NASHVILLE NETWORK

60.2 million households
Traci Todd,
Manager/Video Programming

ADDS

GARY ALLAN It Would Be You (*Decca*)
TRACY BYRD I'm From The Country (*MCA*)

TOP 10

TRACY BYRD I'm From The Country (*MCA*)
WADE HAYES The Day That She Left Tulsa... (*Columbia*)
DAVID KERSH If I Never Stop Loving You (*Curb*)
DARYLE SINGLETARY The Note (*Giant*)
SHANIA TWAIN You're Still The One (*Mercury*)
TRISHA YEARWOOD Perfect Love (*MCA*)
TRACE ADKINS Lonely Won't Leave Me Alone (*Capitol*)
JOHN ANDERSON Takin' The Country Back (*Mercury*)
DIXIE CHICKS I Can Love You Better (*Monument*)
ANITA COCHRAN & STEVE WARINER What If... (*Warner Bros.*)

Information current as of March 2.

CMT

COUNTRY MUSIC TELEVISION

42 million households
Chris Parr, Director/Programming
Paul Hastaba, VP/GM

ADDS

SAMMY KERSHAW Matches (*Mercury*)
MATT KING A Woman's Tears (*Atlantic*)
LILA MCCANN Almost Over You (*Asylum/EEG*)

TOP 10

ANITA COCHRAN W/STEVE WARINER What If... (*Warner Bros.*)
BRYAN WHITE One Small Miracle (*Asylum/EEG*)
DIXIE CHICKS I Can Love You Better (*Monument*)
WADE HAYES The Day That She Left Tulsa... (*Columbia*)
LILA MCCANN I Wanna Fall In Love (*Asylum/EEG*)
BROOKS & DUNN He's Got You (*Arista*)
TRISHA YEARWOOD Perfect Love (*MCA*)
KINLEYS Just Between You And Me (*Epic*)
NEAL MCDY If You Can't Be Good (Be Good At It) (*Atlantic*)
DEANA CARTER Did I Shave My Legs For This? (*Capitol*)

HEAVY

BROOKS & DUNN He's Got You (*Arista*)
DEANA CARTER Did I Shave My Legs For This? (*Capitol*)
DIXIE CHICKS I Can Love You Better (*Monument*)
WADE HAYES The Day That She Left Tulsa... (*Columbia*)
DAVID KERSH If I Never Stop Loving You (*Curb*)
KINLEYS Just Between You And Me (*Epic*)
LILA MCCANN I Wanna Fall In Love (*Asylum/EEG*)
JO DEE MESSINA Bye, Bye (*Curb*)
SHANIA TWAIN You're Still The One (*Mercury*)
CLAY WALKER Then What (*Giant*)
BRYAN WHITE One Small Miracle (*Asylum/EEG*)
TRISHA YEARWOOD Perfect Love (*MCA*)

HOT SHOTS

GARY ALLAN It Would Be You (*Decca*)
JOHN ANDERSON Takin' The Country Back (*Mercury*)
SHERRIE AUSTIN Put Your Heart Into It (*Arista*)
MATRACA BERG Back In The Saddle (*Rising Tide*)
TRACY BYRD I'm From The Country (*MCA*)
LYNNS Woman To Woman (*Reprise*)
MINDY MCCREARY You'll Never Know (*BNA*)
NITTY GRITTY DIRT BAND Bang, Bang, Bang (*Rising Tide*)
MICHAEL PETERSON Too Good To Be True (*Reprise*)
RANDY TRAVIS Out Of My Bones (*DreamWorks*)
MARK WILLS I Do (Cherish You) (*Mercury*)

Heavy rotation songs receive 28 plays per week. Hot Shots receive 21 plays per week. Pick Hits of the Week receive 6 plays per day. All Top 10 videos also receive heavy rotation.

Information current as of February 25.

COUNTRY PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE

MARKET #24 KUPL/Portland, OR (503) 223-0300 Rogers/Rolf/Taylor. Includes logo for KUPL 98.7 and a table of 15 country songs with artist and title information.

MARKET #24 KWJ/Portland, OR (503) 228-4393 Mitchell/McCrae. Includes logo for KWJ 98.5 and a table of 15 country songs with artist and title information.

MARKET #26 KBQK/Kansas City (816) 531-2535 Kennedy/McEntire. Includes logo for KBQK 104 and a table of 15 country songs with artist and title information.

MARKET #26 KFKF/Kansas City (816) 753-4000 Carter/Stevens. Includes logo for KFKF 94FM and a table of 15 country songs with artist and title information.

MARKET #26 WDAF/Kansas City (913) 677-8998 Cramer. Includes logo for WDAF AM 61 and a table of 15 country songs with artist and title information.

MARKET #27 KNCL/Sacramento (916) 338-9200 Evans/Wood. Includes logo for KNCL 105 and a table of 15 country songs with artist and title information.

MARKET #28 KRTY/San Jose (408) 293-8030 Stevens. Includes logo for KRTY 95.3 and a table of 15 country songs with artist and title information.

MARKET #29 KFRG/Riverside (909) 825-9525 Masse/Jeffrey. Includes logo for KFRG 95.1 and a table of 15 country songs with artist and title information.

MARKET #30 WMIL/Milwaukee (414) 545-8900 Wolfe/Dolphin/Morgan. Includes logo for FM 106 and a table of 15 country songs with artist and title information.

MARKET #31 WCTK/Providence (401) 467-4366 Everett/Hill. Includes logo for WCTK 98.1 and a table of 15 country songs with artist and title information.

MARKET #32 WCOL/Columbus, OH (614) 221-7811 Moss/Crenshaw. Includes logo for WCOL 92.3 and a table of 15 country songs with artist and title information.

MARKET #32 WHOK/Columbus, OH (614) 487-9465 Crist/Wolf. Includes logo for WHOK 95.5 and a table of 15 country songs with artist and title information.

MARKET #33 KJJA/San Antonio (210) 736-9700 Montgomery/James. Includes logo for KJJA 97 and a table of 15 country songs with artist and title information.

MARKET #33 KCYY/San Antonio (210) 615-5400 Curtis/Frey. Includes logo for KCYY 100FM and a table of 15 country songs with artist and title information.

MARKET #34 WCMS/Norfolk (757) 424-1050 Neenan. Includes logo for WCMS 98.1 and a table of 15 country songs with artist and title information.

R&R TOP 20

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

LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
1	1	MATCHBOX 20 3am (Lava/Atlantic)	1919	1897	40/0
2	2	LOREENA MCKENITT The Mummers'... (Quinlan Road/WB)	1679	1617	40/0
3	3	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)	1503	1514	40/0
5	4	GREEN DAY Time Of Your Life (Good Riddance) (Reprise)	1482	1490	39/0
6	5	VERVE Bitter Sweet Symphony (Hut/Virgin)	1466	1353	40/2
4	6	SMASH MOUTH Walkin' On The Sun (Interscope)	1401	1509	32/0
7	7	BEN FOLDS FIVE Brick (550 Music)	1334	1310	41/0
12	8	MARCY PLAYGROUND Sex And Candy (Capitol)	1218	1071	39/1
11	9	NATALIE IMBRUGLIA Tom (RCA)	1215	1115	41/1
8	10	LISA LOEB I Do (Geffen)	1194	1226	32/0
10	11	TONIC If You Could Only See (Polydor/A&M)	1075	1139	29/1
9	12	SARAH MCLACHLAN Sweet Surrender (Arista)	1068	1213	32/0
14	13	SAVAGE GARDEN Truly Madly Deeply (Columbia)	1007	923	23/1
13	14	BILLIE MYERS Kiss The Rain (Universal)	979	1032	26/0
15	15	PAULA COLE I Don't Want To Wait (Imago/WB)	771	825	27/0
16	16	SUGAR RAY Fly (Lava/Atlantic)	746	764	24/0
20	17	EDWIN MCCAIN I'll Be (Lava/Atlantic)	739	702	27/2
18	18	MEREDITH BROOKS What Would Happen (Capitol)	707	743	23/0
19	19	ALANA DAVIS 32 Flavors (Elektra/EEG)	665	729	26/0
-	20	PAULA COLE Me (Imago/WB)	622	582	31/1

This chart reflects airplay from February 16-22. Songs ranked by total plays. Contributing stations combine from the Custom Chart function on R&RONLINE. © 1998, R&R Inc.

PERSPECTIVE

BY

Jeff Stevens



We've been able to find a happy medium somewhere between Pop/Alternative Hot AC and a true, hard-core Alternative. It was a six-month transition that was worked very slowly so our P1s weren't shocked. Being in the middle, we haven't alienated bands like Pearl Jam and Nirvana. Instead of playing eight Pearl Jam records, we might only play four now, but it's still an important band to our core audience.

Our playlist has been tightened, and we're very conscious of hit, mass-appeal records. Our fall book was one of our most successful, and it coincided with trimming some fat from our library.

We still use the Alternative image and want to be the hip, cool, trendy, and fun radio station that does great promotions. We have different-sounding production that stands out from the other stations'. Our big emphasis is on the music, but we're also concerned about what's between the music.

A key for us in cutting through has been our lifestyle-oriented morning show. People are screaming for local talent, and we think we're sitting on a very fruitful situation. It sounds incredibly easy, but it's all about finding the right people. You have to wade through a lot of tapes, and sometimes the right people might not have 10 or 15 years of experience. It might be a young, hungry up-and-comer who knows how to push the right buttons with the audience.

In this day and age, so many stations share music; oftentimes, it even happens within your own cluster. There are six stations in Dayton under the [WXEG parent] Jacor umbrella, and some play the same music. The most important thing is to sound different and be entertaining. That's something we've focused on with promotions and various production elements.

Jeff Stevens is PD of Alternative WXEG "The X@103.9"/Dayton.

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



New & Active

CELINE DION My Heart Will Go On (550 Music)
Total Plays: 470, Total Stations: 10, Adds: 0

BARENAKEO LADIES Brian Wilson (Reprise)
Total Plays: 455, Total Stations: 19, Adds: 2

ERIC CLAPTON My Father's Eyes (Duck/Reprise)
Total Plays: 381, Total Stations: 19, Adds: 3

FASTBALL The Way (Hollywood)
Total Plays: 353, Total Stations: 22, Adds: 4

PISTOLEROS My Guardian Angel (Hollywood)
Total Plays: 285, Total Stations: 15, Adds: 1

TONIC Open Up Your Eyes (Polydor/A&M)
Total Plays: 251, Total Stations: 12, Adds: 0

MAONNA Frozen (Maverick/WB)
Total Plays: 242, Total Stations: 11, Adds: 3

EVERCLEAR Everything To Everyone (Capitol)
Total Plays: 198, Total Stations: 8, Adds: 0

CHUMBAWAMBA Amnesia (Republic/Universal)
Total Plays: 186, Total Stations: 13, Adds: 5

FLEETWOOD MAC Landslide (Reprise)
Total Plays: 155, Total Stations: 6, Adds: 1

Songs ranked by total plays

Contributing Stations

KPEK/Albuquerque, NM (HAC)
KAMX/Austin, TX (HAC)
KLLY/Bakersfield, CA (HAC)
WBWX/Boston, MA (HAC)
WLCE/Buffalo, NY (HAC)
WLNK/Charlotte, NC (HAC)
WTMX/Chicago, IL (HAC)
WXEG/Dayton, OH (AII)
KALC/Denver, CO (HAC)
KXPK/Denver, CO (AA)
WPLT/Detroit, MI (AII)
KYSR/Fresno, CA (HAC)
WKSJ/Greensboro, NC (HAC)
WKZL/Greensboro, NC (HAC)
KIKP/Houston, TX (HAC)

KOZN/Kansas City, MO (HAC)
KMXB/Las Vegas, NV (HAC)
WLIR/Long Island, NY (AII)
KYSR/Los Angeles, CA (HAC)
WPLL/Miami, FL (HAC)
WPNT/Milwaukee, WI (HAC)
KOSO/Modesto, CA (HAC)
WPTE/Norfolk, VA (HAC)
WSHE/Orlando, FL (HAC)
WPLY/Philadelphia, PA (AII)
KZON/Phoenix, AZ (AII)
KZZP/Phoenix, AZ (HAC)
WVTY/Pittsburgh, PA (HAC)
KBBT/Portland, OR (HAC)
WDCG/Raleigh, NC (CHRP)

WZNE/Rochester, NY (HAC)
KZZO/Sacramento, CA (HAC)
WALC/St. Louis, MO (HAC)
WVRV/St. Louis, MO (AA)
KENZ/Salt Lake City, UT (AA)
KFMB/San Diego, CA (HAC)
KLLC/San Francisco, CA (HAC)
KRUZ/Santa Barbara, CA (HAC)
WHPY/Tampa, FL (AA)
WMTX/Tampa, FL (HAC)
WMBX/West Palm Beach, FL (HAC)
WXLQ/Worcester, MA (HAC)

42 Total Stations

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

GRAB THEIR ATTENTION! GRAB THEIR ATTENTION! GRAB THEIR ATTENTION!

You want maximum impact for your station promotions. That's why you need Banners on a Roll® — the premium banner product designed to repeat your message until they get it.

Banners on a Roll® is used by leading stations around the country. It enhances both indoor and outdoor appearances with your station's call letters and logo. All at a price that's suprisingly affordable.

Call Susan Van Allen today at Banners on a Roll® for a personal consultation on harnessing the power of repeatability. Step up to the best with Banners on a Roll®.



Premium Banners from Lehrer & Van Allen Promotions

1-800-786-7411

On the Web: www.bannersonaroll.com

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES FEBRUARY 27, 1998

CALLOUT AMERICA® song selection is based on the top titles from the R&R CHR/Pop chart for the airplay week of February 2-8.

ARTIST/TITLE LABEL(S)	CHR/POP				TOTAL % FAMILIARITY	TOTAL % BURN
	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)					
	TW	LW	2W	3W		
CELINE DION My Heart Will Go On (550 Music)	4.46	4.37	4.30	4.33	85.3%	13.2%
K-CI & JOJO All My Life (MCA)	3.97	3.89	3.72	3.83	50.1%	8.7%
BRIAN MCKNIGHT Anytime (Mercury)	3.83	—	—	—	39.7%	5.2%
USHER You Make Me Wanna... (LaFace/Arista)	3.82	3.68	3.87	3.90	80.3%	24.7%
SAVAGE GARDEN Truly Madly Deeply (Columbia)	3.79	3.86	3.88	3.86	83.5%	23.4%
DRU HILL 5 Steps (Island)	3.74	3.63	3.66	—	29.4%	5.2%
BOYZ II MEN A Song For Mama (Motown)	3.73	3.62	3.63	3.80	61.6%	14.2%
MARCY PLAYGROUND Sex And Candy (Capitol)	3.72	3.71	—	—	52.1%	9.2%
MATCHBOX 20 3am (Lava/Atlantic)	3.70	3.66	3.66	3.70	72.6%	23.2%
BACKSTREET BOYS As Long As You Love Me (Jive)	3.69	3.65	3.61	3.59	78.8%	20.9%
THIRD EYE BLIND How's It Going To Be (Elektra/EEG)	3.67	3.58	3.60	3.62	64.6%	11.5%
DESTINY'S CHILD No, No, No (Grass Roots/Columbia)	3.63	—	—	—	37.9%	8.7%
JANET Together Again (Virgin)	3.58	3.58	3.64	3.52	80.5%	22.7%
WILL SMITH Gettin' Jiggy Wit It (Columbia)	3.58	3.60	3.70	3.73	72.1%	17.0%
AEROSMITH Pink (Columbia)	3.53	3.51	3.47	3.39	56.9%	14.0%
GREEN DAY Time Of Your Life (Good Riddance) (Reprise)	3.51	3.49	3.46	3.49	68.6%	17.5%
BILLIE MYERS Kiss The Rain (Universal)	3.50	3.34	3.37	3.31	59.9%	15.2%
ROBYN Show Me Love (RCA)	3.49	3.33	3.56	3.64	87.3%	30.7%
BLESSID UNION Light In Your Eyes (Capitol)	3.48	3.42	3.53	3.37	49.6%	12.5%
SMASH MOUTH Walkin' On The Sun (Interscope)	3.40	3.62	3.55	3.67	84.0%	33.2%
INOJ Love You Down (So So Def/Columbia)	3.34	3.27	3.55	3.51	73.8%	27.4%
NU FLAVOR Heaven (Reprise)	3.34	3.56	3.50	3.50	46.9%	13.7%
MEREDITH BROOKS What Would Happen (Capitol)	3.31	3.17	3.41	3.15	57.9%	18.0%
LISA LOEB I Do (Geffen)	3.30	3.41	3.34	3.42	76.1%	25.4%
CHUMBAWAMBA Tubthumping (Republic/Universal)	3.29	3.58	3.48	3.65	94.3%	47.4%
SARAH MCLACHLAN Sweet Surrender (Arista)	3.27	3.12	3.24	3.10	59.4%	21.4%
'N SYNC I Want You Back (RCA)	3.22	3.25	3.14	—	40.4%	12.0%
ALL SAINTS I Know Where It's At (London/Island)	3.14	3.05	3.18	3.01	36.2%	11.7%
LOREENA MCKENITT The Mummern's Dance (Quinlan Road/WB)	3.14	3.21	3.16	3.24	57.6%	18.7%
SPICE GIRLS Too Much (Virgin)	3.12	3.23	3.32	—	59.6%	18.2%
BRYAN ADAMS Back To You (A&M)	3.07	3.06	3.05	3.08	30.7%	7.7%
JIMMY RAY Are You Jimmy Ray? (Epic)	2.83	3.10	2.96	2.79	48.9%	20.0%

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:** Baltimore, Boston, 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, St. Louis. **WEST:** Los Angeles, Portland, Salt Lake City, San Diego, San Francisco, Seattle. Songs are removed from Callout America after 20 weeks of testing. © 1998, R&R Inc.

CALLOUT AMERICA® Hot Scores

By Tony Novia

Can Celine Dion get any bigger? After her highly anticipated performance on the Grammy Awards, the answer is probably "yes." On Callout America's 1-5 scale ("1" meaning they dislike the song very much and "5" meaning they like the song very much), this week's 4.46 favorability score for "My Heart Will Go On" (550 Music) once again shatters another Callout America record... with burn of only 13.2%!

Two new debuts on Callout America show great potential. Mercury Sr. VP David Leach tipped me to the early success WZJM/Cleveland was having with "Anytime" by Brian McKnight (Mercury), and 'ZJM PD Dave Eubanks confirmed it. Looks like they were both right: McKnight debuts at No. 3 on this week's Callout America with an overall 3.83 score, 3.94 among women 12-17, and 4.08 with women 18-24.

"No, No, No" by Destiny's Child (Grass Roots/Columbia) hits Callout America with a 3.63. KZQZ/San Francisco, WBBM/Chicago, WKSE/Buffalo, WNVZ/Norfolk, and KLUC/Las Vegas are early believers. In demo, Destiny's debuts with a 3.63 with female teens and 3.81 among women 18-24.

Dru Hill's power ballad "5 Steps" (Island) is up 3.63-3.74. "Steps" checks in with a 4.00 among teens and 3.56 18-24. After three weeks on Callout America, Hill continues to display weekly growth and consistency.

Strong Callout America songs on the Pop/Alternative side include "Sex And Candy" by Marcy Playground (Capitol), which moves up 3.71-3.72. "Sex" checks in this week with a 3.79 among teens and 3.93 18-24. Matchbox 20's "3am" (Lava/Atlantic) moves up again 3.66-3.70, and "How's It Going To Be" by Third Eye Blind (Elektra/EEG) advances 3.58-3.67.

KCi & JOJO all My life

From the gold album
Love Always



**Look What's
#2!!
In Callout America**

ALBUM NOW DOUBLE PLATINUM!!



TONY NOVIA

Roberts' Long & Winding Road

What worked against him in the '80s has helped in the '90s

It was December of 1997 when John Roberts, who was overseeing Clear Channel's Austin properties, came home to have a discussion with his wife and kids. As Roberts explained that Clear Channel was promoting him to VP/Programming, the kids' first words were not congratulations, but a rather nervous, "Dad, do we have to move again?" After all, this programming veteran had worked at upwards of 25 radio stations during his career. Fortunately, this time the tight-knit Roberts family did not have to pack up and change addresses. Dad, however, is now logging more than his fair share of miles, eating plenty of tasty airline food, and eavesdropping on hundreds of radio stations in the fast-growing Clear Channel family — and you can bet he has more than a keen ear on all of his direct competitors.



John Roberts

I caught up with Roberts in New Orleans recently, and we had a fascinating discussion about winning and success. Here's the first part of our talk, in which Roberts explains some of his long term programming philosophies and the prescription for success at his flagship CHR, KHFI/Austin.

R&R: You have said that much of your multiformat experience came about because you needed a job to put food on the table. But, in retrospect, with what's happened with radio today, that same experience puts you on the "A" list as a VP/Programming.

JR: I was trained when I started out in the business to go for the best opportunity. I didn't think vertical in terms of format preference or region of the country. I've worked at over 25 stations, and there were times when I felt some kind of job as a group PD or a consultant might present itself down the road, but I would be lying to you if I didn't tell you that there were times in my career when I thought that my multiple-format experience was working against me. By the late '80s, group PDs were being phased out, and you had a better shot at some jobs if you were a format specialist.

Obviously, the '90s are a quite a different story. When I got the opportunity to go out to Austin in 1993, I was hired to be a Classic Rock programmer. But it was very clear, reading between the lines, that a programmer who had the track record and skills to be able to do two totally diverse formats like Classic Rock and CHR was sitting on the opportunity to really take advantage of the way the rules were changing. So, I think that I was just in the right place at

the right time.

R&R: Depending on the station, new PDs have to rebuild, restructure or, in winning situations, maintain and grow. KHFI was a winner when you walked in the door. What did you do to help make it even more successful?

JR: You're right; when I joined the station, it was solid, had a good cume, and a high-eight to low-nine average 12+ number. There were two primary areas in which I felt the station could do a better job. The first was creating more primary listening in the exploding Hispanic community. We weren't doing enough to convert our Hispanic cume listening into better TSL and branding KHFI as being a friend to the Hispanic community.

R&R: And the second?

JR: We already had the kids, and we were very strong 18-24. We were looking for ways to grow the radio station 25-34 and not lose anything



My favorite line to my music people is, 'Alternative stations have to find and play, more or less, 30 alternative cuts. I'll wait for them to play and expose the 30, then I'll find the best five and add them on my stations when I'm sure they are good.'

12-24, so it was a combination of a couple of things. We set in motion a plan that would continue to grow the cume. I felt that by becoming as musically mass-appeal as possible, there was still upside potential on the cume, even though we were ranked second or third cume in the market.

It was my opinion that the CHR could have and should have become the No. 1 cume station in town. And it eventually did. We've been No. 1 cume for a good two or three years now, and the staff has done a great job of converting that solid cume into significant usage across all three core demographic cells. Our audience now is split evenly among teens, 18-24s, and 25-34s.

R&R: What has made KHFI and many of your other stations so successful?

JR: The oldest basics in the book. For KHFI, it was a need to become more consistent in both on-air presentation and music mix. KHFI was, is, and always will be one of the most personality-intensive CHRs. It has a strong personality presentation around the clock, but I didn't want it to sound like five different radio stations, so I put significantly more structure into it. I wanted our personalities to understand that we first sell the call letters, then the brands, events, features, and other elements of the radio station. After that, you can sell yourself or your opinions. All of it is accomplished through your ability to relate to your listeners in a fun, entertaining, energetic, yet personable manner. That's one of the things that I am most proud of at this station. Our stationality is the biggest thing going. We have had a very consistent air staff that has stayed with us for a long period of time, but because, as a team, the station is so strong, when we lose one great personality, the station doesn't suffer while we introduce a replacement.

R&R: Specifically, how do you maintain consistency with music and demographic appeal?

JR: A lot of companies mandate their programmers and try to make the radio station something it shouldn't be. CHR is a youth-driven format, and the two managers whom I've worked for here believe that it must be an 18-34 format. If you own that demo, you will also be strong in the 25-54 demo. Listeners come to KHFI for continuous hit music and fun, and that's what we give them every time they punch in. The majority of the CHR business potential is, was, and always will be either teens or 18-34, so there was never pressure to grow KHFI beyond 25-34. We have never been asked to refocus the radio station on any demographic cell that would change the overall station-



KHFI was, is, and always will be one of the most personality intensive CHRs today. It has a strong personality presentation around the clock, but I didn't want it to sound like five different radio stations, so I put significantly more structure into it.

ality or the music mix.

With respect to musical trends, whether I am at a dance-leaning, rock-leaning, or adult-leaning station, my CHR philosophy is always to be as mainstream and accessible as the parameters of the format base allow. We have an essence to our radio station. It is pop-based — more pop/rhythmic than pop/rock — but KHFI's music essence is simply hit

music. We lean to the style that our research is telling us is the most popular at that moment in time. One year it was dance music, then last year it was pop/rock. We are in the mainstream position, so we can lean to whatever is hot for our core.

R&R: I found it very interesting that KHFI waited for some time before tapping into

the Pop/Alternative musical trend, when Austin is perceived by many to have a reputation — partly due to the South By Southwest convention — for being a hotbed of that genre of music.

JR: Well, first of all, in spite of Austin's marketing campaign to the rest of the country, not everybody who lives in Austin is on the cutting edge of music. If they were, I don't think a mass-appeal station like KHFI would dominate as it does. Something that makes a properly programmed heritage CHR especially hard to beat is having the luxury of watching the challengers take a niche position, then getting to cherry-pick whatever they play that we feel can work for us after they have exposed it. We got an Alternative competitor about three

or four years ago. Our research indicated that that music style wasn't quite as strong as the industry perceived it to be. So, we waited, and every time they found a genuine hit record that was big for them, we stole it away. Their exclusivity never really grew, and they were never able to take advantage of being totally Pop/Alternative, because we were not foolish enough to let them have any songs that were good in mass-appeal.

R&R: That's just good, smart business. Most programmers don't have the patience to wait. But waiting in the right situations really seems to pay off and — in many situations at the present time — is really hurting Alternative stations that are battling with CHRs. How do you explain this philosophy to your staff?

JR: My favorite line to my music people is, "Alternative stations have to find and play, more or less, 30 alternative cuts. I'll wait for them to play and expose the 30, then I'll find the best five and add them on my stations when I'm sure they are good." Why should I take the chances when I can let them take all the chances? I'll take my chances over here with a different style of music that I know no one else in town is playing and that my research is telling me is the hot style for people who like our station. That's how we've been able to keep the Alternative station and, more recently, the Modern AC competition limited to four to five shares, while we shoot for double digits.

It all goes back to researching your market, knowing your listener's taste, and having a true essence or stationality on your frequency. Your listeners come to expect a certain consistency, and to pull it off, you can't overreact one way or the other. You need to have good, quality information coming in, so you can be sure where the lines are drawn.



WHAT'S GOING ON? — KYLD/San Francisco air personality Elvis of the DogHouse and comedian Rob Schneider are the confused duo as this shot gets snapped.

ADD DATE: MARCH 3

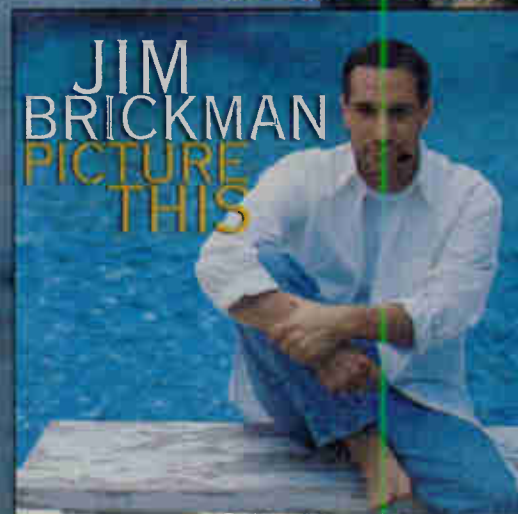
JIM BRICKMAN

"Valentine"

featuring Martina McBride

- **#1 Adult Pop Hit!**
- **Don't miss Jim's
PRESIDENTIAL GALA
PERFORMANCE**
airing nationally on ABC
1st week of March
- **Picture This Top 30
Billboard POP album!**
- **3 GOLD records in
8 months!**

FROM THE ALBUM
PICTURE THIS



MANAGEMENT: David Pringle, Edge Management
Phone (818) 783-1720 Fax (818) 783-1724



brianmcknight

the new single...

anytime

**Debut #3 Overall
Callout America**

**CROSSING TO
MAINSTREAM
NOW**

R&R CHR/Rhy **3**
#4* MONITOR RHYTHMIC TOP 40
#3* MONITOR CROSSOVER

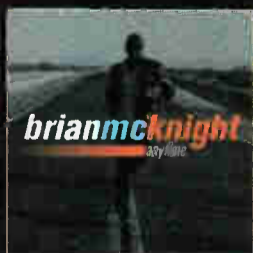
10 EARLY POP ADDS Include:

WZJM 28x Already #6 in Callout
Y100
WNVZ
WKSL
NEW: WKTU

**#14 Album
Last Week**

TOP RESEARCH AND REQUESTS

KUBE 65x FM102 60x
WPGC 50x POWER 96 50x
92Q 50x KMEL 40x
WJMN 65x and more



© 1999 Jive Records, Inc. All Rights Reserved. Jive 118 10575221

Produced by Brian McKnight
Management: The Firm/The Firm Company

ON TOUR NOW



NEW & ACTIVE

JANA *Near Me (Curb)*
Total Plays: 656, Total Stations: 42, Adds: 2

CHUMBAWAMBA *Amnesia (Republic/Universal)*
Total Plays: 544, Total Stations: 75, Adds: 47

JAMES HORNER *Southampton (Sony Classical/Work)*
Total Plays: 530, Total Stations: 38, Adds: 17

FLEETWOOD MAC *Landslide (Reprise)*
Total Plays: 402, Total Stations: 24, Adds: 0

HANSON *Weird (Mercury)*
Total Plays: 341, Total Stations: 42, Adds: 17

RICHE SAMBORA *Hard Times Come Easy (Mercury)*
Total Plays: 336, Total Stations: 29, Adds: 4

SHE MOVES *It's Your Love (Geffen)*
Total Plays: 312, Total Stations: 47, Adds: 20

DESTINY'S CHILD *No, No, No (Grass Roots/Columbia)*
Total Plays: 264, Total Stations: 30, Adds: 11

BACKSTREET BOYS *Everybody (Backstreet's Back) (Jive)*
Total Plays: 284, Total Stations: 17, Adds: 6

AMBER *One More Night (Tommy Boy)*
Total Plays: 227, Total Stations: 8, Adds: 1

DRU HILL *5 Steps (Island)*
Total Plays: 215, Total Stations: 22, Adds: 5

CORNERSHOP *Brimful Of Asha (Luaka Bop/WB)*
Total Plays: 198, Total Stations: 14, Adds: 1

SERMON, MURRAY & REDMAN *Rapper's Delight (Priority)*
Total Plays: 179, Total Stations: 10, Adds: 0

BROOKLYN BOUNCE *Get Ready To Bounce (Edel America)*
Total Plays: 163, Total Stations: 8, Adds: 0

BRIAN MCKNIGHT *Anytime (Mercury)*
Total Plays: 160, Total Stations: 7, Adds: 1

K.P. & ENVYI *Swing My Way (EastWest/EEG)*
Total Plays: 159, Total Stations: 16, Adds: 8

ALLURE *Last Chance (Track Masters/Crave)*
Total Plays: 142, Total Stations: 13, Adds: 2

MARIAH CAREY *I/BONE THUGS... Breakdown (Columbia)*
Total Plays: 125, Total Stations: 5, Adds: 0

WYCLEF JEAN *Gone Till November (Ruffhouse/Columbia)*
Total Plays: 116, Total Stations: 14, Adds: 4

ALEXIA *Number 1 (Popular)*
Total Plays: 114, Total Stations: 4, Adds: 0

Songs ranked by total plays



IT'S UPTO THEM — Taking matters into their own hands, Arista group *The Tuesdays* dropped by KIIS/Los Angeles and hung out with morning show host Rick Dees (c) for a drink and to promote their new single "It's Up To You".



LOOK, IT'S THE BON MAN — Jon Bon Jovi (c) recently performed at a benefit for The American Cancer Society of the Lehigh Valley, sponsored by B104/Allentown. Sharing a giving moment with Mr. Bon Jovi are together are (l-r) MD Chuck McGee, air personalities Mike Kelley and Ken Matthews (in hat), news anchor Heather McCartney, Promo Dir. Laura St. James, and air talent Jennifer Knight.

NEW RELEASES

ADDS MARCH 2

Aaliyah "Journey To The Past" (BlackGround/Atlantic)

Barenaked Ladies "Brian Wilson" (Reprise)

Dana Calitri "She Wants It All" (Universal)

Brian McKnight "Anytime" (Mercury)

Louie Says "Cold To The Touch" (RCA)

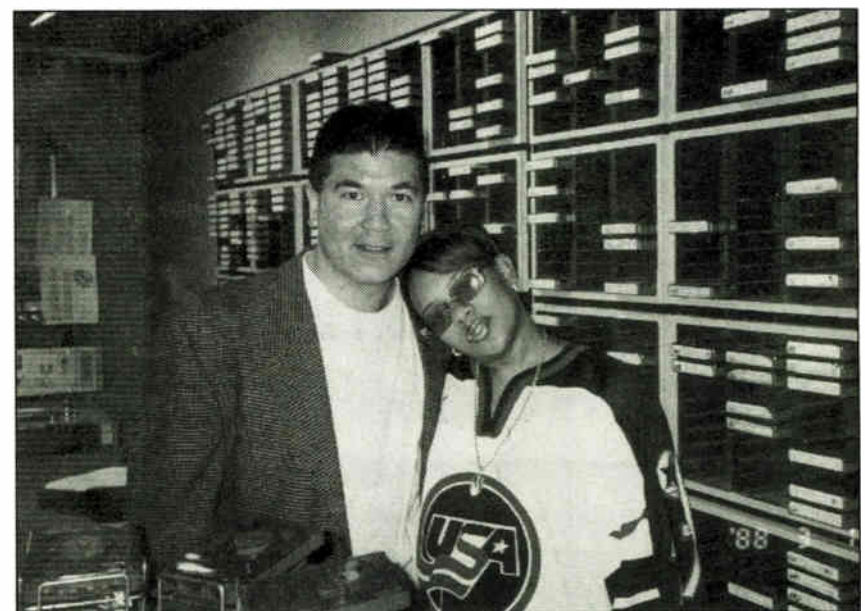
Sarah McLachlan "Adia" (Arista)

Garrison Starr "Superhero" (Geffen)

U2 "If God Will Send His Angels" (Island)



TONS OF FUN! — The Brian & John Jay morning show welcomed over 250 people for the official WKRC/Cincinnati "Lose A Ton" weigh-in. The group collectively tipped the scales at approximately 40,125 pounds and the contest was set up to get listeners to lose more than 2,000 total weight. Weight loss tips are being given during the morning show over a six week period and the final "goal weight" weigh-in takes place just around the corner!



THE QUEEN'S IN TOWN — Li' Man/Interscope artist Queen Pen (r) shares all her love with afternoon driver Billy Burke at KIIS/Los Angeles.

CHR/POP REPORTERS

February 27, 1998 R&R • 97

Stations and their adds listed alphabetically by market

<p>WFLY/Albany, NY OM: Michael Morgan PD: Rob Dawes MD: Ron Williams</p> <p>WAEB/Allentown, PA PD: Brian Check MD: Chuck McGee</p> <p>KQIZ/Amarillo, TX PD: Eric Stevens</p> <p>KGDT/Anchorage, AK DM: Mark Murphy PD: Paul Walker</p> <p>WSTR/Atlanta, GA PD: Dan Bowen MD: J.R. Ammons</p> <p>WAYV/Atlantic City, NJ APD: Tomny Frank APD/MD: Paul Kelly</p> <p>WZNY/Augusta, GA PD: Bruce Stevens MD: Michael Chase</p> <p>KHFJ/Austin, TX PD: Krash Kelly MD: Leslie Basenberg</p> <p>WXYV/Baltimore, MD PD: Dave Ferguson APD: MD Throbb MD: Albie Dee</p> <p>WLSS/Baton Rouge, LA PD: Robert Eifman MD: Todd Chase</p> <p>KQXY/Beaumont, TX PD: Dale Baird MD: Jammer</p> <p>WXYK/Biloxi, MS PD: Patty Steele MD: Kenny Vest</p> <p>WMRV/Binghamton, NY OM: Bill Sheridan PD: Jacko MD: Louise G.</p> <p>KZMG/Boise, ID PD/MD: Mike Kasper</p> <p>WXXS/Boston, MA PD: John Ivey APD/MD: David Corey</p> <p>WKSE/Buffalo, NY PD: Sue O'Neill APD/MD: Dave Universal</p> <p>WRZE/Cape Cod, MA PD: Mike O'Donnell MD: Kevin Matthews</p> <p>WSSX/Charleston, SC PD: Calvin Hicks MD: Christine Cross</p> <p>WVSR/Charleston, WV PD: Bill Shahan</p> <p>WNKS/Charlotte, NC PD: Brian Bridgman MD: Danny Wright</p> <p>WKRQ/Cincinnati, OH PD: Bill Klapproth MD: Rodney Lear</p> <p>WZJM/Cleveland, OH PD: Dave Eubanks MD: Action Jackson</p> <p>WNOK/Columbia, SC PD: Jonathan Rush MD: T.J. McKay</p> <p>WNKI/Columbus, OH PD: John Dimick APD/MD: Neal Sharpe</p> <p>KHKX/Dallas, TX OM: John Cook PD: Ed Lambert MD: John Reynolds</p> <p>WGTZ/Dayton, OH OMPD: Michael Luczak</p> <p>WYK/Elmira, NY PD: Bob Quick MD: Eric Moon</p> <p>WJET/Elmira, NY PD: John Ivey APD/MD: David Corey</p> <p>WJXX/Hartford, CT PD: Jay Beau Jones MD: Mike McGowan</p> <p>WRTS/Erie, PA PD/MD: Jon Reilly APD: Beth Ann McBride</p> <p>WSTO/Evansville, IN PD: Barry Witherspoon MD: Tim Michaelson</p> <p>KMCK/Fayetteville, AR PD: Scott Johnson MD: Mike Chase</p> <p>WWCK/Flint, MI PD: Scott Seiple MD: Nathan Reed</p> <p>WJMX/Florence, SC DM: Keith Mitchell MD: Jack Kahan</p> <p>KISR/Flt. Smith, AR PD/MD: Fred Baker</p> <p>WYKS/Gainesville, FL PD/MD: Jeri Banta APD: John Harlow</p> <p>WNSX/Grand Rapids, MI PD: John Thomas APD/MD: Keith Curry</p> <p>WRHT/Greenville, NC PD: J.T. Bosch APD/MD: Gina Gray</p> <p>WFBC/Greenville, SC PD: Rob Wagman APD/MD: J. Love</p> <p>WKSS/Hartford, CT PD: Jay Beau Jones MD: Mike McGowan</p> <p>KRBE/Houston, TX PD: John Peake APD: Scott Sparks MD: Jay Michaels</p> <p>WZYP/Huntsville, AL PD: Bill West MD: Chris Callaway</p> <p>WZPL/Indianapolis, IN PD: Tom Gjerdrum MD: Dave Decker</p> <p>WYDY/Jackson, MS GM/PD: Dick D'Neill MD: Kevin Vaughan</p> <p>WAFX/Jacksonville, FL OM/PD: Cat Thomas APD/MD: Tony Mann</p> <p>WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards</p> <p>WCFR/Kalamazoo, MI PD: Dave Michaels MD: Craig Russell</p> <p>KMXV/Kansas City, MO PD: Jon Zellner MD: Dylan</p> <p>WWST/Knoxville, TN PD: Rich Bailey MD: Jake Edwards</p> <p>WLAN/Lancaster, PA PD: Jordan Walsh APD/AMD: Vince D'Ambrosio</p> <p>WHZZ/Lansing, MI PD/MD: Woody Hoeston</p> <p>WLKT/Lexington, KY PD: Jim Meyer</p> <p>KFRX/Lincoln, NE PD: Jerry Valletta APD: Larry Freeze MD: Jack Lee</p> <p>KDRE/Little Rock, AR PD: Neal Ardman MD: Alyne Hoover</p> <p>WBLI/Long Island, NY VP/Prog.: Gene Michaels PD: Ken Madek MD: Al Levine</p> <p>WZJX/Louisville, KY PD: C.C. Matthews APD/MD: Karen Rife</p> <p>KZLI/Lubbock, TX PD: Jay Shannon MD: Chris Kelly</p> <p>WMGB/Macon, GA PD/MD: James Gregory</p> <p>WZEE/Madison, WI PD: Jimmy Steele MD: Tommy Bodean</p> <p>WAOA/Melbourne, FL PD: J.T. Daniels</p> <p>WKSL/Memphis, TN PD: Chris Taylor MD: Robin Cole</p> <p>WHYI/Miami, FL PD: Rob Roberts APD: Al Chio</p> <p>KDWB/Minneapolis, MN PD: Rob Morris APD/MD: Rick Davis</p> <p>WABB/Mobile, AL PD: Wayne Coy APD/MD: Darrin Stone</p> <p>WVAQ/Morgantown, WV PD/MD: Lucy Neff</p> <p>WRVW/Nashville, TN DM: Charlie Quinn PD/MD: Tom Peace</p> <p>WKCI/New Haven, CT PD: Kelly Nash</p> <p>WQGN/New London, CT Prog. Mgr.: Jim Reitz DM: Michael Rock APD: Brent McKay MD: Franco</p> <p>KUMX/New Orleans, LA DM: Dave Stewart PD/MD: Kandy Klutch</p> <p>WHTZ/New York, NY PD: Tom Poleman APD: Kid Kelly MD: Cobby Bryant</p> <p>WVKP/NW Michigan PD: Rob Weaver MD: Brent Carey</p> <p>KJYO/Oklahoma City, OK PD: Mike McCoy MD: Jimmy Barreda</p> <p>KQKQ/Omaha, NE PD: Mike J. Steele APD/MD: J.J. Morgan</p> <p>WJBO/Portland, ME PD: Tim Moore MD: Keith Scott</p> <p>KKRZ/Portland, OR PD/MD: Tommy Austin</p> <p>WERZ/Portsmouth, NH OM/PD: Jack O'Brien CO-MD: Jay Michaels CO-MD: Chris Tyler</p> <p>KSLY/San Luis Obispo, CA DM/PD: Dave Christopher MD: Adam Burns</p> <p>KZQZ/San Francisco, CA PD: Mike Edwards APD/MD: Danny Ocaso</p> <p>WSPK/Poughkeepsie, NY OM: Brian Krysz APD/MD: Casey</p> <p>KBKS/Seattle, WA PD: Mike Preston MD: Chet Buchanan</p> <p>WPRO/Providence, RI PD: Tony Bristol MD: Dave Morris</p> <p>WHTS/Quad Cities, IA-IL DM: Tony Waitekus MD: Brian Scott</p> <p>WDCG/Raleigh, NC OM: Brian Burns PD: Kip Taylor APD/MD: Chris Edge</p> <p>WRFY/Reading, PA PD: Al Purke MD: Scott Parks</p> <p>WRVQ/Richmond, VA Interim MD: Travis Dylan</p> <p>WXLK/Roanoke, VA OM/PD: Russ Brown MD: Lisa Jo Elliott</p> <p>WZOK/Rockford, IL PD: Scott Chase MD: David Jay</p> <p>WTCF/Saginaw, MI PD: Mark McGill APD/MD: Jill Jay</p> <p>KSLZ/St. Louis, MO PD: Jeff Kapugi MD: Rich Stevens</p> <p>KZHT/Salt Lake City, UT PD: Marc Summers MD: Jeff McCartney</p> <p>KKLQ/San Diego, CA PD: Todd Shannon APD/MD: Dr. Doug</p> <p>KSLY/San Luis Obispo, CA DM/PD: Dave Christopher MD: Adam Burns</p> <p>KZQZ/San Francisco, CA PD: Mike Edwards APD/MD: Danny Ocaso</p> <p>WSPK/Poughkeepsie, NY OM: Brian Krysz APD/MD: Casey</p> <p>KBKS/Seattle, WA PD: Mike Preston MD: Chet Buchanan</p>	<p>WKRF/Shreveport, LA PD/MD: Gary Robinson</p> <p>WNOU/South Bend, IN Interim PD/MD: Casey Daniels</p> <p>KZZU/Spokane, WA PD: Ken Hopkins MD: John Cooner</p> <p>WDBR/Springfield, IL PD/MD: Rick Blade</p> <p>KHTO/Springfield, MO DM: Dave Alexander PD: Ray Michaels</p> <p>WRVQ/Richmond, VA Interim MD: Travis Dylan</p> <p>WXLK/Roanoke, VA OM/PD: Russ Brown MD: Lisa Jo Elliott</p> <p>WZOK/Rockford, IL PD: Scott Chase MD: David Jay</p> <p>WTCF/Saginaw, MI PD: Mark McGill APD/MD: Jill Jay</p> <p>KSLZ/St. Louis, MO PD: Jeff Kapugi MD: Rich Stevens</p> <p>KZHT/Salt Lake City, UT PD: Marc Summers MD: Jeff McCartney</p> <p>KKLQ/San Diego, CA PD: Todd Shannon APD/MD: Dr. Doug</p> <p>KSLY/San Luis Obispo, CA DM/PD: Dave Christopher MD: Adam Burns</p> <p>KZQZ/San Francisco, CA PD: Mike Edwards APD/MD: Danny Ocaso</p> <p>WSPK/Poughkeepsie, NY OM: Brian Krysz APD/MD: Casey</p> <p>KBKS/Seattle, WA PD: Mike Preston MD: Chet Buchanan</p>	<p>WWKZ/Tupelo, MS PD/MD: Rick Stevens</p> <p>KISX/Tyler, TX PD: Michael Storm MD: Mick Fulgham</p> <p>WSKS/Utica, NY PD: Stew Schantz MD: Gina Jones</p> <p>KWTX/Waco, TX PD: Flash Phillips MD: Jeff Miles</p> <p>WWZZ/Washington, DC PD: Dale D'Brian APD/MD: Ron Rian</p> <p>WFCW/Wausau, WI PD: Rod Phillips</p> <p>KKRD/Wichita, KS PD: Jack Oliver MD: Craig Hubbard</p> <p>KFRZ/Wilkes Barre, PA PD: Tony Banks MD: Jerry Padjen</p> <p>WFLZ/Tampa, FL OM/PD: B.J. Harris APD/MD: Domino</p> <p>WMI/Terre Haute, IN PD: Rich O'Brien MD: David Day</p> <p>WRQQ/Tucson, AZ OM: Tim Richards APD: Mark Medina MD: Dan (Dino) Nespoli</p> <p>WHOT/Youngstown, OH PD: Tom Pappas MD: Mike Thomas</p>	<p>135 Total Reporters 135 Current Reporters 128 Current Playlists</p> <p>Reported Frozen Playlist (4): KDUK/Eugene, OR WNNK/Harrisburg, PA WEZB/New Orleans, LA WVKS/Toledo, OH</p> <p>Did Not Report, Playlist Frozen (3): WXXM/Myrtle Beach, SC WIOQ/Philadelphia, PA WBHT/Wilkes Barre, PA</p>
---	---	--	--



CHR/RHYTHMIC TOP 50

FEBRUARY 27, 1998

3W	2W	1W	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	K-CI & JOJO All My Life (MCA) 2690 2720 2592 2610 49/1					
2	2	2	2	USHER Nice & Slow (LaFace/Arista) 2609 2576 2369 2416 48/0					
6	3	3	3	BRIAN MCKNIGHT Anytime (Mercury) 2298 2102 1788 1459 46/3					
7	5	5	4	CELINE DION My Heart Will Go On (550 Music) 1836 1752 1578 1365 33/1					
3	4	4	5	UNCLE SAM I Don't Ever Want To See You.. (Stonecreek/Epic) 1735 1791 1741 1860 43/1					
13	12	7	6	K.P. & ENVYI Swing My Way (EastWest/EEG) 1654 1399 1162 1056 44/2					
9	11	6	7	DESTINY'S CHILD No, No, No (Grass Roots/Columbia) 1506 1452 1249 1262 42/1					
10	8	8	8	BOYZ II MEN A Song For Mama (Motown) 1270 1379 1362 1247 35/0					
5	7	10	9	USHER You Make Me Wanna... (LaFace/Arista) 1248 1358 1523 1653 34/0					
17	15	13	10	TIMBALAND & MAGOO Luv 2 Luv You (BlackGround/Atlantic) 1227 1061 973 917 31/0					
8	9	11	11	WILL SMITH Gettin' Jiggy Wit It (Columbia) 1224 1188 1283 1316 29/1					
20	17	14	12	MASE I/TOTAL What You Want (Bad Boy/Arista) 1182 1056 913 818 41/3					
4	6	9	13	LSG My Body (EastWest/EEG) 1160 1371 1547 1713 28/0					
22	20	17	14	SWV Rain (RCA) 1096 1004 850 755 39/3					
11	10	12	15	JANET Together Again (Virgin) 1064 1106 1260 1229 27/0					
23	19	18	16	NEXT Too Close (Arista) 1059 981 886 729 36/0					
21	16	16	17	QUEEN PEN All My Love (Lil' Man/Interscope) 973 1011 917 800 29/0					
18	13	15	18	MARIAH CAREY I/BONE THUGS... Breakdown (Columbia) 968 1035 985 899 34/2					
25	18	19	19	SAVAGE GARDEN Truly Madly Deeply (Columbia) 956 931 889 669 18/0					
48	38	22	20	SYLK-E. FYNE I/CHILL Romeo And Juliet (Grand Jury/RCA) 923 684 402 320 28/4					
32	29	26	21	SPICE GIRLS Too Much (Virgin) 695 632 587 544 22/0					
28	25	28	22	WYCLEF JEAN Gone Till November (Ruffhouse/Columbia) 694 629 638 613 29/3					
34	30	25	23	2PAC I/ERIC WILLIAMS Do For Love (Amaru/Jive) 646 636 529 512 29/2					
19	23	23	24	MASE Feel So Good (Bad Boy/Arista) 617 665 723 865 21/0					
46	35	27	25	MARY J. BLIGE Seven Days (MCA) 610 630 422 366 26/0					
16	21	20	26	BACKSTREET BOYS As Long As You Love Me (Jive) 605 727 815 963 16/0					
15	24	24	27	SERMON, MURRAY & REDMAN Rapper's Delight (Priority) 578 649 653 987 17/0					
12	14	21	28	SOMETHIN' FOR THE PEOPLE My Love Is... (Warner Bros.) 569 689 978 1222 19/0					
BREAKER	29		29	LSG I/L.L., BUSTA & MC LYTE Curious (EastWest/EEG) 549 412 181 158 27/3					
30	31	32	30	ALL SAINTS I Know Where It's At (London/Island) 522 532 503 553 20/0					
24	27	29	31	PUFF DADDY & THE FAMILY Been Around... (Bad Boy/Arista) 491 591 610 697 20/0					
DEBUT	32		32	MADONNA Frozen (Maverick/WB) 486 128 — — 22/8					
29	26	30	33	LEANN RIMES How Do I Live (Curb) 484 568 620 579 14/0					
—	41	37	34	ALLURE Last Chance (Track Masters/Grave) 471 399 353 265 22/1					
14	22	31	35	MISSY "MISDEMEANOR" ELLIOTT Sock It 2 Me (EastWest/EEG) 443 553 739 994 13/0					
—	45	42	36	OL SKOOL I/K. SWEAT & XSCAPE Am I Dreaming (Keia/Universal) 440 364 309 217 26/2					
—	—	44	37	'N SYNC I Want You Back (RCA) 428 355 275 284 17/0					
40	33	33	38	MISSY "MISDEMEANOR" ELLIOTT Beep Me 911 (EastWest/EEG) 427 506 469 435 23/0					
DEBUT	39		39	MONTELL JORDAN Let's Ride (Def Jam/RAL/Mercury) 421 220 28 55 31/3					
—	44	38	40	MACK 10 I/ICE CUBE & SNOOP... Only In California (Priority) 420 393 324 230 23/1					
—	—	40	41	ICE CUBE We Be Clubbin' (Heavyweight/A&M) 412 377 285 250 18/2					
45	40	39	42	MILITIA Burn (Red Ant) 400 380 367 384 17/2					
—	—	45	43	LORD TARIQ & PETER GUNZ Deja Vu (Codeine/Columbia) 391 341 255 190 20/5					
27	28	34	44	ROBYN Show Me Love (RCA) 373 487 600 630 10/0					
35	43	46	45	DRU HILL 5 Steps (Island) 338 320 333 496 15/1					
DEBUT	46		46	PRINCE BE, KY-MANI & JOHN F Gotta Be... (Gee Street/V2) 327 262 189 161 19/3					
DEBUT	47		47	ARETHA FRANKLIN A Rose Is Still A Rose (Arista) 322 264 107 49 21/0					
DEBUT	48		48	SOMETHIN' FOR THE PEOPLE All I Do (Warner Bros.) 312 275 250 290 11/0					
43	34	36	49	LOS UMBRELLOS No Tengo Dinero (Flex/Virgin) 305 409 434 400 10/0					
42	48	47	50	DRU HILL We're Not Making Love No More (LaFace/Arista) 296 304 299 406 8/0					

This chart reflects airplay from February 16-22. Songs ranked by total plays. Highlighted songs indicate Breaker.

49 CHR/Rhythmic reporters. 48 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

BREAKERS®

LSG I/L.L., BUSTA & MC LYTE
Curious (EastWest/EEG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
549/137	27/3	29

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
JANET I Get Lonely (Virgin)	15
VOICES OF THEORY Dimelo (Say It) (H.O.L.A./Red Ant)	13
MADONNA Frozen (Maverick/WB)	8
LORD TARIQ & PETER GUNZ Deja Vu (Codeine/Columbia)	5
SALT-N-PEPA Gitty Up (Red Ant/London/Island)	5
SNOOP DOGGY DOGG & KURUPT Ride Or... (Noo Trybe/Virgin)	4
SYLK-E. FYNE I/CHILL Romeo And Juliet (Grand Jury/RCA)	4
TAMIA Imagination (Qwest/WB)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MADONNA Frozen (Maverick/WB)	+358
K.P. & ENVYI Swing My Way (EastWest/EEG)	+255
SYLK-E. FYNE I/CHILL Romeo And Juliet (Grand Jury/RCA)	+239
MONTELL JORDAN Let's Ride (Def Jam/RAL/Mercury)	+201
BRIAN MCKNIGHT Anytime (Mercury)	+196
TIMBALAND & MAGOO Luv 2 Luv... (BlackGround/Atlantic)	+166
LSG I/L.L., BUSTA & MC LYTE Curious (EastWest/EEG)	+137
MASE I/TOTAL What You Want (Bad Boy/Arista)	+126
ROBYN Do You Really Want Me (RCA)	+110
JANET I Get Lonely (Virgin)	+101

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
NU FLAVOR Heaven (Reprise)
INOJ Love You Down (So So Def/Columbia)
NOTORIOUS B.I.G. Mo Money Mo Problems (Bad Boy/Arista)
ALLURE All Cried Out (Track Masters/Grave)
PUFF DADDY & FAITH EVANS I/12 I'll Be... (Bad Boy/Arista)
MARK MORRISON Return Of The Mack (Atlantic)
BOYZ II MEN 4 Seasons Of Lonliness (Motown)
ROME I Belong To You... (RCA)
GINUWINE Pony (550 Music)
WILL SMITH Men In Black (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.

ProSet™

PORTABLE DISPLAYS

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



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

BROADCAST PRODUCTS INCORPORATED

P.O. BOX 2500
ELKHART, IN 46515 • USA
(219) 293-4700

1-800-433-8460

CHR/RHYTHMIC PLAYLISTS

February 27, 1998 R&R • 103

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

Market #1: WKUT/New York (201) 420-3700 Blue/Shane. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.

Market #1: WHWT/New York (212) 229-9797 Smith/Cloherly. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.

Market #2: KPWR/Los Angeles (818) 953-4200 Mercer/Young. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.

Market #3: WBBM/Chicago (312) 944-6000 Cavannah/Bradley. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.

Market #4: KMEL/San Francisco (415) 538-1061 Arbagey. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.

Market #4: KYLD/San Francisco (415) 356-0949 Martin/Archer. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.

Market #7: WDRQ/Detroit (248) 354-9300 Rodman/Jam. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.

Market #8: WPGC/Washington (301) 441-3500 Stevens/DeVoe. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.

Market #9: KBXX/Houston (713) 623-2108 Scorpio/Head. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.

Market #10: WJMN/Boston (781) 290-0009 McCarty/Collins. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.

Market #11: WPDW/Miami (305) 653-6796 Curry/Jones. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.

Market #15: KHST/San Diego (619) 291-9191 Shannon/Hayes. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.

Market #15: KHYZ/San Diego (619) 585-9090 Vasquez/Solivan. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.

Market #17: KKFR/Phoenix (602) 258-6161 St. James/Freeman. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.

Market #17: KPTV/Phoenix (602) 423-9255 Thomas/Valdez. Playlist table with columns for SW, ZW, LW, TW and Artist/Title.



WALT LOVE

'The Hardest Workin' Man In Radio'

□ Tom Joyner talks about his successful morning show, the fun he's having in different cities, and his commitment to the education of African-American youth

It's fun and informative for me to be able to interact with so many different people in our industry on a regular basis. This week, it's the one and only "Fly Jock," "The Hardest Workin' Man In Radio," "Mr. Please, Please, Please" himself ... **Tom Joyner!**

Having worked with him as the OM/PD of WVON/Chicago back in the day, I know Joyner and his history quite well. He's not only a go-getter, he's also a pioneer with a long and successful career in the industry. I recently talked with him about his syndicated *Tom Joyner Morning Show*, which is distributed by ABC Radio Networks.

Each weekday between 5-9am CT, Joyner invites a nationwide audience, via the radio waves, into his studio "home" in Dallas. "The time zone or the locale really doesn't matter, because black people basically are the same. Our national audience is a very small community. Everybody from Miami to Chicago, from Los Angeles to Philadelphia, they basically have the same concerns and the same things make them laugh and they like the same music. It's really amazing once you open up that 800 number in the morning and talk to people from everywhere. You find out how small it really is."

The Tom Joyner Morning Show has been on for four years, and when I asked Joyner how he feels about the show's evolution, he said, "I'm very satisfied, because it started out proving to people that it could be done. Now, it's past that, and we're doing what I think is really good radio. We're having some fun, getting a message across, and trying to make a difference where we can."

Different Flavors

Joyner continues, "The two main people with me are Cybil Wilks and J. Anthony Brown. Cybil is the sensible one in the group, and she brings credibility to the commentaries. J. is

the jokester/comedian." And what does Joyner do? "My name's in the jingle," he jokes. "Cybil and J. are there five days a week, but the show has a lot of different flavors."

These include:

- "Express Yourself": Monday, Tuesday, and Thursday at :15 past the hour, Joyner asks the audience to call a toll-free number to "express yourself" about a certain subject or topic.

Some examples: "What does your mate do that's annoying?" "Tell us about your first kiss," and "What is it about yourself that you think people laugh at behind your back?"

- "The Tom Joyner Old School Breakfast Mix": Listeners' favorite songs are mixed by renowned DJ Steve "Silk" Hurley on Tuesday and Thursday at 6:35am and 8:35am.

- "The Thursday Morning Mom": Every Thursday, a lucky mom is awarded \$500 after listeners fax a letter describing a woman they feel should be honored in this way.

- "Melvin's Love Lines": Melvin is the "Liberace of Love," dispensing advice to the lovelorn as only he can on Friday, at :15 past the hour, every hour.

- "That's the way I see it; that's the way it ought to be!": George Wallace delivers topical, satirical commentary on Monday at 6:55am and 7:55am.

- "Miss Dupree": "She's got the gift ... and she's got to use it!" Every Wednesday at :15 past the hour, Joyner's psychic friend gives listeners their lucky numbers as well as problem-solving potions and spells. Of course, the show's publicity piece warns that "Miss Dupree" is for entertainment purposes only!

- "It's Your World": A daily soap opera parody set in the mythical town of Wellington (where everyone is well-off ... except for a few people "to step on"), featuring Fontella Bostwick and Ed Regal. The cast of characters live their intertwined lives through unusual plot shifts at 5:40am and 7:40am.

On The Road Again

Of all the show's flavors, Joyner is most proud of "It's Your World." "It's my favorite," Joyner admits. "It's Your World" is a spoof of two popular soap operas on TV: *The Young and the Restless* and *All My Children*. We took the two main characters from each show and made a black soap opera based in a fictitious black town where everybody

does very well! Hence the name Wellington. Even people who are broke do well in Wellington! This is the way it is supposed to be: It's all black, and everybody does well. Dig this: We've got a black Victor Newman [from *Y&R*] and a black Erica Cane [from *All My Children*]. The black Victor Newman is a hair-care mogul, and our black Erica Cane, Fontella, is an entrepreneur. Because people like it, we take the show on the road when we go.



"We like to get out as much as possible, so we can touch and feel and hug and kiss — the things we would do normally if we were local. Black radio is very personable, and you can't get so personal when you're on satellite. That's why we take it on the road. And when we show up, we don't just come with a microphone and do 'back to you in the studio' remote stuff, we bring the *big show!*"

Does the show go to a different city every week? "Just about! We go to two or three cities a month. For example, we recently went to Eatonville." Where? "Eatonville! It's a little town of 3000 black people just outside of Orlando. It's the oldest black township in America. It's also the home of author Zora Neale Hurston."

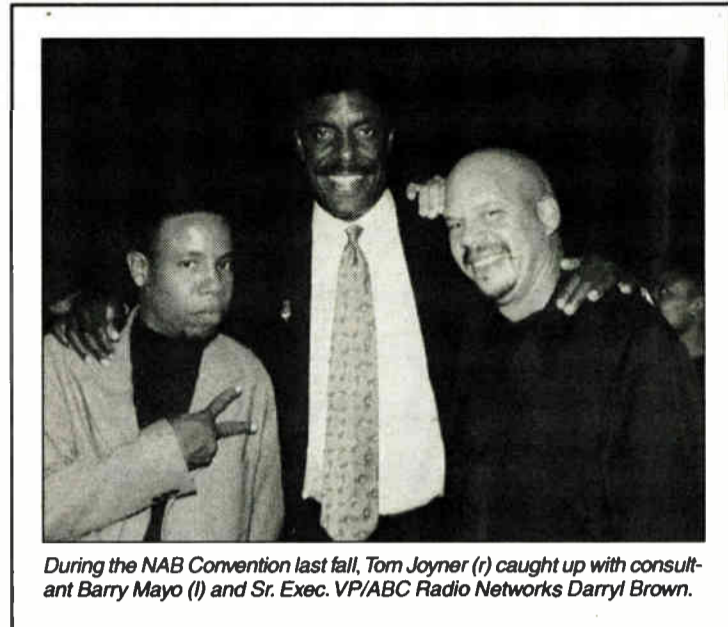
The program also showcases ol' skool music acts. I ask how he chooses which groups to have on the show. "If the act is still alive and breathing, that's the first and foremost consideration," Joyner quips. "A couple of weeks ago we had Cameo. We've also had Earth, Wind & Fire; the Gap Band; Lakeside; George Clinton; the Dazz Band; the O'Jays; the Delfonics; the Chi-Lites; Brick; and the S.O.S. Band.

"We try and balance things and get a message across, and we do that with Tavis Smiley. Tavis is also on BET, and since he's on the road a lot, sometimes he's with us. We've been able to do some things that I'm really proud of through the help of Tavis. This is what we do first, but we do it by getting people to laugh. If we can get them to laugh, then we can get them to listen, and we can make a difference — and we have in a couple of cases."

"We try and balance things and get a message across, and we do that with Tavis Smiley. Tavis is also on BET, and since he's on the road a lot, sometimes he's with us. We've been able to do some things that I'm really proud of through the help of Tavis. This is what we do first, but we do it by getting people to laugh. If we can get them to laugh, then we can get them to listen, and we can make a difference — and we have in a couple of cases."

Scholarship Fund

What kinds of innovative things can we expect from Joyner as time goes on? "We've announced the scholarship program for the Tom Joyner Foundation. This is just the first of many charitable projects the foundation will be involved with. We're going to raise money for scholarships for students who have



During the NAB Convention last fall, Tom Joyner (r) caught up with consultant Barry Mayo (l) and Sr. Exec. VP/ABC Radio Networks Darryl Brown.

run out of money at the historical black colleges and universities.

"We'll choose one school a month — the first is Howard University in DC — and we'll advertise a 900 phone number. When people call that number, their phone will automatically be billed \$15. The money will then go to that month's school, and the school will select deserving students to receive scholarships. This will be our own United Negro College Fund."

A Tuskegee, AL native, Joyner received his bachelor's degree in sociology from Tuskegee Institute. "We did the show from my hometown back in November '97, for Tuskegee's homecoming," he says. "That was really something, because I wasn't just going to my home state, I went to my hometown and my alma mater. I came home with the big show, and I got all the pats on the back. That felt real good."

Last week, he had the opportunity to broadcast live from the Civil Rights Museum in Birmingham. "That was a big thrill. I relate to the Civil Rights Museum personally, because I grew up in Alabama in the '60s. It's real to me. I grew up in a town just 40 miles from where Dr. King was doing the Montgomery bus boycott and the Selma-to-Montgomery march — all of those things. I remember the Freedom Riders, and I had friends who lost their lives during the Civil Rights struggle. It does have a special meaning to me. I lived it!"

What does Joyner have to say to some of the young folks out there who want to get to where he is in this industry? "I don't know how to tell somebody to get here," he says, laughing. "All I know is I've worked hard to get here. So, don't give up, be smart, work hard, be true, and pray a lot."

BLACK HISTORY MONTH

Words To Live By

During the holidays, people touched by the spirit of giving participate in drives of all sorts: food, clothing, toys. In honor of Black History Month, we at R&R would like to offer a little sustenance of our own, *food for thought*. Throughout the month of February, we'll be sharing quotes from some famous African Americans, courtesy of the California African-American Museum.

Nature

"I love to think of nature as an unlimited broadcasting station through which God speaks to us every hour, if we only will tune in."

— George Washington Carver

Progress

"It's my attitude that will determine my altitude."

— Rev. Jesse Jackson

Self-Preservation

"Usually when one throws oneself at another's feet, one should be prepared to do a fast roll to avoid being stepped on."

— Maya Angelou

Women

"We must reject not only the stereotypes that others hold of us, but also the stereotype that we hold of ourselves."

— Shirley Chisholm



Tom Joyner is caught "vandalizing" the portrait on his bus!

T H E H E R T I S O N .

Tami
HERT

I F Y O U
W E R E M I N E

HER DEBUT SINGLE
FROM THE NEW ALBUM

"HERT SO GOOD"

67375

"ON THE AIR NOW"

"IMPACTING AT URBAN RADIO MARCH 9TH!!!"

PRODUCED BY RONNIE GARRETT AND REX RIDGENT FOR SILENT PARTNER PRODUCTIONS



EXECUTIVE PRODUCER: DESMOND CHILD



MANAGEMENT: DESTINY ENTERTAINMENT

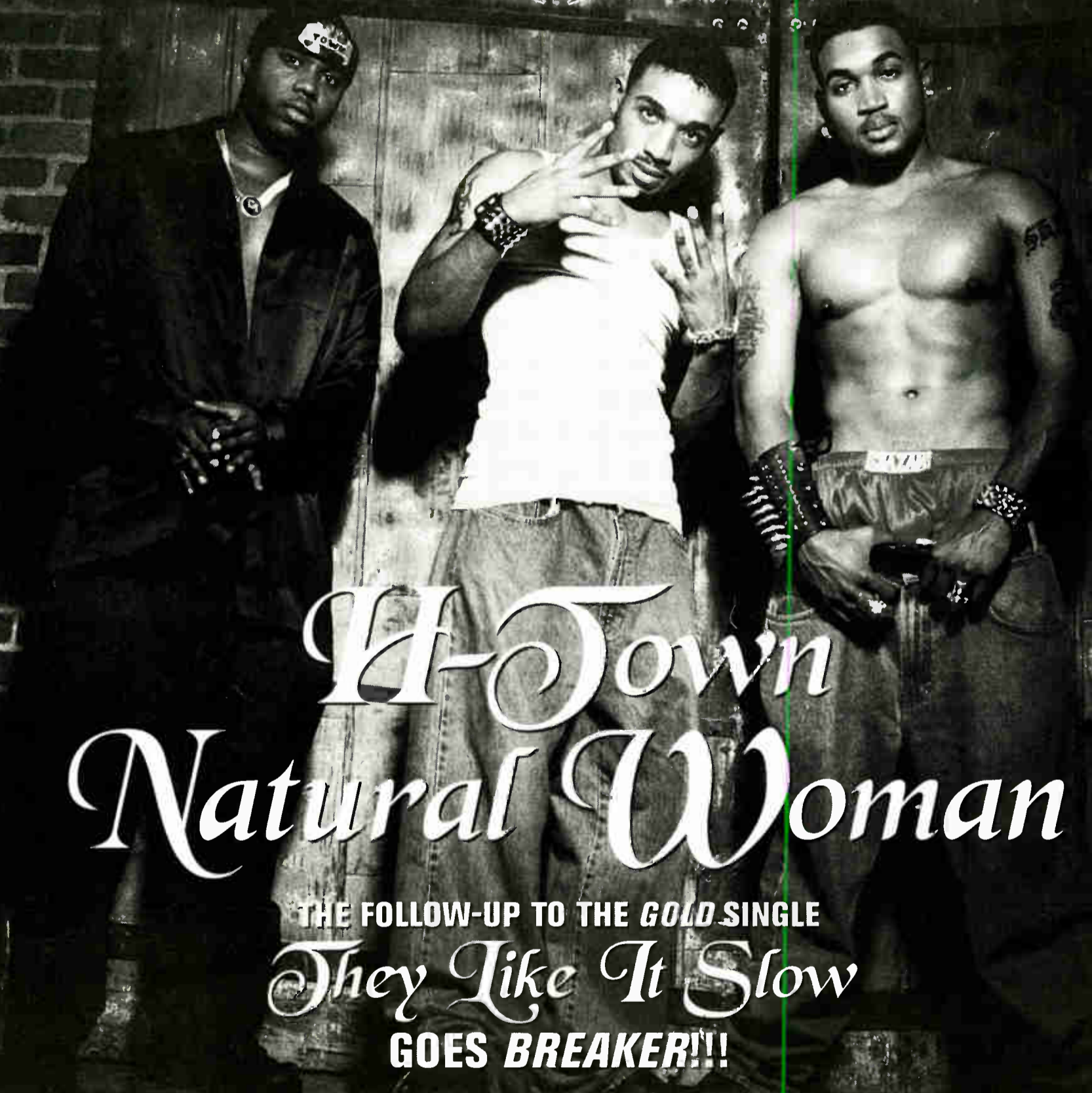
"50 Music" AND DESIGN. "SO'RY," "EPIC" AND  REG. U.S. PAT. & TM. OFF. MARCA REGISTRADA. © 1998 Sony Music Entertainment Inc.

WWW.EPICCENTER.COM

WWW.550MUSIC.COM



47-37 R&R Urban Chart



T-Town Natural Woman

THE FOLLOW-UP TO THE *GOLD* SINGLE

They Like It Slow

GOES BREAKER!!!

FROM THE ALBUM THAT'S A TRIBUTE
TO WOMEN EVERYWHERE

Ladies Edition



website: www.relativityrecords.com

© 1998 Relativity Records, a Division of Relativity Entertainment, Inc.

ARTIST BREAKDOWN

ARTIST: **KEITH WASHINGTON**
LABEL: **SILAS/MCA**

The man who brought us "Kissing You" has returned to give us the single that debuts on R&R's Urban AC chart at No. 25 and is a Breaker at No. 34 on the mainstream Urban chart (2/20). The man is **Keith Washington**. The single is "Bring It On" (and he did!).

The mood is set with "Bring It On." As Keith croons, "Let's lie here on the floor, 'cause my bedroom's too far to go I just want to get into you, and I'll do anything that you want to do," you know it's on! Where "Kissing You" was filled with love and romanticism, "Bring It On"



Artist Breakdown highlights artists with strong chart momentum.

exudes pure, unadulterated sex. Keith grabs the female listener's attention and "teases" it for three minutes and 42 seconds (if you're listening to the single edit). Lyrics like, "Let me know if this is okay, if my body's movin' the right way" (a little to the left) are just what a woman wants to hear to make her feel that it's not the act itself that's so important, it's her.

A native of Detroit, Keith began singing at the age of 6 when his family heard him singing to a **James Brown** record. After doing some vocal work for the "atomic dog" himself, George Clinton, Keith realized that this was his career choice: doing something that he loved and getting paid for it. As co-writer and co-producer of much of the material on the album, Keith displays more than just vocal ability. The fact that he collaborated with producers like **Marc Nelson**, **Fred Jerkins III**, and musical director **Donnie Lyle** is assurance enough that Washington's album will be filled with the type of flavorful music he's given his fans in the past.

"Bring It On" is a ballad that causes a variety of emotions. Washington's soulful voice adds warmth to some very erotic lyrics. "Take your time, let's make it last all night long, my main concern is just to turn you on" (job completed!) —statements that not only feed the female's ego, but also show appreciation of her. And when Washington states, "I'll get down on my knees at your request," all I want to know is: Does that have to be in writing? Peace.

—Tanya O'Quinn
Asst. Urban Editor

IN MY OPINION

with **Paul Perry**

Elusion
Think About It
RCA

APD/MD —WYNN/Florence

In my opinion, one of the top, upcoming groups of the year is RCA recording artist Elusion. Their debut single, "Reality," from the CD entitled *Think About It*, is a hit right out of the box! We are playing it in heavy rotation, and we're getting unbelievable phones on it from each end of the spectrum demographically from 12-49. I think this single is going all the way to No. 1. Comparable to SWV and TLC, this unique female group has a strong sound and a nice hip-hop vibe. I think this group has unlimited potential and is going to be around for some time. I received an advance copy of their CD and, from what I've heard up to this point, the vocal composition and the actual production are unreal. It's a very good CD, and their talent is a high compliment to whomever discovered these young ladies.

The title track, "Think About It" is very tight with a smooth groove. This possible single is very radio friendly. Some of the other songs on the CD are "How Can You," "Good And Plenty," and "I Need A Real Man." Even the titles are interesting: "Pretty Baby" and "Chillin'." (I think the next single should be "Good And Plenty.") These are four young ladies who possess not only physical beauty, but artistic beauty as well. RCA has an unbelievable find in Elusion. I'm looking forward to tracking their progress.



ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Monday (3/2) and Tuesday (3/3).

A-TOWN PLAYERS Player Can't You See (EastWest/EEG)

DAS EFX Rap's Scholar (EastWest/EEG)

CHICO DEBARGE No Guarantee (Kedar/Universal)

EBONI FOSTER Crazy For You (Nightbird/MCA)

ANGEL GRANT Lil' Red Boat (Flyte Tyme/Universal)

JACKSON 5 f/BLACK ROB I Want U Back '98 (Motown)

JANET I Get Lonely (Virgin)

LOX Money, Power, & Respect (Bad Boy/Arista)

ROBYN Do You Really Want Me? (RCA)

SCARFACE F/2PAC & MASTER P Homies & Thugs (Rap-A-Lot)

Get a Grip, **MAINTAIN** & Get Some...

KompoZuur
(com-pō-sure)

"Take Your Time"
the first single

Impact Date: **March 2nd**



Executive Producer: Tyrone Hill ©1998 All Net Records 130 East 6th Street, Second Floor Cincinnati, Ohio 45202

Phone: 513.381.8266 Fax: 513.381.8291 Website: <http://allnet-records.com>



FIND COMPLETE PLAYLISTS FOR ALL URBAN AC REPORTERS ON R&R ONLINE

MARKET #30 WNOV/Milwaukee (414) 449-9668 Robinson

MARKET #32 WCIO/Columbus, OH (614) 487-1444 Strong/Stevens

MARKET #3 WVAZ/Chicago (312) 360-9000 Myrick/Muhammad

MARKET #5 WDAS/Philadelphia (610) 617-8500 Tamburro/Davis

MARKET #7 WMXD/Detroit (313) 965-2000 Starr/Rankin

MARKET #33 KSJL/San Antonio (210) 271-9600 Andrews/Oliverdez

MARKET #34 WOWI/Norfolk (757) 466-0009 Holiday/Mauzone

MARKET #8 MAJIC 102.3 FM WMMJ/Washington (301) 306-1111 Gilmore

MARKET #9 MAJIC 102 KMJQ/Houston (713) 623-2108 Conner/Boatner

MARKET #11 HOT 103.5 WHQT/Miami (305) 444-4404 Kidd/Michaels

MARKET #36 WPEG/Charlotte (704) 333-0131 Carson/Quick

MARKET #37 WTLC/Indianapolis (317) 923-1456 Wallace

MARKET #12 KISS 104.7 WALR/Atlanta (404) 688-0068 Kennedy

MARKET #17 MAJIC 107 KMJK/Phoenix (602) 265-2442 Jackson/Higgs

MARKET #18 100.3 KISS FM KATZ/S. Louis (314) 692-5108 Atkins

MARKET #38 WJHM/Orlando (407) 333-0072 Allen

MARKET #39 WQVE/New Orleans (504) 827-6000 Stevens

MARKET #18 MIX 97.1 The Soul of St. Louis KXOK/St. Louis (314) 991-7797 Bys/Taylor

MARKET #19 MAJIC 95.9 The Best Variety of Hits & Oldies WWIN/Baltimore (410) 332-8200 Brown/Case

MARKET #22 POWER 1510 KDKO/Denver (303) 295-1225 Walker

REPORTERS

Stations and their adds listed alphabetically by market

URBAN

<p>KBCE/Alexandria, LA PD/MD: Donnie Taylor MEL WATERS "Sex" SALT-N-PEPA "Gity" PLAYA "Cheers" TIMBALAND & MAGOO "Clock" STAN MOSLEY "Creep" DAVINA "Come"</p>	<p>WBLK/Buttola, NY PD: Skip Dillard ELUSION "Really" ICE CUBE "Dubbin" QUEEN PEN W/LOST... "Party" TIMBALAND & MAGOO "Clock"</p>	<p>WCKX/Columbus, OH VP/Prog.: Tony Fields PD: Paul Strong PLAYA "Cheers" QUEEN PEN W/LOST... "Party" WYCLEF JEAN "November" JAGGED EDGE "Gotta" PLAYA "Cheers" TIMBALAND & MAGOO "Clock" SALT-N-PEPA "Gity" DAVINA "Come" BILLY PORTER "Borrowed" JAMES GREER & CO. "Beautiful"</p>	<p>WTMG/Gainesville, FL PD/MD: Don Cody JO FRBAT & USHER "Party" QUEEN PEN W/LOST... "Party" SALT-N-PEPA "Gity" CHANGING FACES "All" TIMBALAND & MAGOO "Clock" GHETTO MAFA "Feel" RAKIM "Saga" WATAZ "Cool" DMX "Dog" GANG STARR "Royalty" MARK MORRISON "Moan"</p>	<p>KRRQ/Lafayette, LA PD/MD: Tyrone Davis JO FRBAT & USHER "Party" QUEEN PEN W/LOST... "Party" SALT-N-PEPA "Gity" CHANGING FACES "All" TIMBALAND & MAGOO "Clock" GHEETO MAFA "Feel" RAKIM "Saga" WATAZ "Cool" DMX "Dog" GANG STARR "Royalty" MARK MORRISON "Moan"</p>	<p>KKBT/Los Angeles, CA PD/MD: Michelle Santosuosso 8 DIAZ DILLINGER "California" 5 TIMBALAND & MAGOO "Clock" 5 L.L. COOL J "4.3.2.1."</p>	<p>KYEA/Monroe, LA DM/MD: Michael St. John MD: Gentleman George GANG STARR "Royalty" DAVINA "Come" QUEEN PEN W/LOST... "Party" SALT-N-PEPA "Gity" TIMBALAND & MAGOO "Clock" PLAYA "Cheers"</p>	<p>WCDC/Richmond, VA PD: Aaron Maxwell 14 SALT-N-PEPA "Gity" 14 PLAYA "Cheers" 12 TIMBALAND & MAGOO "Clock" 11 RAKIM "Saga" GANG STARR "Royalty"</p>	<p>KMJM/St. Louis, MO OM/MD: Chuck Atkins APD/MD: Eric Mychals 14 SALT-N-PEPA "Gity" DAVINA "Come" DE JAH "Just" YOU'NG BLEED... "Times" TIMBALAND & MAGOO "Clock" JON B. "They"</p>	<p>WHTA/Atlanta, GA DM: Don Alias PD: Sean Taylor MD: Chaka Zulu 18 K-CI & JOJO "Life" 12 TIMBALAND & MAGOO "Clock" 5 SMOOTH "Straw"</p>	<p>WVVE/Atlanta, GA PD: Terry Brown MD: Ra'jeyah Shabazz 10 SMOOTH "Straw" 10 QUEEN PEN W/LOST... "Party" 7 IMITATION "Extra" 5 SILK THE SHOCKER "Straight" 5 TIMBALAND & MAGOO "Clock" 5 JOJO WATLEY "Hook"</p>	<p>WVZZ/Charleston, SC PD: Terry Base 5 QUEEN PEN W/LOST... "Party" 5 TIMBALAND & MAGOO "Clock" 5 PUFF DADDY FMAISE "Been" 5 GANG STARR "Royalty" 5 JAMES GREER & CO. "Beautiful" 5 REBBIE JACKSON "Faithfully" 5 RAKIM "Saga" 5 SALT-N-PEPA "Gity"</p>	<p>WVJZ/Greenville, SC PD: Marvin Hankston MD: Kelly Berry 6 H-TOWN "Natural"</p>	<p>WVNEZ/Hartford, CT PD/MD: Mark Dennis 17 DMX "Dog" 15 TIMBALAND & MAGOO "Clock" 14 2PAC FOUTLAJAZZ "Soul" 14 RAKIM "Saga" 13 SALT-N-PEPA "Gity" 13 GANG STARR "Royalty" 9 DAVINA "Come"</p>	<p>WVWJ/Washington, DC PD: Frank Tray MD: James Williams TIMBALAND & MAGOO "Clock" QUEEN PEN W/LOST... "Party" PLAYA "Cheers" DAVINA "Come" DE JAH "Just" GANG STARR "Royalty" RICK JAMES "Turn" SALT-N-PEPA "Gity" SALT-N-PEPA "Gity" EBONI FOSTER "Crazy"</p>	<p>WVBB/Macon, GA PD/MD: Kevin Fox 5 TIMBALAND & MAGOO "Clock" 5 QUEEN PEN W/LOST... "Party" 5 DAVINA "Come" 5 GANG STARR "Royalty" 5 SALT-N-PEPA "Gity" 5 DE JAH "Just" 5 PLAYA "Cheers" 5 REBBIE JACKSON "Faithfully"</p>	<p>WVQK/Nashville, TN DM: Jim Kennedy 5 MASTER P "Light" 5 MUKITA "Bum" 5 OUTKAST WOOE-LO "Due" 5 MONTELL JORDAN "Ride" 5 QUEEN PEN W/LOST... "Party"</p>	<p>WVQUE/New Orleans, LA PD/MD: Genod Stevens SALT-N-PEPA "Gity" PUBLIC ANNOUNCEMENT "Body" PLAYA "Cheers" DAVE HOLLISTER... "Weekend" DMX "Dog"</p>	<p>WVWRR/Memphis, TN PD/MD: D-Rock 25 SILK THE SHOCKER "Straight" 10 NARIAH CAREY "Breakdown" 5 LSG FALL... "Curious"</p>	<p>WVWRR/Memphis, TN PD/MD: Bobby D'Jay APD: Eileen Nathaniel 5 TIMBALAND & MAGOO "Clock" 5 QUEEN PEN W/LOST... "Party" 5 GANG STARR "Royalty" 5 ROOM SERVICE "Stay" 5 DAVINA "Come"</p>	<p>WVWRR/Memphis, TN PD/MD: Bobby D'Jay APD: Eileen Nathaniel 5 TIMBALAND & MAGOO "Clock" 5 QUEEN PEN W/LOST... "Party" 5 GANG STARR "Royalty" 5 ROOM SERVICE "Stay" 5 DAVINA "Come"</p>	<p>WVWRR/Memphis, TN PD/MD: Bobby D'Jay APD: Eileen Nathaniel 5 TIMBALAND & MAGOO "Clock" 5 QUEEN PEN W/LOST... "Party" 5 GANG STARR "Royalty" 5 ROOM SERVICE "Stay" 5 DAVINA "Come"</p>	<p>WVWRR/Memphis, TN PD/MD: Bobby D'Jay APD: Eileen Nathaniel 5 TIMBALAND & MAGOO "Clock" 5 QUEEN PEN W/LOST... "Party" 5 GANG STARR "Royalty" 5 ROOM SERVICE "Stay" 5 DAVINA "Come"</p>	<p>WVWRR/Memphis, TN PD/MD: Bobby D'Jay APD: Eileen Nathaniel 5 TIMBALAND & MAGOO "Clock" 5 QUEEN PEN W/LOST... "Party" 5 GANG STARR "Royalty" 5 ROOM SERVICE "Stay" 5 DAVINA "Come"</p>
---	--	---	--	--	---	---	---	---	---	---	--	--	---	--	--	--	---	--	---	---	---	---	---

88 Total Reporters
88 Current Reporters
88 Current Playlists

URBAN AC

<p>WALR/Atlanta, GA Int. PD: Jim Kennedy OL SKOOL... "Dreaming" RANDY CRAWFORD "Bye"</p>	<p>WPAL-AM/Charleston, SC PD/MD: Jae Jackson OL SKOOL... "Dreaming" 14 LSG FALL... "Curious" 14 STAN MOSLEY "Creep" 5 ROOM SERVICE "Stay"</p>	<p>WMXD/Detroit, MI PD: Monica Starr MD: Tony Rankin 6 WHISPERS "Cool"</p>	<p>KMJQ/Houston, TX PD: Carl Conner MD: Carla Boatner No Adds</p>	<p>KXZZ/Lake Charles, LA PD/MD: Brian Robinson 5 NEXT "Close" DAVINA "Come" CHANGING FACES "All" CARL HENRY "Thinking"</p>	<p>WMCS/Milwaukee, WI PD/MD: Tyrene Jackson JONATHAN BUTLER "Lost" JAMES GREER & CO. "Beautiful" KEITH WASHINGTON "Bring"</p>	<p>WYLD/New Orleans, LA PD/MD: eBron Joseph 10 AARON NEVILLE "Make" 5 DAVINA "Come"</p>	<p>WSOJ/Richmond, VA PD/MD: Kevin Kofax DAVINA "Come" GEORGE HOWARD "Midnight"</p>	<p>WTUG/Tuscaloosa, AL PD/MD: Steve Sloan No Adds</p>	<p>WWIN/Baltimore, MD PD: Kathy Brown Int. MD: Natalie Case SWW "Rain" NANCY WILSON "Hello" RANDY CRAWFORD "Bye"</p>	<p>WVAZ/Chicago, IL DM/MD: Maxx Myrick APD/MD: Jamillah Muhammad 5 OL SKOOL... "Dreaming"</p>	<p>WFLM/Ft. Pierce, FL PD/MD: Vera Jones JAGGED EDGE "Gotta" SISTER SLEDGE "Walking" DAVINA "Come" H-TOWN "Natural" J.P. "Late"</p>	<p>WVWJZ/Washington, DC PD: Doug Gilmore No Adds</p>	<p>WVWZZ/Flint, MI PD/MD: Chris Reynolds 7 QUEEN PEN W/LOST... "Party" ICE CUBE "Dubbin" TIMBALAND & MAGOO "Clock" DAVINA "Come" JO FRBAT & USHER "Party" GANG STARR "Royalty" SALT-N-PEPA "Gity"</p>	<p>WVWZZ/Flint, MI PD/MD: Chris Reynolds 7 QUEEN PEN W/LOST... "Party" ICE CUBE "Dubbin" TIMBALAND & MAGOO "Clock" DAVINA "Come" JO FRBAT & USHER "Party" GANG STARR "Royalty" SALT-N-PEPA "Gity"</p>	<p>WVWZZ/Flint, MI PD/MD: Chris Reynolds 7 QUEEN PEN W/LOST... "Party" ICE CUBE "Dubbin" TIMBALAND & MAGOO "Clock" DAVINA "Come" JO FRBAT & USHER "Party" GANG STARR "Royalty" SALT-N-PEPA "Gity"</p>	<p>WVWZZ/Flint, MI PD/MD: Chris Reynolds 7 QUEEN PEN W/LOST... "Party" ICE CUBE "Dubbin" TIMBALAND & MAGOO "Clock" DAVINA "Come" JO FRBAT & USHER "Party" GANG STARR "Royalty" SALT-N-PEPA "Gity"</p>	<p>WVWZZ/Flint, MI PD/MD: Chris Reynolds 7 QUEEN PEN W/LOST... "Party" ICE CUBE "Dubbin" TIMBALAND & MAGOO "Clock" DAVINA "Come" JO FRBAT & USHER "Party" GANG STARR "Royalty" SALT-N-PEPA "Gity"</p>
---	--	---	--	---	--	--	---	--	---	--	--	---	--	--	--	--	--

37 Total Reporters
36 Current Reporters
34 Current Playlists

Did Not Report, Playlist Frozen (2):
KRBV/Dallas, TX
KJLH/Los Angeles, CA

Did Not Report For Two Consecutive Weeks;
Data Not Used (1):
WCFB/Orlando, FL



FEBRUARY 27, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	1	1	BRIAN MCKNIGHT Anytime (Mercury)	1022	1030	980	946	36/1
1	1	2	2	BOYZ II MEN A Song For Mama (Motown)	829	947	987	1060	33/0
4	4	3	3	UNCLE SAM I Don't Ever Want To See You.. (Stonecreek/Epic)	807	839	849	836	36/0
3	3	4	4	DRU HILL We're Not Making Love No More (LaFace/Arista)	782	810	898	925	31/0
11	8	6	5	MARY J. BLIGE Seven Days (MCA)	770	715	653	550	32/2
7	5	5	6	LUTHER VANDROSS I Won't Let You Do That To Me (LV/Epic)	748	717	710	657	33/1
16	12	9	7	PATTI LABELLE Someone Like You (MCA)	637	584	511	394	30/0
—	29	21	8	ARETHA FRANKLIN A Rose Is Still A Rose (Arista)	500	357	208	85	30/0
6	7	7	9	JANET Together Again (Virgin)	499	602	653	658	24/0
23	18	15	10	OL SKOOL I/K. SWEAT & XSCAPE Am I Dreaming (Keia/Universal)	480	399	341	265	23/3
17	15	13	11	JODY WATLEY Off The Hook (Atlantic)	471	455	384	368	22/0
10	10	10	12	DRU HILL 5 Steps (Island)	470	545	581	584	23/0
8	11	8	13	LSG My Body (EastWest/EEG)	461	596	569	616	24/0
28	22	19	14	RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic)	448	389	292	223	28/3
26	19	14	15	K-CI & JOJO All My Life (MCA)	447	402	305	247	21/2
5	6	11	16	ERYKAH BADU Tyrone (Kedar/Universal)	442	509	654	723	25/0
9	9	12	17	SOUNDS OF BLACKNESS Hold On (Change Is...) (Perspective/A&M)	423	500	586	600	23/0
20	17	17	18	USHER Nice & Slow (LaFace/Arista)	375	397	354	325	16/0
13	14	16	19	BEBE WINANS In Harm's Way (Atlantic)	366	397	423	461	18/0
BREAKER			20	PHIL PERRY One Heart One Love (Peak/Private)	354	290	244	218	20/1
—	—	25	21	KEITH WASHINGTON Bring It On (Silas/MCA)	335	269	193	112	22/3
22	24	23	22	PHAJJA So Long (Well, Well, Well) (Warner Bros.)	327	301	279	268	14/0
24	21	22	23	SWV Rain (RCA)	325	318	302	260	18/2
12	13	18	24	JOE Good Girls (Jive)	315	391	450	462	17/1
—	28	26	25	LSG I/L.L., BUSTA & MC LYTE Curious (EastWest/EEG)	308	256	219	203	14/1
—	—	30	26	JONATHAN BUTLER Lost To Love (N2K Encoded Music)	288	207	113	33	19/4
—	—	29	27	REBBIE JACKSON Yours Faithfully (MJJ/Work)	263	213	162	82	19/0
DEBUT			28	BONEY JAMES It's All Good (Warner Bros.)	239	200	158	131	20/0
—	—	28	29	ALI Love Letters (Island)	230	216	166	80	20/1
DEBUT			30	WHISPERS For The Cool In You (Interscope)	228	135	47	26	17/4

This chart reflects airplay from February 16-22. Songs ranked by total plays. Highlighted songs indicate Breaker.

37 Urban AC reporters. 34 current playlists. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent.

© 1998, R&R Inc.

NEW & ACTIVE

EDDIE M. Tell Me (If You Still Care) (JVC/JMI)

Total Plays: 200, Total Stations: 20, Adds: 4

PATRICE RUSHEN Sweetest Taboo (Discovery)

Total Plays: 198, Total Stations: 14, Adds: 2

SOMETHIN' FOR THE PEOPLE All I Do (Warner Bros.)

Total Plays: 189, Total Stations: 9, Adds: 1

CECE WINANS Well, Alright! (PMG/Atlantic)

Total Plays: 177, Total Stations: 10, Adds: 1

JAMES GREER & CO. Beautiful Black People (Born Again)

Total Plays: 158, Total Stations: 16, Adds: 4

DESTINY'S CHILD No, No, No (Grass Roots/Columbia)

Total Plays: 155, Total Stations: 7, Adds: 1

MARIAH CAREY I/BONE THUGS... Breakdown (Columbia)

Total Plays: 148, Total Stations: 7, Adds: 0

TAMIA Imagination (Qwest/WB)

Total Plays: 131, Total Stations: 10, Adds: 0

BILLY PORTER Borrowed Time (DVB/A&M)

Total Plays: 129, Total Stations: 13, Adds: 1

NEXT Too Close (Arista)

Total Plays: 124, Total Stations: 7, Adds: 1

Songs ranked by total plays

BREAKERS®

PHIL PERRY

One Heart One Love (Peak/Private)

TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS

354/64

20/1

CHART

20

MOST ADDED®

ARTIST TITLE LABEL(S)

ADDS

DAVINA Come Over To My Place (Loud/RCA)	8
JONATHAN BUTLER Lost To Love (N2K Encoded Music)	4
JAMES GREER & CO. Beautiful Black People (Born Again)	4
EDDIE M. Tell Me (If You Still Care) (JVC/JMI)	4
ROOM SERVICE Stay (EastWest/EEG)	4
WHISPERS For The Cool In You (Interscope)	4
RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic)	3
OL SKOOL I/K. SWEAT & XSCAPE Am I... (Keia/Universal)	3
KEITH WASHINGTON Bring It On (Silas/MCA)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)

TOTAL PLAY INCREASE

ARETHA FRANKLIN A Rose Is Still A Rose (Arista)	+143
WHISPERS For The Cool In You (Interscope)	+93
JONATHAN BUTLER Lost To Love (N2K Encoded Music)	+81
OL SKOOL I/K. SWEAT & XSCAPE Am I... (Keia/Universal)	+81
EDDIE M. Tell Me (If You Still Care) (JVC/JMI)	+79
KEITH WASHINGTON Bring It On (Silas/MCA)	+66
PHIL PERRY One Heart One Love (Peak/Private)	+64
RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic)	+59
CHANGING FACES All Day, All Night (Big Beat/Atlantic)	+58
MARY J. BLIGE Seven Days (MCA)	+55

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)

MILESTONE I Care 'Bout You (LaFace/Arista)
LUTHER VANDROSS When You Call On Me/Baby... (LV/Epic)
PATTI LABELLE Shoe Was On The Other Foot (MCA)
KENNY LATTIMORE For You (Columbia)
-JOE The Love Scene (Jive)
KAREN CLARK-SHEARD/FAITH EVANS Nothing... (Island)
USHER You Make Me Wanna... (LaFace/Arista)
WILL DOWNING All About You (Mercury)
JOHNNY GILL Maybe (Motown)
VANESSA WILLIAMS First Thing On Your Mind (Mercury)

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.

EDDIE M. "Tell Me (If You Still Care About Me)"

New & Active

Urban AC Radio Says This Is A Hit!

WVAZ
KMJQ
KMJK
KXOK
KDKO

KQBR
WMXG
WYLD
WFXC
WMJM

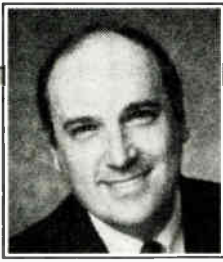
WSOJ
KQXL
WDLT
WNHC
WPAL-AM

KNEK
WNFQ
WKXI
WFLM
KXZZ



Executive Producers: Eddie M. and Jesus Garber
Written By: Jimmy Jam and Terry Lewis





MIKE KINOSHIAN

Crossover Rimes & Reasons

Country artists seeing success at AC, Hot AC

This week's R&R is a bit heavier than usual thanks to another excellent Country special by Lon Helton and Calvin Gilbert. With that flavor spicing the issue, it's appropriate to reflect on several recent Country influences in AC and Hot AC, including the crossover success stories of LeAnn Rimes and Shania Twain.

While record labels can't arbitrarily take any Country artist and cross them to AC, Mercury VP/AC Kerry Wood points out, "Shania has sold over 20 million albums and has a kind of pop sound anyway. She obviously has fans outside a Country-only base, and 'You're Still The One' is a straight-ahead pop record; that makes a big difference. The same was true with Rimes' 'How Do I Live?' — it was a pop record."

But programmers still cling to certain biases. Some steadfastly refuse to play instrumentals, others avoid playing songs with even the slightest country undertone. In working Twain's mainstream project, Wood is attempting to overcome preconceived image barriers. "It's definitely an unfortunate situation, but LeAnn made a big difference, because PDs saw how well



Kerry Wood



Claire Parr

our formats. "So many songs sound the same today," opines Wood. "It's great to have a song like this that introduces something different. With an artist like Shania Twain, who sells as many albums as she does, a station is getting a built-in superstar. It's not like breaking a brand-new artist. Trying to cross a Country artist who didn't have a story like LeAnn or Shania would certainly be much more difficult."

While Twain's song generated a lot of curiosity, the label didn't hype it. "Our locals played it for programmers before Christmas. We weren't going for adds until January, and we knew she had a lot of fans at radio — certainly a lot of male fans. LeAnn's record took months to develop, and Shania's is being very well-received. We feel this is a hit in its own right."

If Twain — like Rimes before her — were to score a major AC/Hot AC success, a problem could loom. "It's a delicate situation," explains Wood. "We can't lose her solid Country audience. After building a base with this record, she could continue to do more pop songs and build on that base. She might be one of only a few artists having multiformat songs."

Driving Force

When Rimes' "How Do I Live?" modestly debuted at No. 30 on R&R's AC chart last June, few would have expected the course it would take. Ten weeks later, "How Do I Live?" hit No. 1 and remained there for five weeks. Even after peaking, the song showed enormous strength, residing in the Top 10 for an additional 17 weeks. And eye-

brows were raised when several Pop/Alternative Hot ACs played it, helping Rimes to log eight Top 10 weeks on R&R's Hot AC chart.

"The only person who thought we'd have this kind of success was [Curb Universal Chairman] Mike Curb," admits Curb VP Claire Parr. "He was the visionary who wanted to get it immediately to radio. It took everybody by surprise."

It didn't hurt that Rimes had just won the Grammy for Best New Artist. "It was flattering for her to be in the category and very exciting that she won. She was being seen by Pop and AC audiences, and that was a powerful point for us to make. The record was a monster hit; all we had to do was be tenacious."

Mass-Appeal Power

Based on Rimes' powerful sales stats, Curb staffers were confident they had a mass-appeal hit on their hands. "We thought LeAnn was capable of scoring across-the-board success because people who buy her records aren't segmented into one particular demo," notes Parr. "If you look at Callout America scores and talk with programmers, you'll see there's little burn to the song — it has amazing staying power."

While many in the industry consider Rimes a Country artist, Parr comments, "She certainly has a lot of loyalty to that format, but I'm not quite sure the fans see her that way, because she's done a lot of mainstream marketing."

"She was very unusual for Country, and there are times when artists reach a point where they can't be limited to one format. She's not Pop, AC, or Country — she's a star. When someone can sell 15 million records in 18 months, they've exploded beyond formatic boundaries."

Contrasting Styles

Following Rimes' AC/Hot AC acceptance comes Twain, prompting Parr to remark, "They're two completely different types of artists. LeAnn's been targeted to a much more mass-appeal audience. Since her first record, Shania — who is an amazing talent — has been targeted to Country. Single after single, she's been a huge airplay success. Not all of LeAnn's singles have been big at Country."

"Consumers want great records and great artists. If a record's viable, people will want to hear it. But I don't see us going back to the *Urban Cowboy* days when so many records crossed from Country."

Next week's column will feature several AC programmers commenting on Country-flavored playlists.

How Breaking Rules And Barriers Produced A Hit

We've seen our share of chart oddities over the years, including one artist represented in back-to-back chart positions, two completely different songs having the same title appearing on the same chart, and this week's instance of a vocal (Celine Dion) and instrumental (Kenny G) version of the same song ("My Heart Will Go On") in separate chart positions (No. 1 and No. 24, respectively).

But consider the scenario that *could* have developed last June when two versions of "How Do I Live?" were released on nearly identical dates. The fact that Country artists LeAnn Rimes and Trisha Yearwood were the principals made the situation even more interesting.

Which is the better version of the song is strictly a matter of personal opinion. From an AC chart perspective, though, Rimes clearly enjoyed the advantage, going to No. 1 for five weeks. At its peak, Yearwood's version was played by seven AC reporters (it was, however, a No. 1 Country record).

Manager extraordinaire Ken Kragen cites several reasons why Rimes fared better than his client at AC and gives us a behind-the-scenes glimpse of what happened. "It was no one's fault," he stresses. "When Trisha's version went Country, [Curb Universal Chairman] Mike Curb simultaneously sent LeAnn's to AC. He said it was a mismailing. Whether true or not, it really was a very clever thing to do."

"The minute the record came out, they immediately hired most of the major independent promotion people. They caught us totally unaware, because that isn't a normal thing to do in Country. Even if you're going to cross something over, you work the Country stations first, get the song to a certain level, and then cross it. But he went for it from Day One."

Turning Up The Heat

Given the circumstances, it was now Kragen's turn to strategize. "There were two ways to go: Hire independents or get MCA's Pop promotion department to work Trisha's record." But that month, the label had already cut back the number of artists it was working.

Then there was another concern: Country programmers were content with Yearwood's version. "We didn't want to upset anyone there. The fact that LeAnn was doing well in AC could work to our advantage. We told Country PDs that Curb was running Rimes' record to the competition, but we'd stay Country. We turned it around by being true to our format."

"LeAnn's success was a function of several different things, including Mike's enormously aggressive approach. It was very smart on his part, and I give him credit for breaking rules and barriers."

Stop The Presses

Rimes and Yearwood both released the song as a single, and while Yearwood's version came out slightly later, she eventually caught up with Rimes in sales. "The 300,000 units MCA had pressed ran out the week in which they drew even. Trisha and LeAnn each sold about 60,000 units that week. Trisha had an album coming out soon, and MCA didn't want the single to cannibalize it, so they made a normal decision and stopped pressing singles. It's a move with plenty of precedent behind it, but Mike did the exact opposite — and now has more than 2.5 million copies out there. But Trisha sold more than two million albums."

Teen Angel

Now that Rimes has made such a mainstream impact, some wonder if she risks alienating her Country core. "That's always been the belief, and that's the reason Garth Brooks has steadfastly stayed away from crossing over," Kragen points out. "But it doesn't seem to be working that way for LeAnn. She's still doing OK with Country and is selling tons of records."

Comparing Rimes with the latest Country crossover hopeful, Kragen comments, "Shania Twain's very pop in her approach. Interestingly, LeAnn isn't very pop-oriented. She has a country sound to her voice — more so, really, than Trisha. But rules don't seem to apply to LeAnn. She's a phenomenon, and we can't blithely assume that what she's done can be duplicated."

"It will be very interesting to see what happens with Shania. She's a very hot commodity and might be able to pull it off. We're certainly looking for something that will break Trisha into the AC market. If we do it, it may be something that Country wouldn't play anyway."



Ken Kragen



Shania obviously has fans outside a Country-only base, and 'You're Still The One' is a straight-ahead pop record; that makes a big difference. The same was true with 'How Do I Live?'

— Kerry Wood



her song worked. Some of them fought it all the way, but it eventually proved to be a big success for them. It's still important to show programmers that you have a hit record."

Wood suggests programmers listen to songs like the Twain single with an open mind, because "the audience hears it for what it is without overthinking it."

Bringing Balance

At the very least, artists like Rimes, Twain, Martina McBride (featured on Jim Brickman's "Valentine"), and Susan Ashton & Collin Raye (both heard on Brickman's "The Gift") are lending a vital element of balance to

TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues?

Call me at (310) 788-1664 or e-mail: mkinosox@rronline.com

THE #1 MUSICIAN
OF OUR TIME.

THE #1 MOVIE THEME
FOR ALL TIME.

THE #1 MOST
ADDED AT AC.

K E N N Y G

MY HEART WILL GO ON
(LOVE THEME FROM TITANIC)

1ST WEEK:

THE #1 MOST ADDED AT AC WITH 39 TOTAL REPORTS!

Major markets include:

KOST Los Angeles • WLTE Minneapolis • WBEB Philadelphia
WDOK Cleveland • WSHH Pittsburgh and many others.

STRONG PHONES AND DOUBLE-DIGIT ROTATIONS AT:

WLTW New York • WLTE Minneapolis
KRCW Portland • WLIT Chicago - #6 ranking with 17 plays!

BDS audience already over 3 million.

MAINSTREAM AC MONITOR CHART: D-30*

TOP 40 ADDS:

93Q Syracuse • WTWR Toledo • KKRD Wichita
WRTS Erie • WWKZ Tupelo • KISR Fort Smith



KENNY GREATEST HITS

RETAIL ALBUM SALES UP 42%
ON SOUNDCAN TOP ALBUM RETAILERS CHART

ARISTA

© 1998 ARISTA RECORDS, INC. ARISTA, TITANIC AND MY HEART WILL GO ON ARE REGISTERED TRADEMARKS OF ARISTA RECORDS, INC. A DIV. OF BMG ENTERTAINMENT.

www.421487mpc.com

3W	2W	LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	CELINE DION My Heart Will Go On (550 Music)	2735	2762	2707	2688	108/0
10	8	2	2	SAVAGE GARDEN Truly Madly Deeply (Columbia)	2188	1906	1598	1238	97/3
6	5	4	3	VANESSA WILLIAMS Oh How The Years Go By (Mercury)	1939	1868	1752	1646	99/1
4	2	3	4	PAULA COLE I Don't Want To Wait (Imago/WB)	1935	1906	1881	1815	91/1
13	9	8	5	BACKSTREET BOYS As Long As You Love Me (Jive)	1703	1522	1330	1144	89/2
3	3	5	6	ELTON JOHN Something About The Way You... (Rocket/Island)	1680	1800	1862	1923	86/0
2	4	6	7	RICHARD MARX & DONNA LEWIS At The Beginning (Atlantic)	1680	1763	1803	1995	84/1
14	13	10	8	JOHN TESH I/JAMES INGRAM Give Me Forever... (GTSP/Mercury)	1542	1394	1154	1016	95/3
5	7	9	9	JIM BRICKMAN w/ASHTON & RAYE The Gift (Windham Hill)	1359	1409	1609	1721	79/0
—	27	16	10	ERIC CLAPTON My Father's Eyes (Duck/Reprise)	1226	893	290	—	96/15
7	6	7	11	KENNY G Loving You (Arista)	1193	1536	1687	1643	67/0
11	11	11	12	BRYAN ADAMS Back To You (A&M)	1193	1233	1257	1221	60/0
19	17	14	13	FLEETWOOD MAC Landslide (Reprise)	1040	950	837	691	74/3
9	12	12	14	LEANN RIMES How Do I Live (Curb)	1022	1119	1217	1272	64/0
17	14	13	15	BLESSID UNION Light In Your Eyes (Capitol)	985	970	919	873	67/2
21	19	18	16	GARY BARLOW Superhero (Arista)	792	717	628	510	69/4
24	21	20	17	SHANIA TWAIN You're Still The One (Mercury)	773	668	543	432	63/6
8	10	15	18	MICHAEL BOLTON The Best Of Love (Columbia)	772	943	1260	1508	58/0
28	24	22	19	DAKOTA MOON A Promise I Make (Elektra/EEG)	733	548	354	182	74/8
—	—	24	20	ELTON JOHN Recover Your Soul (Rocket/Island)	730	514	189	—	78/17
22	22	23	21	LISA LOEB I Do (Geffen)	486	526	535	474	27/1
12	16	21	22	BILLY JOEL Hey Girl (Columbia)	463	612	843	1156	35/0
29	28	26	23	SPICE GIRLS Too Much (Virgin)	420	361	286	178	35/4
DEBUT	—	—	24	KENNY G My Heart Will Go On (Arista)	407	152	24	—	62/23
—	—	28	25	AMY GRANT Like I Love You (A&M)	380	314	216	93	44/13
—	—	29	26	DARYL HALL & JOHN OATES The Sky Is Falling (Push)	360	290	244	152	39/2
25	25	25	27	SAMANTHA COLE Without You (Universal)	352	382	351	365	42/0
30	—	—	28	LOREENA MCKENITT The Mummers' Dance (Quinlan Road/WB)	265	220	193	177	21/2
DEBUT	—	—	29	MADONNA Frozen (Maverick/WB)	232	53	—	—	38/21
DEBUT	—	—	30	JAMES HORNER Southampton (Sony Classical/Work)	216	61	13	1	25/10

This chart reflects airplay from February 16-22. Songs ranked by total plays. Highlighted songs indicate Breaker 108 AC reporters. 106 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1998, R&R Inc.

NEW & ACTIVE

EDDIE MONEY Can You Fall In Love Again? (CMC)
 Total Stations: 23, Adds: 0, Plays: 182, WRCH 5 (5), WWLI 10 (10), WLIF 3 (3), WAFY 10 (11), WKYE 5 (5), WHUD 9 (10), WKWK 10 (10), WGSY 8 (14), WTCB 6 (7), WOOF 9 (6), WAHR 5 (5), WTFM 10, KHLA 7 (7), WMXS 19 (20), KVIL 7 (7), WHBC 22 (18), WFMK 10 (10), WGLM 5 (5), WRWC 5 (5), KEFM 1 (5), KELO 8 (6), KWAU 3 (3), KISC 5 (5).

BARBRA STREISAND If I Could (Columbia)
 Total Stations: 12, Adds: 0, Plays: 89, including WRCH 5 (4), WYJB 5 (3), WLIF 8 (7), WBBQ 13 (11), WFOG 7 (7), WTVR 5 (6), WDOK 5, WFMK 10 (10), WGLM 3 (5), WRWC 5 (5), KELO 12 (12).

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
KENNY G My Heart Will Go On (Arista)	23
MADONNA Frozen (Maverick/WB)	21
ELTON JOHN Recover Your Soul (Rocket/Island)	17
ERIC CLAPTON My Father's Eyes (Duck/Reprise)	15
AMY GRANT Like I Love You (A&M)	13
JAMES HORNER Southampton (Sony Classical/Work)	10
DAKOTA MOON A Promise I Make (Elektra/EEG)	8
SHANIA TWAIN You're Still The One (Mercury)	6
CHRIS BRAIDE If I Hadn't Got You (Atlantic)	5
HARRY CONNICK JR. Learn To Love (Columbia)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ERIC CLAPTON My Father's Eyes (Duck/Reprise)	+333
SAVAGE GARDEN Truly Madly Deeply (Columbia)	+282
KENNY G My Heart Will Go On (Arista)	+255
ELTON JOHN Recover Your Soul (Rocket/Island)	+216
DAKOTA MOON A Promise I Make (Elektra/EEG)	+185
BACKSTREET BOYS As Long As You Love Me (Jive)	+181
MADONNA Frozen (Maverick/WB)	+179
JAMES HORNER Southampton (Sony Classical/Work)	+155
JOHN TESH I/JAMES INGRAM Give Me... (GTSP/Mercury)	+148
SHANIA TWAIN You're Still The One (Mercury)	+105

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
GARY BARLOW So Help Me Girl (Arista)
BACKSTREET BOYS Quit Playing Games (With My Heart) (Jive)
DARYL HALL & JOHN OATES Promise Ain't Enough (Push)
JEWEL Foolish Games (Atlantic)
AMY GRANT Takes A Little Time (A&M)
TONI BRAXTON w/KENNY G How Could An Angel... (LaFace/Arista)
BARBRA STREISAND*CELINE DION Tell Him (550 Music/Columbia)
SHAWN COLVIN Sunny Came Home (Columbia)
JEWEL You Were Meant For Me (Atlantic)
BETH NIELSEN CHAPMAN Sand And Water (Reprise)

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.

Want more Women? Start with Delilah.

Delilah has increased Women 18-49 and 25-54 numbers in major markets up to 81%.



Now in 125 markets.

AC's Seven to Midnight SolutionSM



800.426.9082

"One of the most heartfelt love songs ever recorded!! I'm getting tons of calls from all over the USA & Canada about GIVE ME FOREVER (I DO)!!"

- DELILAH

"John Tesh's keyboards and James Ingram's vocals are an excellent compliment to each other. The combination snaps right out of the radio and grabs the listener's attention!!"

- Don Kelley/WMJX-Boston

"This is THE "dedication" & love song of the year!! Every time we play it, the phones light up!! Outstanding audience response!!"

- David Joy/WPCH-Atlanta

"The wedding song for the next millennium!! Instant phones and local sales!!"

- Chris Kampmeier/WMGF-Orlando

"THE wedding song of the century!! Every woman in our listening area who is getting married is calling, we've even got their mothers calling in and asking about it!! What a HUGE song!!"

- Jim Mackey/WRWC-Rockford, IL

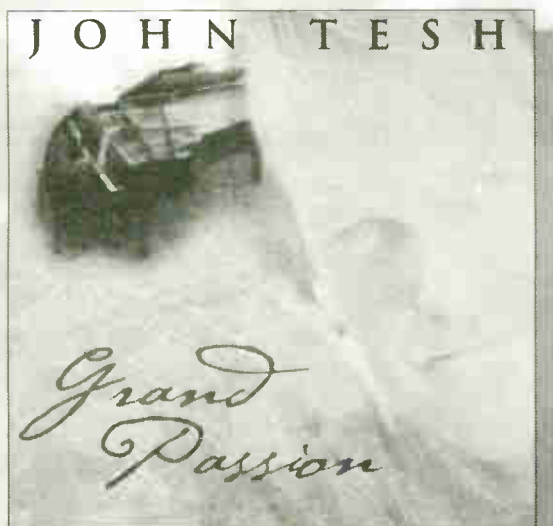
"Every time we play it, the phone lines burn up with women wanting to know where they can get the song!! Audience reaction is overwhelming!!"

- Crystal Hudson/KEZA-Fayetteville, AR

Give Me Forever (I Do)

John Tesh featuring James Ingram

From The Album:



R&R AC Chart **10 - 8**

1542 spins on 95 stations

This week's adds: WLTW, WALK, KLTA

Billboard Monitor 11*

Gavin AC 4*-3* Gavin Hot AC Chartbound

18 Music Video Adds in 1 week.

Added to

Visit the official website: www.tesh.com

Contact: Scott Meyers, Director of National Promotion
Polygram/GTSP Toll Free: 888-54-TUNES PolyGram





HOT AC TOP 30

FEBRUARY 27, 1998

3W	2W	LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
				MATCHBOX 20 3am (Lava/Atlantic)	3677	3678	3590	3473	92/1
1	1	1							
5	3	2	2	SAVAGE GARDEN Truly Madly Deeply (Columbia)	3330	3134	2884	2621	84/3
6	6	4	3	LOREENA MCKENITT The Mummern's Dance (Quinlan Road/WB)	3058	2882	2625	2447	90/2
4	4	5	4	CELINE DION My Heart Will Go On (550 Music)	2852	2878	2801	2629	70/1
2	2	3	5	SMASH MOUTH Walkin' On The Sun (Interscope)	2819	2991	2960	3123	78/0
3	5	6	6	LISA LOEB I Do (Geffen)	2509	2601	2782	2921	78/0
10	7	7	7	BILLIE MYERS Kiss The Rain (Universal)	2390	2399	2427	2192	74/1
12	10	9	8	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)	2196	2164	2151	2069	69/1
8	9	8	9	PAULA COLE I Don't Want To Wait (Imago/WB)	2062	2188	2170	2280	69/0
15	14	12	10	GREEN DAY Time Of Your Life (Good Riddance) (Reprise)	1901	1909	1794	1622	64/2
27	20	17	11	NATALIE IMBRUGLIA Torn (RCA)	1892	1555	1243	719	81/12
7	8	10	12	SARAH MCLACHLAN Sweet Surrender (Arista)	1850	2138	2312	2366	62/0
13	12	11	13	TONIC If You Could Only See (Polydor/A&M)	1814	1931	2031	2009	53/0
20	19	18	14	VERVE Bitter Sweet Symphony (Hut/Virgin)	1670	1490	1281	1063	58/6
19	17	16	15	BEN FOLDS FIVE Brick (550 Music)	1656	1580	1356	1191	58/2
11	11	13	16	SUGAR RAY Fly (Lava/Atlantic)	1655	1886	2071	2177	57/0
14	15	15	17	SISTER HAZEL All For You (Universal)	1573	1666	1715	1742	59/1
—	—	22	18	ERIC CLAPTON My Father's Eyes (Duck/Reprise)	1528	1062	386	—	71/9
9	13	14	19	CHUMBAWAMBA Tubthumping (Republic/Universal)	1479	1751	1977	2238	53/0
23	21	21	20	BACKSTREET BOYS As Long As You Love Me (Jive)	1177	1087	978	969	42/2
18	18	19	21	MEREDITH BROOKS What Would Happen (Capitol)	1131	1167	1303	1213	42/0
BREAKER			22	MARCY PLAYGROUND Sex And Candy (Capitol)	1009	836	571	407	40/5
BREAKER			23	EDWIN MCCAIN I'll Be (Lava/Atlantic)	1002	863	785	632	45/3
16	16	20	24	ALANA DAVIS 32 Flavors (Elektra/EEG)	903	1119	1468	1494	38/0
30	29	27	25	PAULA COLE Me (Imago/WB)	883	799	617	494	53/7
DEBUT			26	MADONNA Frozen (Maverick/WB)	856	228	—	—	49/17
26	25	24	27	JIMMY RAY Are You Jimmy Ray? (Epic)	777	858	872	737	37/0
28	28	29	28	ROBYN Show Me Love (RCA)	713	712	749	705	22/0
25	26	30	29	BLESSID UNION Light In Your Eyes (Capitol)	620	689	794	842	25/0
DEBUT			30	FLEETWOOD MAC Landslide (Reprise)	517	427	332	259	25/3

This chart reflects airplay from February 16-22. Songs ranked by total plays. Highlighted songs indicate Breaker.
94 Hot AC reporters. 89 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent.
© 1998, R&R Inc.

NEW & ACTIVE

SHANIA TWAIN You're Still The One (Mercury)
Total Stations: 26, Adds: 2, Plays: 433, including WDAQ 16, WKLI 15 (16), WKEE 26 (24), WJLK 8 (7), WOMP 20 (23), WLNK 28 (21), WOSM 10 (10), WXIL 31 (31), WAKS 5 (5), WMJY 16 (13), WJDX 28 (28), WMXL 13 (9), KKMY 7 (8), KHMZ 27 (25), WVMX 3 (4), WAZY 15 (6), WKTI 24 (17), WWWW 20 (20), KCIX 32 (20), KBEE 9 (9), KMXS 35 (34), KPLZ 15 (11), KEYW 7 (6).

JANET Together Again (Virgin)
Total Stations: 12, Adds: 1, Plays: 379, including WKEE 32 (34), WOMP 35 (36), WOMZ 19 (18), WBEE 42 (39), WAKS 50 (50), WMXL 37 (39), KKYS 33 (34), KSII 46 (42), KHMZ 34 (33), KRAV 9, WKOD 17 (17), WIOG 25 (25).

PISTOLROS My Guardian Angel (Hollywood)
Total Stations: 22, Adds: 2, Plays: 377, including WBMX 5 (6), WOMP 11 (11), WPPL 27 (27), WPTE 11, WSHE 21 (20), WMTX 8 (9), WMBX 19 (21), KAMX 36 (35), KKMY 8 (9), KKYS 27 (38), KKPJ 22 (30), WOAL 16 (14), WAZY 15 (15), WWWW 15 (5), KOZM 30 (28), KMXB 9 (14), KLLY 22 (20), KVSR 25 (23), KZZO 23 (24).

BARENAKED LADIES Brian Wilson (Reprise)
Total Stations: 12, Adds: 1, Plays: 333, including WBMX 45 (53), WPTE 10 (11), WSHE 24 (22), WMBX 31 (1), WMTX 9 (14), WOAL 5 (7), KOZM 46 (42), KFMB 59 (29), KLLC 32 (36).

FASTBALL The Way (Hollywood)
Total Stations: 19, Adds: 4, Plays: 301, including WBMX 8 (8), WZNE 20, KAMX 35 (27), KKMY 8 (6), KZZP 22 (22), WPNT 27 (23), WWWW 8, KSTZ 24 (22), KOZM 31 (15), KVVU 20, KLLY 13 (21), KVSR 18 (4), KYSR 23 (24), KLLC 10.

ELTON JOHN Recover Your Soul (Rocket/Island)
Total Stations: 24, Adds: 7, Plays: 277, including WKLI 11, WOMP 23 (24), WXIL 18 (18), WAKS 11 (8), WMJY 9, WJDX 28 (28), WMXL 11 (11), KURB 24 (1), KKMY 7, KKYS 6, WKOD 14, WKTI 24 (21), WWWW 15 (10), KMXC 17, KNEV 15 (15), KBEE 11 (9), KMXS 9, KPLZ 11 (21), KEYW 10 (8).

TONIC Open Up Your Eyes (Polydor/A&M)
Total Stations: 14, Adds: 1, Plays: 244, including WKLI 11, WZNE 35 (29), WOMP 11 (11), WPPL 5, WPTE 25 (26), KPEK 21 (20), KKMY 10 (9), KKYS 21 (23), WIOG 21 (18), KOZM 32 (32), WALC 34 (29), KVSR 17 (12).

CHUMBAWAMBA Amnesia (Republic/Universal)
Total Stations: 14, Adds: 6, Plays: 191, including WOMP 22 (24), WOMZ 15 (15), WOSM 7, WPTE 25 (11), WSHE 17, WMTX 7, KAMX 22 (22), KZZP 22 (22), WTMX 16 (13), WPTI 21 (22), KMXS 5 (5), KVSR 12.

JAMES HORNER Southampton (Sony Classical/Work)
Total Stations: 12, Adds: 5, Plays: 183, including WOMP 22 (24), WMBX 10 (3), WMC 13 (6), KHMZ 32 (19), WOAL 5, WMYX 20, KFMB 46 (34), KEYW 20 (20).

AMY GRANT Like I Love You (A&M)
Total Stations: 11, Adds: 2, Plays: 169, including WDAQ 14, WAKS 21 (18), KURB 23 (9), KKOB 18 (8), KKYS 14, WKOD 16 (16), WWWW 15 (5), KCIX 33(20), KPLZ 11 (11), KEYW 4.

DAKOTA MOON A Promise I Make (Elektra/EEG)
Total Stations: 13, Adds: 3, Plays: 151, including WKLI 13 (16), WOMP 23 (23), WOMZ 19 (20), WOSM 16 (20), WMJY 9, WJDX 12 (12), KKMY 10 (9), KSII 14, WAZY 20 (18), WKTI 7 (10), WWWW 2, KEYW 6.

SISTER 7 Know What You Mean (Arista Austin/Arista)
Total Stations: 15, Adds: 6, Plays: 117, including WOMB 2, WMC 3 (1), KAMX 21 (21), KKMY 7, WOAL 5 (1), WWWW 8, KOZM 23 (15), KALC 10 (10), KLLY 13 (11), KLLC 10.

FIDNA APPLE Shadowboxer (Clean Slate/Work)
Total Stations: 12, Adds: 8, Plays: 74, including WOSM 7, WKZL 18 (21), WAEV 6, WMTX 10 (10), WPNT 10, WALC 23.

Songs ranked by total plays.
Station call letters followed by number of plays.

BREAKERS®

MARCY PLAYGROUND Sex And Candy (Capitol)

TOTAL PLAYS/INCREASE: 1009/173
TOTAL STATIONS/ADDS: 40/5
CHART: 22

EDWIN MCCAIN

I'll Be (Lava/Atlantic)

TOTAL PLAYS/INCREASE: 1002/139
TOTAL STATIONS/ADDS: 45/3
CHART: 23

MOST ADDED®

ARTIST	TITLE LABEL(S)	ADDS
MADONNA	Frozen (Maverick/WB)	17
NATALIE IMBRUGLIA	Torn (RCA)	12
ERIC CLAPTON	My Father's Eyes (Duck/Reprise)	9
FIONA APPLE	Shadowboxer (Clean Slate/Work)	8
PAULA COLE	Me (Imago/WB)	7
ELTON JOHN	Recover Your Soul (Rocket/Island)	7
CHUMBAWAMBA	Amnesia (Republic/Universal)	6
SISTER 7	Know What You Mean (Arista Austin/Arista)	6
VERVE	Bitter Sweet Symphony (Hut/Virgin)	6
JAMES HORNER	Southampton (Sony Classical/Work)	5
MARCY PLAYGROUND	Sex And Candy (Capitol)	5
TUESDAYS	It's Up To You (Arista)	5

MOST INCREASED PLAYS

ARTIST	TITLE LABEL(S)	TOTAL PLAY INCREASE
MADONNA	Frozen (Maverick/WB)	+628
ERIC CLAPTON	My Father's Eyes (Duck/Reprise)	+466
NATALIE IMBRUGLIA	Torn (RCA)	+337
SAVAGE GARDEN	Truly Madly Deeply (Columbia)	+196
VERVE	Bitter Sweet Symphony (Hut/Virgin)	+180
LOREENA MCKENITT	The Mummern's... (Quinlan Road/WB)	+176
MARCY PLAYGROUND	Sex And Candy (Capitol)	+173
EDWIN MCCAIN	I'll Be (Lava/Atlantic)	+139
ELTON JOHN	Recover Your Soul (Rocket/Island)	+100
FASTBALL	The Way (Hollywood)	+95

HOTTEST RECURRENTS

ARTIST	TITLE LABEL(S)
ELTON JOHN	Something About The Way You Look... (Rocket/Island)
THIRD EYE BLIND	Semi-Charmed Life (Elektra/EEG)
MATCHBOX 20	Push (Lava/Atlantic)
LEANN RIMES	How Do I Live? (Curb)
SUNDAYS	Summertime (DGC/Geffen)
BACKSTREET BOYS	Quit Playing Games (With My Heart) (Jive)
JEWEL	Foolish Games (Atlantic)
WALLFLOWERS	One Headlight (Interscope)
BRYAN ADAMS	Back To You (A&M)
AMY GRANT	Takes A Little Time (A&M)

Breakers: Songs registering 925 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.

Most Added 2 Weeks Straight!

New This Week:
**KLLC KBEE WMBX
WKLI KPEK WWWW**

Already On:

**WVTY KALC WOAL KOZN
WMC KAMX KLLY KOSO KKMY**

...oh, yeah, i know what you mean



sister 7 the first single from their arista austin album *this the trip*

ARISTA austin produced by danny kortchmar www.sister7.com © 1998 arista records, inc., a unit of bmg entertainment

HOT AC PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL HOT AC REPORTERS ON R&R ONLINE

Big 105.1 MARKET #1 WBIX/New York (212) 704-1051 Goodman/Egan

95.5 WPLJ MARKET #1 WPLJ/New York (212) 613-8900 Cuddy/Shannon/Mascaro

STAR 98.1 MARKET #2 KYRS/Los Angeles (212) 955-7000 Perelli/Ebbott

101.9 THE MIX MARKET #3 WTMX/Chicago (312) 946-1019 James/Kartak

Alice @ 97.3 MARKET #4 KLLC/San Francisco (415) 765-4097 Kaplan/Stoeckel

STAR 104.5 MARKET #5 WYXR/Philadelphia (810) 688-0750 Johnson/Ashley

MIX 102.9 MARKET #6 KDMX/Dallas (214) 991-1029 Steal/Thomas

Q95.5 MARKET #7 WKQI/Detroit (810) 987-3750 Gillette/Buchalter

MIX 107.3 FM MARKET #8 WRQX/Washington (202) 886-3100 Kosbau/Parker

MIX 107.3 MARKET #9 KHMZ/Houston (713) 790-0965 Palagi/Anhorn

102.9 MARKET #9 KKPN/Houston (713) 830-8000 Marino/McCoy

Mix 98.5 MARKET #10 WBMX/Boston (617) 236-6898 Strassel/Engel

103.5 MARKET #11 WPLL/Miami (305) 654-9494 Roberts/Poyner

STAR 101.5 MARKET #13 KPLZ/Seattle (206) 223-5700 Phillips

KS 95 MARKET #14 KSTP/Minneapolis (612) 642-4141 Fisher/Peck

STAR 102.7 MARKET #15 KFMB/San Diego (619) 495-7525 Johnson/Simms

KZZP MARKET #17 KZZP/Phoenix (602) 964-4000 Persigehl/Cooper

Y98 MARKET #18 KYKY/St. Louis (1314) 531-0000 Rivers/Hewitt

Alice @ 104.1 MARKET #18 WALC/St. Louis (314) 205-0104 Davis/Mattern

Mix 106.5 MARKET #19 WMMX/Baltimore (410) 825-1065 Carpenter



CAROL ARCHER

The Vocals Conundrum

More programmers discuss the controversial role of vocals

We've received a lot of feedback regarding a recent column (R&R 1/23) about which vocals are the right ones for this format. Clearly, more discussion about this hot topic is in order, so we'll continue this week, reiterating our promise to keep shining light on *all* the issues that matter to you.

RON CADET, KBLX/S.F.

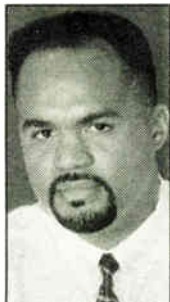
"Historically, the 'Quiet Storm' has meant soft, jazzy, and romantic music. KBLX has been on the air since 1979, playing both instrumentals and vocals fitting this criteria. So PD Kevin Brown and I embrace vocals with the same enthusiasm that we do our instrumentals.

"When we receive a new vocal, we ask ourselves first, 'Is it good?' 'Does it complement and enhance the KBLX experience, or is it just taking up aural space?' If that's the case, we'd rather play a classic instrumental or vocal. But, if it's good, we ask a second round of questions: 'Is it a 'Quiet Storm' song?' 'Is it soft, jazzy, and romantic?' If so, great. In a case when a song meets the first round, but not the second, the next question we ask is, 'Would playing this song extend the KBLX experience in a way to produce growth?' This is important, because, as in any business, if we don't grow, we fall behind."

Cadet sites two examples of vocal songs KBLX played last year that are slightly out of the mainstream, but fit the criteria he describes. "One was 'Everybody Loves The Sunshine' by the Chris Bangs Project, off Instinct's *Sweet Emotions* compilation. The original song by Roy Ayers is a Bay Area classic, but its synthesizer riffs are so prominent and dated that we really couldn't play it anymore. Here comes Chris Bangs, and we've got a smoothed-out version that still retains the fire of the original.

"Another great vocal for us was 'Hopeless' by Dionne Farris, from the *Love Jones* soundtrack. The kinds of artists featured on this CD are red hot

and are being featured in everything from *Rolling Stone* to *Vibe* to *Newsweek*. We felt we could continue to introduce the KBLX audience to new kinds of artists who would challenge, excite, and promote growth. That's why this song made such sense for



Ron Cadet



Allen Kepler



Dean Williams



Rich McMillan



Steve Huntington

us. It's got a killer lyrical hook — 'Hopeless as a penny with a hole in it' — and is soft and jazzy to boot. An absolute home run!"

ALLEN KEPLER, VP/PROG. BROADCAST ARCHITECTURE

"Songs that have the advantage of familiarity are most liked by the majority of listeners. They don't judge songs the way some programmers would. We have to remember that listeners don't read the charts, nor do they have a song list at home to follow along on.

"In our music testing, we've learned that the right crossover songs score highest with P1 listeners. Those songs have also helped to open the 'club' to a broader audience. There are millions of people who only knew Michael Bolton and Mariah Carey a few years ago who are now fans of Norman Brown, Boney James, and Dave Koz.

Just as Kenny G opened up the idea of instrumental music to millions, the vocals we've chosen to play make the experience more palatable.

"So-called 'format vocals' are songs that never became hits on other radio stations. We've seen them

test negatively, and they don't seem to have a large amount of support from any segment of the audience.

"Quality new vocals continue to be difficult to find. They won't be found through testing, but must be discovered by labels and programmers alike. Perhaps we're suffering from a drought, but we should remember that the uniqueness of the Smooth Jazz format is in the fact that we play instrumental music, and currently there is an abundance of great instrumental work out there.

That's what continues to propel this format forward."

DEAN WILLIAMS, GM KNIK/ANCHORAGE, AK

"What I look for in a vocal for KNIK is a unique style, affectation, or sound. Sometimes it's the idea behind the song. We play Christine Lavin's 'Bald Headed Men,' and it still lights up the phone.

"I have a reputation for going to the edge at times with vocalists. That's what NAC is about — giving new, talented artists a chance to be heard. I don't even consider songs from so-called core artists such as Mariah Carey, Michael Bolton, or Celine Dion. To follow that logic to extremes, why not play Shania Twain or Garth Brooks?"

"Give me more talent like Tamiya Lynn. That's an artist everyone missed except for KNIK and a station in Michigan. After six years of being on KNIK's playlist, 'Jazz, A Rainy Day, And You' and 'Silk' are still two of the most asked for — and about — vocals we play. They are a signature for KNIK in the vocal category.

"Give me someone fresh like Clair Marlo, Susan J. Paul, John Martin, or Pete Belasco. I want people to know they're listening to 'the Breeze.' When we play a vocal, I want listeners to know it's our vocal and that we're the only station on which it will be heard."

RICH McMILLAN, OF TiMUM

"There is no universal list of vocals for NAC/Smooth Jazz to em-



SWEETNESS ITSELF — N2K Encoded Music artist Candy Duffer ripped it up at Club R&R not long ago, and our staffers are still raving about her performance. She's seen here (holding sax) with (l-r) N2K's Eulis Cathey, NAC Asst. Editor Renee Bell, Carol Archer, N2K's Carl Griffin, R&R's Richard Perry, R&R Publisher/CEO Erica Farber, and R&R's NAC/Urban Music Sales rep Lanetta Kimmons.

brace. Every station, every market, audience, and competitive situation is unique. It's unreasonable to expect a vocal library from L.A., for instance, to succeed in Peoria without considering local tastes. We've seen some dramatic differences in a song's P1 appeal from market to market. The only way to reach your potential is by testing the music locally.

"If your NAC is part of a three- or four-station market group, you may be required to consider vocal selections based upon the success of the group as a whole. With a strategy in place and all of your stations working together, you can increase your audience share and protect your flank. It doesn't make good business or programming sense for you to be a major competitor of a sister station.

"It's important for us to be musically unique. We can't just copy the vocal sound of Soft AC and expect listeners to flock to us. It won't happen. NAC needs to develop its own stars and hits. Carefully scrutinize the research on AC product and be absolutely certain that any high scores are based on taste, not familiarity. AC has a place in NAC, but, as a rule, it shouldn't dominate vocal categories."

STEVE HUNTINGTON, WLOQ/ORLANDO

"At WLOQ, we rely less on Pop/AC for vocals. Our 20-year history as Central Florida's Unique Radio Station has allowed us to lean more toward Kenny Loggins, Al Jarreau, and Sting, rather than Mariah Carey and Michael Bolton.

"But, at the same time, we sometimes embrace vocals that became big hits in formats other than NAC. When some stations nominated Tracy Chapman's 'Give Me One Reason' as a 'Lost Hit of 1996' a year ago, I thought, 'Well, if you lost it, you have only yourself to blame.' It was definitely one of the year's big songs. In 1997, James Taylor, Erykah Badu, Kenny Loggins, and Don Henley all had big hits on both WLOQ and other formats, but not on the tightly programmed Smooth Jazz stations. I can't tell you why.

"WLOQ scouts new artists with something to offer: Alana Davis, Brigitte McWilliams, and Rahsaan Patterson are good examples — with Patterson's 'Where You Are' still, to me, the strongest smooth vocal of the year. Also, we often go deeper on core format artists, such as Swing Out Sister, Boz Scaggs, Diana Krall, and Simply Red."

**DIGITAL
'DIAL'
TECHNOLOGY
FOR LESS!**

**NOW
You Have A Choice**

CALL TODAY (561)540-4352

EKG
RESEARCH™

See page 19 for details...

FEBRUARY 27, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	2	1	1	1 AVENUE BLUE Always There (Mesa/Bluemoon/Atlantic)	873	871	869	806	48/0
5	4	4	2	2 PAUL HARDCASTLE Paradise Cove (JVC/JMI)	788	763	734	670	45/0
2	1	2	3	RICHARD ELLIOT If You Want My Love (Metro Blue/Blue Note)	764	821	874	893	43/0
1	3	3	4	CANDY DULFER For The Love Of You (N2K Encoded Music)	741	814	846	902	44/0
6	6	5	5	5 THOM ROTELLA What's The Story? (Telarc)	630	607	577	594	39/0
11	8	9	6	6 BRIAN TARQUIN One Arabian Knight (Instinct)	570	502	473	420	44/1
16	16	13	7	7 CHIELI MINUCCI Dreams (JVC/JMI)	525	446	405	386	46/0
10	11	11	8	8 RICK BRAUN Chelsea (Mesa/Bluemoon/Atlantic)	523	490	453	421	41/0
18	15	12	9	9 CHUCK LOEB Just Us (Shanachie)	511	478	406	372	47/0
8	7	7	10	DAVID BENOIT Rue De La Soliel (GRP)	497	506	512	513	35/0
9	10	8	11	PHILLIPE SAISSE Riviera (Verve Forecast)	490	504	458	430	39/0
23	18	14	12	12 BONEY JAMES After The Rain (Warner Bros.)	476	444	376	337	43/0
14	9	10	13	PAUL TAYLOR Groove Zone (Countdown/Unity)	471	494	466	415	37/0
15	13	15	14	14 RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic)	463	431	425	403	39/0
27	22	17	15	15 JOHN TESH & JAMES INGRAM Give Me Forever... (GTSP/Mercury)	437	408	346	317	37/1
BREAKER			16	16 EVAN MARKS Coast To Coast (Verve Forecast)	418	397	354	319	40/0
21	23	21	17	17 RICHARD SMITH First Kiss (Heads Up)	362	356	337	349	37/2
7	12	16	18	BOB JAMES Mind Games (Warner Bros.)	359	410	440	544	30/0
20	19	20	19	KIRK WHALUM If Only For One Night (Warner Bros.)	351	361	363	351	34/0
—	—	27	20	20 DOWN TO THE BONE Brooklyn Heights (Nu Groove)	338	299	273	249	27/1
28	26	24	21	21 DIANA KRALL Peel Me A Grape (Impulse!/GRP)	332	322	312	313	32/1
—	—	28	22	22 RIPPINGTONS In Another Life (Peak/Windham Hill Jazz)	323	296	274	240	36/2
—	29	23	23	DEAN JAMES Market Street (Brajo/Ichiban)	323	328	293	268	34/1
4	5	6	24	KENNY G Loving You (Arista)	321	575	704	723	32/0
24	24	22	25	VANESSA WILLIAMS Oh How The Years Go By (Mercury)	317	355	333	334	30/0
—	—	30	26	26 JOYCE COOLING After Hours (Heads Up)	297	262	203	182	37/3
DEBUT			27	27 KENNY G My Heart Will Go On (Arista)	294	57	—	—	34/19
12	14	19	28	PAT METHENY Follow Me (Warner Bros.)	291	392	421	420	27/0
DEBUT			29	29 JONATHAN BUTLER Dancing On The Shore (N2K Encoded Music)	273	179	99	54	39/4
19	20	26	30	PETE BELASCO All In My Mind (Verve Forecast)	269	303	358	370	26/0

This chart reflects airplay from February 11-17. Songs ranked by total plays. Highlighted songs indicate Breaker. 50 NAC reporters. 49 current playlists. © 1998, R&R Inc.

BREAKERS®

EVAN MARKS
Coast To Coast (Verve Forecast)

TOTAL PLAYS/INCREASE: 418/21
TOTAL STATIONS/ADDS: 40/0
CHART: 16

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
CHRIS CAMOZZI Swing Shift (Discovery)	21
KENNY G My Heart Will Go On (Arista)	19
BOB MAMET At Midnight (Atlantic)	7
CHRIS BOTTI Mr. Wah (Verve Forecast)	5
BRIAN BROMBERG By The Fireplace (Zebra)	5
BRIAN CULBERTSON On My Mind (Bluemoon/Atlantic)	5
SOUNDSCAPE Brand New Day (Instinct)	5
JONATHAN BUTLER Dancing On... (N2K Encoded Music)	4
DAKOTA MOON A Promise I Make (Elektra/EEG)	4
ERIC CLAPTON My Father's Eyes (Duck/Reprise)	3
JOYCE COOLING After Hours (Heads Up)	3
DENNY JIOSA Old Money (Blue Orchid)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY G My Heart Will Go On (Arista)	+237
JONATHAN BUTLER Dancing On... (N2K Encoded Music)	+94
CHIELI MINUCCI Dreams (JVC/JMI)	+79
BRIAN BROMBERG By The Fireplace (Zebra)	+78
FOUR 80 EAST Eastside (Boomtang)	+72
BRIAN TARQUIN One Arabian Knight (Instinct)	+68
LOREENA MCKENITT The Mummies'... (Quinlan Road/WB)	+50
BRAXTON BROTHERS Happy Again (Windham Hill Jazz)	+45
ERIC CLAPTON My Father's Eyes (Duck/Reprise)	+45
DOWN TO THE BONE Brooklyn Heights (Nu Groove)	+39

Breakers: Songs registering 400 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

BRAXTON BROTHERS Happy Again (Windham Hill Jazz)
Total Plays: 268, Total Stations: 40, Adds: 2

CHARLES FAMBROUGH It's Not Easy Havin' Fun (Nu Groove)
Total Plays: 265, Total Stations: 30, Adds: 0

BRIAN BROMBERG By The Fireplace (Zebra)
Total Plays: 259, Total Stations: 38, Adds: 5

BRIAN HUGHES One 2 One (Higher Octave)
Total Plays: 231, Total Stations: 28, Adds: 2

LOREENA MCKENITT The Mummies' Dance (Quinlan Road/WB)
Total Plays: 200, Total Stations: 18, Adds: 0

ERIC MARIENTHAL Captain Bacardi (I.E./Verve)
Total Plays: 145, Total Stations: 19, Adds: 2

PHIL PERRY One Heart One Love (Peak/Private)
Total Plays: 137, Total Stations: 13, Adds: 2

JEANNE NEWHALL Bunco Man (Marzipan)
Total Plays: 107, Total Stations: 13, Adds: 0

FOUR 80 EAST Eastside (Boomtang)
Total Plays: 98, Total Stations: 12, Adds: 0

BOB MAMET At Midnight (Atlantic)
Total Plays: 67, Total Stations: 15, Adds: 7

SOUNDSCAPE Brand New Day (Instinct)
Total Plays: 65, Total Stations: 12, Adds: 5

Songs ranked by total plays

Jimmy Reid
"SO BEAUTIFUL"

GOING FOR ADDS
MARCH 5

The first single from the debut album *Forever Loved*.
In stores March 24.



NAC/SMOOTH JAZZ ALBUMS

FEBRUARY 27, 1998

3W	2W	LW	TW	ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	+/- PLAYS	EMPHASIS TRACKS (PLAYS)	
3	1	1	1	1	AVENUE BLUE	Nightlife (Mesa/Bluemoon/Atlantic)	936	+11	"Always" (873)	"Nightlife" (39)
5	5	4	2	2	PAUL HARDCASTLE	Cover To Cover (JVC/JMI)	840	+28	"Paradise" (788)	"Love's" (31)
1	2	2	3		RICHARD ELLIOT	Jumpin' Off (Metro Blue/Blue Note)	813	-61	"Want" (764)	"Groove" (26)
2	3	3	4		CANDY DULFER	For The Love Of You (N2K Encoded Music)	796	-61	"You" (741)	"Smooth" (40)
10	7	7	5	5	BRIAN TARQUIN	Last Kiss Goodbye (Instinct)	648	+63	"Arabian" (570)	"Freeway" (78)
7	6	6	6	6	THOM ROTELLA	Can't Stop (Telarc)	642	+23	"Story" (630)	"Thought" (12)
11	8	8	7	7	RICK BRAUN	Body And Soul (Mesa/Bluemoon/Atlantic)	566	+23	"Chelsea" (523)	"Venice" (36)
15	13	10	8	8	BONEY JAMES	Sweet Thing (Warner Bros.)	564	+33	"Rain" (476)	"Sweet" (59)
22	17	13	9	9	CHUCK LOEB	The Moon, The Stars... (Shanachie)	528	+28	"Just" (511)	"Water" (15)
24	22	16	10	10	CHIELI MINUCCI	It's Gonna Be Good (JVC/JMI)	525	+79	"Dreams" (525)	
13	14	9	11		PHILLIPE SAISSE	Next Voyage (Verve Forecast)	525	-15	"Riviera" (490)	"Moanin'" (21)
9	9	12	12		DAVID BENOIT	American Landscape (GRP)	497	-9	"Soliel" (497)	
21	19	15	13	13	RANDY CRAWFORD	Every Kind Of Mood (Bluemoon/Atlantic)	496	+49	"Bye" (463)	"Silence" (21)
16	10	11	14		PAUL TAYLOR	Pleasure Seeker (Countdown/Unity)	494	-23	"Groove" (471)	"Pleasure" (18)
12	15	18	15	15	JONATHAN BUTLER	Do You Love Me? (N2K Encoded Music)	467	+44	"Shore" (273)	"Elizabeth" (135)
14	20	19	16	16	JOYCE COOLING	Playing It Cool (Heads Up)	445	+25	"Hours" (297)	"South" (105)
19	16	17	17	17	RIPPINGTONS	Black Diamond (Peak/Windham Hill Jazz)	444	+12	"Life" (323)	"Diamond" (51)
30	29	20	18	18	JOHN TESH	Grand Passion (GTSP/Mercury)	437	+29	"Forever" (437)	
6	11	14	19		BOB JAMES	Playin' Hooky (Warner Bros.)	425	-46	"Mind" (359)	"Where" (35)
29	28	24	20	20	EVAN MARKS	Three Day Weekend (Verve Forecast)	418	+21	"Coast" (418)	
4	4	5	21		KENNY G	Greatest Hits (Arista)	416	-251	"Loving" (321)	"Baby" (95)
23	23	22	22		RICHARD SMITH	First Kiss (Heads Up)	399	-2	"First" (362)	"Affair" (18)
27	25	26	23		KIRK WHALUM	Colors (Warner Bros.)	358	-10	"Only" (351)	"Natchez" (7)
28	30	27	24	24	DIANA KRALL	Love Scenes (Impulse!/GRP)	356	+15	"Grape" (332)	"Getting" (18)
8	12	21	25		BRIAN CULBERTSON	Secrets (Bluemoon/Atlantic)	355	-52	"Good" (263)	"Mind" (47)
DEBUT			26	26	DOWN TO THE BONE	From Manhattan To Staten (Nu Groove)	338	+39	"Brooklyn" (338)	
—	—	28	27		DEAN JAMES	Intimacy (Brajo/Ichiban)	335	-5	"Market" (323)	"Intimacy" (12)
25	26	25	28		VANESSA WILLIAMS	Next (Mercury)	331	-43	"Years" (317)	"Start" (14)
20	21	29	29		PETE BELASCO	Get It Together (Verve Forecast)	323	-4	"Mind" (269)	"Train" (33)
18	18	23	30		PAT METHENY	Imaginary Day (Warner Bros.)	300	-100	"Follow" (291)	"Awakening" (6)

MOST ADDED®

ARTIST	TITLE	LABEL(S)	ADDS
CHRIS CAMOZZI	Suede	(Discovery)	20
KENNY G	My Heart Will Go On	(Arista)	19
BOB MAMET	Adventures In Jazz	(Atlantic)	7
BRIAN BROMBERG	You Know That Feeling	(Zebra)	5
SOUNSCAPE	Surreal Thing	(Instinct)	5
DAKOTA MOON	A Promise I Make	(Elektra/EEG)	4
DENNY JIOSA	Jazzberry Pie	(Blue Orchid)	4
ERIC CLAPTON	Pilgrim	(Duck/Reprise)	3
JOYCE COOLING	Playing It Cool	(Heads Up)	3

MOST INCREASED PLAYS

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
KENNY G	My Heart Will Go On	(Arista)	+237
CHIELI MINUCCI	It's Gonna Be Good	(JVC/JMI)	+79
BRIAN BROMBERG	You Know That Feeling	(Zebra)	+78
FOUR 80 EAST	The Album	(Boomtang)	+72
BRIAN TARQUIN	Last Kiss Goodbye	(Instinct)	+63
LOREENA MCKENNITT	The Book Of...	(Quinlan Road/WB)	+50
RANDY CRAWFORD	Every Kind Of...	(Bluemoon/Atlantic)	+49
ERIC CLAPTON	Pilgrim	(Duck/Reprise)	+45
VARIOUS ARTISTS	Melrose Place Jazz	(Windham Hill Jazz)	+45
JONATHAN BUTLER	Do You Love...	(N2K Encoded Music)	+44
VARIOUS ARTISTS	A Twist Of Jobim	(I.E./Verve)	+42
DOWN TO THE BONE	From Manhattan...	(Nu Groove)	+39
BONEY JAMES	Sweet Thing	(Warner Bros.)	+33
JOHN TESH	Grand Passion	(GTSP/Mercury)	+29
PAUL HARDCASTLE	Cover To Cover	(JVC/JMI)	+28

This chart reflects airplay from February 11-17. Albums ranked by total plays, with plays from all cuts from an album combined. 50 NAC reporters. 49 current playlists. © 1998, R&R Inc.

NAC NOTES By Carol Archer

It's with sadness that I report WGUF/Ft. Myers PD Bill Gray's dismissal from the station. The longtime format purist told R&R that "philosophical differences" are at the heart of his departure. Bill has always challenged NAC/SJ family members with the query, "Have we lost the NAC?" and his insights will be sorely missed.

Although its Japanese parent company has closed JVC/JMI, apparently you can't keep good records down. Paul Hardcastle moves to 2* on both charts and appears poised to take the top slot soon with "Paradise Cove." And Chielli Minucci cracks top 10 on both charts, with "Dreams" moving 13-7*. These moves are a testament

to programmers' confidence in both artists, and with plenty of stock on each in the distribution pipeline, radio is right to support them. It's especially encouraging to note that while other formats are grappling with pay-for-play issues, for example, or independents-as-commodities-brokers who "own" stations, NAC is still all about music, supporting artists, ethics, and integrity.

Nearly half our reporting panel is already on Chris Camozzi's "Swing Shift" (Discovery) and it's top Most Added this week, with 21 stations — including KTWV/L.A., WNUA/Chicago, and KOAI/Dallas — coming aboard.

An utterly amazing track is Bud Harner's edit of a tribute to Art Porter — "Mr. Porter" (Verve Forecast) — performed by Gerald Albright, Lee Ritenour, Jeff Lorber, and Evan Marks. Albright really soars here, beautifully honoring Porter's artistic vision and capturing so much heat and passion in his playing that you want to phone in sick to spend the day in bed with your lover. Although uncredited, Lorber's production is impeccable, as it was on both of Porter's CDs. I hope it provides some closure for him, since the two played together in Thailand the very night before Porter drowned.

Chuck Loeb

the Moon, the Stars and the Setting Sun shoots to

9 on R&R's NAC/Smooth Jazz tracks and album charts
7* on Gavin SJ&V chart

Thank you for your support!

Shanachie

(pronounce sean-a-key) Contact: Claudia Navarro/Shanachie Ent. (310)390-8636 Kim Clark Promotion (609)728-0091



NAC/SMOOTH JAZZ REPORTERS

Stations and their adds by track listed alphabetically by market

<p>WHRL/Albany, NY OM/PD: Brant Curtiss CHRIS CAMOZZI "Swing" CHRIS BOTTI "Wah" HIROKO KOKOBU "Catalina"</p>	<p>WVAE/Cincinnati, OH DM: T.J. Holland APD/MD: Steve Wiersman DEAN JAMES "Market" RIPPINGTONS "Life"</p>	<p>KCIY/Kansas City, MO PD: Bret Michael MD: Michelle Chase JONATHAN BUTLER "Shore" CHRIS CAMOZZI "Swing" KENNY G "Heart"</p>	<p>KXDC/Monterey, CA PD/MD: Scott O'Brien DIANA KRALL "Getting" PETE BELASCO "All" KENNY G "Heart" CHRIS CAMOZZI "Swing"</p>	<p>WSMJ/Richmond, VA PD/MD: Tommy Fleming WILL DOWNING "When" CHRIS CAMOZZI "Swing"</p>	<p>KJZY/Santa Rosa, CA PO: Gordon Zlot MD: Rob Singleton BRIAN TARQUIN "Arabian" CHRIS CAMOZZI "Swing" ERIC MARIENTHAL "Bacardi" PETE BELASCO "Train"</p>
<p>KNIK/Anchorage, AK GM/PD: Dean Williams CHRIS CAMOZZI "Swing" EARL KLUGH "Finger" GEORGE HOWARD "Within" SOUNDSCAPE "Brand" MICHAEL PAULO "Thing" BRIAN CULBERTSON "Mind" CHRIS BOTTI "Wah" CRAIG CHAQUICO "Midnight" MARILYN SCOTT "Starting" PATSY MEYER "Deja" PHIL KLEIN "Seance" JEANNE NEWHALL "Race" BILLIE MYERS "Rain"</p>	<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble BOB MAMET "Midnight" CHRIS CAMOZZI "Swing"</p>	<p>WEZV/Lafayette, IN PD/MD: Bob Miller CHRIS CAMOZZI "Swing" DAKOTA MOON "Promise" EARL KLUGH "Finger" BOB JAMES "Where" PATRICE RUSHEN "Taboo"</p>	<p>WQCD/New York, NY MD: Rick Laboy DAKOTA MOON "Promise"</p>	<p>KSSJ/Sacramento, CA OM: Don Langford APD/MD: Ken Jones KENNY G "Heart"</p>	<p>KWJZ/Seattle, WA PD/MD: Carol Handley KENNY G "Heart" CHRIS CAMOZZI "Swing"</p>
<p>KAJZ/Austin, TX PD: Ted Carson MD: Candace Andrews JOYCE COOLING "Hours" SOUNDSCAPE "Brand" KENNY G "Heart" MARILYN SCOTT "Starting"</p>	<p>WZJZ/Columbus, OH PD/MD: Bill Harman BRIAN BROMBERG "Fireplace" ERIC CLAPTON "Eyes" ALANA DAVIS "Blame" DENNY JIOSA "Money" DAKOTA MOON "Promise"</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart JONATHAN BUTLER "Shore" CHRIS CAMOZZI "Swing"</p>	<p>WJCD/Norfolk, VA OM/PD: Maxine Todd MD: Larry Hollowell No Adds</p>	<p>KCLC/St. Charles, MO PD: Rich Reigert MD: Chris Kurtz DARYLL DOBSON "Peace" KERRY MOY "Ming"</p>	<p>WJZT/Tallahassee, FL PD: Denny Alexander BRIAN HUGHES "One" BRIAN BROMBERG "Fireplace" JONATHAN BUTLER "Shore" ERIC CLAPTON "Eyes"</p>
<p>KSMJ/Bakersfield, CA PD/MD: Joel Widdows CHRIS CAMOZZI "Swing" KENNY G "Heart" BOB MAMET "Midnight"</p>	<p>KOAI/Dallas, TX PD: Michael Fischer MD: Ken Glaser CHRIS CAMOZZI "Swing" DENNY JIOSA "Backroads"</p>	<p>WLVE/Miami, FL PD: Gregg Steele No Adds</p>	<p>KTNT/Oklahoma City, OK PD: Steve English MD: Stephanie Stewart JOE SAMPLE "Night"</p>	<p>KBZN/Salt Lake City, UT PD: Rob Riesen BOB MAMET "Midnight" CHRIS CAMOZZI "Swing"</p>	<p>WSJT/Tampa, FL PD/MD: Ross Block DOWN TO THE BONE "Brooklyn" BRIAN BROMBERG "Fireplace" PHAJJA "Long"</p>
<p>WVUE/Boston, MA PD/MD: Bill George No Adds</p>	<p>JRN/Denver, CO PD: Steve Hibbard MD: Greg Allen KENNY G "Heart" BRIAN CULBERTSON "Mind" CHRIS CAMOZZI "Swing"</p>	<p>WJZI/Milwaukee, WI PD: Fred Heller APD/MD: Chris Moreau BRIAN BROMBERG "Fireplace" KENNY G "Heart"</p>	<p>WLOQ/Orlando, FL PD: Steve Huntington MD: Lee Hogan BRIAN HUGHES "One" PHIL PERRY "Heart" DAKOTA MOON "Promise" BOB JAMES "Where" CHRIS CAMOZZI "Swing" CHRIS BOTTI "Wah"</p>	<p>KCJZ/San Antonio, TX PD/MD: Norm Miller APD: Cody Robbins KENNY G "Heart" BRIAN CULBERTSON "Mind" CHRIS CAMOZZI "Swing"</p>	<p>KOAS/Tulsa, OK PD/MD: Ron Allen BRIAN BROMBERG "Fireplace" ERIC MARIENTHAL "Bacardi"</p>
<p>WCCJ/Charlotte, NC APD/MD: Greg Morgan PATSY MEYER "Deja" SOUNDSCAPE "Brand" JOYCE COOLING "Hours" KENNY G "Heart"</p>	<p>KHHH/Denver, CO PD: Becky Taylor MD: Cheri Marquart CHRIS CAMOZZI "Swing" BOB MAMET "Midnight" KENNY G "Heart"</p>	<p>KMJZ/Minneapolis, MN PD: Rob Moore CANDY DULFER "Smooth" RIPPINGTONS "Life" JAMES HORNER "South"</p>	<p>WJJZ/Philadelphia, PA PD: Ann Gress MD: Michael Tozzi No Adds</p>	<p>KIFM/San Diego, CA PD: Mike Shepard APD/MD: Kelly Cole DENNY JIOSA "Money"</p>	<p>WJZW/Washington, DC PD: Kenny King RICHARD SMITH "First" BOB MAMET "Midnight" CHRIS CAMOZZI "Swing"</p>
<p>WNUA/Chicago, IL VP/Prog: Paul Goldstein MD: Steve Stiles CHRIS CAMOZZI "Swing" TESH F/INGRAM "Forever" CHRIS BOTTI "Wah" BOB MAMET "Midnight" DOWN TO THE BONE "Staten" DENNY JIOSA "Backroads" B-TRIBE "Sometimes" RICHARD ELLIOT "Here"</p>	<p>WVMV/Detroit, MI PD/MD: Tom Sleeker KENNY G "Heart" JOYCE COOLING "Hours" JONATHAN BUTLER "Shore"</p>	<p>KRSB/Mission Viejo, CA OM: Terry Wedel MD: Wally Davidson BRIAN CULBERTSON "Mind" BRAXTON BROTHERS "Happy" SOUNDSCAPE "Brand" CHRIS BOTTI "Wah" NEW YORK VOICES "Mother"</p>	<p>KYOT/Phoenix, AZ PD/MD: Nick Francis BRIAN CULBERTSON "Mind" KENNY G "Heart"</p>	<p>KBLX/San Francisco, CA PO: Kevin Brown MD: Ron Cadet PHIL PERRY "Heart" RICHARD SMITH "First" DIANA KRALL "Grape"</p>	<p>KWSJ/Wichita, KS PD: Nancy Johnson MD: Dallas Scott JIM BRICKMAN "Dreams" KENNY G "Heart"</p>
<p>KEZL/Fresno, CA PD/MD: Mike Vasquez KENNY G "Heart" CHRIS CAMOZZI "Swing"</p>	<p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff KENNY G "Heart" DENNY JIOSA "Money" SISTER SLEDGE "Walking"</p>	<p>WJZZ/Pittsburgh, PA PD: Carl Anderson MD: Herschel KENNY G "Heart" BRAXTON BROTHERS "Happy"</p>	<p>KKJZ/Portland, OR MD: Hal Murray BOB MAMET "Midnight" KENNY G "Heart" CHRIS CAMOZZI "Swing" SOUNDSCAPE "Brand"</p>	<p>KKSF/San Francisco, CA VP/DM: Lee Hansen MD: Blake Lawrence KENNY G "Heart"</p>	<p>50 Total Reporters 50 Current Reporters 49 Current Playlists</p>
<p>WFSJ/Jacksonville, FL PD: Hank Dole MD: Craig Williams No Adds</p>	<p>KMGQ/Santa Barbara, CA PD: Vince Garcia MD: Steve Bauer HIROKO KOKOBU "Catalina" ERIC CLAPTON "Eyes" CRAIG CHAQUICO "Midnight" GREGG KARUKAS "Blue"</p>	<p>WILD 94.9</p>	<p>Reported Frozen Playlist (1): WGUF/FL Myers, FL</p>		



ask our clients

MIX-MASTER™
Digital Testing

the most effective test available

BROADCAST ARCHITECTURE • 609-921-1188

NAC/SMOOTH JAZZ PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL NAC/SMOOTH JAZZ REPORTERS ON R&R ONLINE

MARKET #1 WQCD/New York (212) 210-2800 LaBoy

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #2 KTWW/Los Angeles (310) 840-7180 Brodie/Stewart

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #3 WNUA/Chicago (312) 645-9550 Goldstein/Stiles

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #4 KBLX/San Francisco (415) 284-1029 Brown/Cadet

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #4 KKSJ/103.7 FM Smooth Jazz KKSJ/San Francisco (415) 975-5555 Hansen/Lawrence

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #5 WJZ/Philadelphia (610) 687-3939 Gress/Tozzi

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #6 KDAI/Dallas (214) 630-3011 Fischer/Glaser

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #7 WVMV/Detroit (248) 855-5100 Sleeter

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #8 WJZW/Washington (202) 895-2300 King

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #10 WSJ/Boston (617) 254-9267 George

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #11 WLVE/Miami (305) 654-9494 Steele

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #13 KWJZ/Seattle (206) 441-3699 Handley

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #14 KMJZ/Minneapolis (612) 836-1041 Moore

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #15 KIFM/San Diego (619) 291-9797 Shepard/Cole

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #17 KYOT/Phoenix (602) 258-8181 Francis

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #20 WJZZ/Pittsburgh (412) 471-9950 Anderson/Herschel

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #21 WSJT/Tampa (813) 577-7131 Block

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #22 KHII/Denver (303) 694-6300 Taylor/Marquart

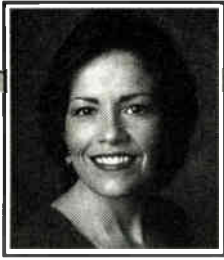
Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #23 WNNV/Cleveland (440) 236-9283 Kimble

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE

MARKET #24 KJZZ/Portland (503) 223-0300 Murray

Table with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE



CYNDEE MAXWELL

READER'S MAILBAG

Recent Columns Create Unrestrained Responses Ripe With Ideas

Letters have been pouring into my office recently, so I thought I'd share a few with you. We begin with one from *Cara Sabin* (a.k.a. "Newsbitch") and *Pete McRae* (a.k.a. "Radio Scum") of *Pete & Cara in the Morning*. Anyone out there willing to take a crack at addressing their concerns?

I read your column in the January 23 issue of *R&R* and noted the list of syndicated Rock morning shows. What I think most industry trades overlook is the struggling morning team. As they focus on the big names and big bucks, it's easy to forget how many people are displaced by syndication.

There were approximately 150 stations with syndicated programming that you listed (and that's just Rock). Keeping in mind that morning shows generally employ two or three people, that could be anywhere from 300 to 600 creative, hungry people who are on the beach.

I read the Corey Dietz diary and talk to so many radio teams who are just fed up. How many truly talented people are bailing out of the business because it's impossible to get ahead? Radio stations in smaller markets used to hire unproven teams or those polishing their act. But now it's cheaper and easier to flip on the bird and hire a board op. It's not only a loss of opportunity, but it's diminishing the radio morning shows of the future.

Students and teenagers find me on the Internet and ask about how to get into radio. I can't say I encourage these eager kids to pursue a business I love so much. How unfortunate it is that those opportunities are drying up because big companies keep swallowing up radio. In order for them to

make their monthly "nut," the giants are cutting talent loose and turning to the satellite.

For the listener, it's a homogenization of humor, music, and personalities. It's all formula. How truly different are those big-name syndications from each other? Many find their success in copying each other.

From the talent's perspective, there is also another reason why station owners prefer syndication. The number of truly great program directors continues to shrink. Instead of spending the money to hire a person with experience to guide their talent, the music director is routinely promoted to fill their shoes. It's the person who has the most skill with Selector that ends up in the PD chair — not the person who can manage people, critique talent, and nurture personalities. When a morning team *does* get a job, they are often faced with little or no feedback because of a PD who doesn't have the confidence to aircheck.

As for my current situation, you might have guessed, I'm unemployed and looking. More than four years ago, my partner, Pete McRae, and I put together a vision with two strong personalities — a radio smartass and a newsbitch. We met when he was looking for a partner at a Rock station in Florida. Negotiations ended when the station asked me to come down for an audition from Ohio —

but wouldn't reimburse me for gas. We kept in touch, writing snail mail and making phone calls, for over a year and a half. We finally met in person as we took our first job together in the summer of 1995.

We've pulled numbers — male and female in both AOR and CHR. Three states, four apartments, and three jobs later, we're roommates, great friends, and creative conspirators — but not a couple. We aren't asking for the moon — just a good program director in a decent city for livable bucks.

There are some wonderful industry folks who have encouraged us and helped us along. First and foremost, WNCI's Dave Robbins has devoted much of his time and attention to our job search. His feedback is much appreciated — as are his kind words.

There are also some strong programmers who have listened to our tapes and were nice enough to call with suggestions and leads. Mike Luczak from WGTZ/Dayton, Denny Dillon from WLRN/Louisville, John Griffin from WPLR/New Haven, and Lyn Casye (formerly of WIOT/Toledo) have been very kind and helpful.

We've subscribed to *R&R* for two years and read all the advice from the consultants and the big names, but we are still looking for a place to call home. My question is, How do morning shows hang on? Do we take a job in a tiny burg isolated from culture and humanity just to stay in the business, or do we give up? Should we take a "hump" job and get on with our lives?

Thanks,
Cara Sabin

Been There, Done That

I just wanted to drop you a line and tell you about your January 2 column ("The Other Side Of The Coin: Unable To Find Good Help"). You and your mystery interviewee hit the nail on the head. I am the GM, morning co-host, chief engineer, sales manager, head cheerleader, janitor, and bitching post at WKID, the Outlaw — K-95.9 (we are a Country station). There are days when I come in and wonder why some of the people who work at the station are even there. I can relate to the mystery GM. I have been there.

Tim Hurelbrink
WKID/Vevay, IN

Rock At Work

I read with interest your article about at-work listening. It occurred to me that everyone was stuck in that 9-5 mode. Arbitron's own research showed that "at-work" takes on a much broader time frame. Compound the 9-5 at-work hours with the fact that every station in the market is running 9-5 contests of some sort, and



KILLINGTIME AT THE BEAR — Aerosmith cats Joe Perry and Steven Tyler recently visited WWBR/Detroit's Ted Nugent. Later, Perry bagged a deer and a ram when the trio went hunting. Aerosmith, in turn, invited Nugent onstage in Grand Rapids and Detroit for "Walkin' The Dog" (have we covered the entire animal kingdom yet?). Wiping out one species at a time are (l-r) Perry, Nugent, and Tyler.



COOL FOR TEXAS — El Niño made things so cold that Cool For August had to wear heavy jackets while visiting KFMX/Lubbock, TX's studios (Wes Nessman braved the cold in a T-shirt). Staying warm are (l-r): KFMX morning crew members Nessman and Jacqui, Cool For August's Shane Nills, Andrew Shives, Trevor Kustiak, and Gordan Vaughan.



25 IN TOLEDO — Congratulations to WIOT/Toledo on their 25th anniversary! Celebrating a quarter-century on air are alumni (l-r) WRZX/Indianapolis PD Scott Jameson, RCA's Dave Loncoo, EMI Music Publishing's Neil Lasher, Burkhart/Douglas' Greg Gillispie, and 25-year WIOT vet Mohamed Shousher.

Rolling Stone called his solo debut "infectious...genuine and intoxicating..." He's just taken it 117 degrees further.

IZZY STRADLIN

★ 117° ★

The First Track From The New Album 117

33 Adds Out Of The Box!



Produced by Izzy Stradlin with additional production by Eddie Ashworth.
Engineered by Micaiah Ryan
Management: Stephanie Brownstein for SMB Management
www.geffen.com ©1998 Geffen Records, Inc.

the end result is that everybody winds up promoting to their PIs — which isn't what they started out to do.

Yogi Berra is still my programming guru, because he summed up programming and promotion best when he said baseball is easy — "just hit it where they ain't." Rock radio, especially, should take these words to heart. Want another at-work contest? How about this one: "The Reverse At-Work Contest": "If you work from 5pm-9am Monday-Friday or anytime over the weekend, have we got a contest for you..." Now, just use your imagination for the mechanics.

The 5pm-9am and weekend playing field is less crowded, so your station will probably be the only one contesting to this group. Therefore, you'll have a much better chance of doing what you set out to do: impact ratings and listener perceptions. Some will say, "But we don't care about those dayparts!" Well, the promos and liners run through all dayparts. Don't underestimate the power of a really cool, differentiated promotion to bring your station top-of-mind recognition.

The side benefit to this type of promotion (especially good for low cume or new sign-ons) is tons of sampling if you target the promotion at retail (convenience stores and gas stations). There are very few people, no matter their music preference, who don't use gas stations and/or convenience stores on a regular basis. If you ask people who work retail to have your station on during these promotionally dark hours, imagine the potential sampling.

Just random thoughts from someone who is really tired of seeing programmers push around the same old puzzle pieces when they have the power to create a whole new game!

Oh, yes, another Yogism that I love: "90% of radio is half mental!"

Russ Mottla
APD
KXGL/San Diego

The views expressed in a letter to the editor are those of the writer only. The writer is solely responsible for the content. *R&R* reserves the right to edit letters.



ACTIVE ROCK TOP 50

FEBRUARY 27, 1998

3W	2W	LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
4	3	3	1	MARCY PLAYGROUND Sex And Candy (Capitol)	2107	2002	1871	1707	73/0
2	2	1	2	METALLICA The Unforgiven II (Elektra/EEG)	2100	2092	1953	1835	77/0
1	1	2	3	PEARL JAM Given To Fly (Epic)	2021	2075	2109	2188	73/0
8	6	4	4	DAYS OF THE NEW Shelf In The Room (Outpost/Geffen)	1845	1754	1644	1528	77/0
7	5	6	5	GREEN DAY Time Of Your Life (Good Riddance) (Reprise)	1619	1618	1655	1613	65/0
10	10	8	6	CHRIS CORNELL Sunshower (Atlantic)	1551	1445	1424	1289	76/0
13	12	9	7	FOO FIGHTERS My Hero (Roswell/Capitol)	1533	1426	1280	1145	77/0
3	4	5	8	CREED My Own Prison (Wind-up)	1509	1686	1755	1828	65/0
BREAKER			9	VAN HALEN Without You (Warner Bros.)	1465	—	—	—	76/76
11	11	11	10	OUR LADY PEACE Clumsy (Columbia)	1375	1328	1310	1288	73/1
9	9	7	11	BIG WRECK The Oaf (Atlantic)	1260	1478	1498	1485	60/0
19	16	14	12	KENNY WAYNE SHEPHERD Blue On Black (Revolution)	1141	1088	1037	942	61/1
BREAKER			13	JERRY CANTRELL Cut You In (Columbia)	1110	557	—	—	74/8
5	7	10	14	BLACK LAB Wash It Away (DGC/Geffen)	1066	1369	1587	1688	50/0
12	13	13	15	DAYS OF THE NEW Touch, Peel, And Stand (Outpost/Geffen)	1057	1101	1169	1258	62/0
37	30	20	16	CREED Torn (Wind-up)	1029	845	525	382	70/2
6	8	12	17	AEROSMITH Taste Of India (Columbia)	1011	1327	1535	1656	53/0
23	22	19	18	COOL FOR AUGUST Walk Away (Warner Bros.)	910	877	797	672	57/0
17	15	15	19	BLINK 182 Dammit (Growing Up) (Cargo/MCA)	891	1000	1040	987	54/0
44	28	25	20	MEGADETH Use The Man (Capitol)	881	757	606	270	71/2
28	25	22	21	EVERCLEAR I Will Buy You A New Life (Capitol)	876	794	685	514	52/2
46	26	21	22	TWO I Am A Pig (Nothing/Interscope)	858	806	628	247	72/1
26	24	24	23	VERVE Bitter Sweet Symphony (Hut/Virgin)	797	773	703	625	37/0
16	14	17	24	CAROLINE'S SPINE Sullivan (Hollywood)	767	895	1063	1063	43/0
14	17	16	25	OZZY OSBOURNE Back On Earth (Epic)	720	921	1027	1123	44/0
15	18	18	26	MATCHBOX 20 3am (Lava/Atlantic)	664	882	919	1122	36/0
21	23	28	27	MEGADETH Almost Honest (Capitol)	621	662	797	915	39/0
BREAKER			28	FEEDER Cement (Echo/Elektra/EEG)	610	563	521	432	60/4
18	20	26	29	METALLICA The Memory Remains (Elektra/EEG)	608	730	869	955	46/0
—	44	35	30	PEARL JAM In Hiding (Epic)	518	446	318	121	40/3
35	33	32	31	ROLLING STONES Saint Of Me (Virgin)	500	498	427	408	30/0
DEBUT			32	SPACEHOG Mungo City (HiFi/Sire/WB)	491	133	3	—	48/6
—	39	36	33	WHISKEYTOWN Yesterday's News (Outpost/Geffen)	482	436	349	187	37/3
20	19	27	34	COLLECTIVE SOUL She Said (Dimension/Capitol)	474	707	880	922	26/0
31	32	34	35	311 Beautiful Disaster (Capricorn/Mercury)	455	450	437	433	35/2
24	27	31	36	SEVENDUST Black (TVT)	446	508	617	665	37/0
38	36	37	37	NAKED Raining On The Sky (Red Ant)	410	400	378	361	26/0
—	49	38	38	DIN PEDALS Ashtray (Epic)	394	343	255	133	34/0
—	—	42	39	JIMMIE'S CHICKEN SHACK Dropping Anchor (Rocket/Island)	393	301	171	88	45/6
25	29	33	40	TOOL Forty Six & 2 (Freeworld)	387	463	554	656	24/0
48	45	41	41	BUGZY Pizza (National)	330	302	274	234	33/1
—	46	44	42	FAT Numb (DVB/A&M)	323	278	267	189	32/2
29	34	39	43	LED ZEPPELIN The Girl I Love (Atlantic)	319	341	396	499	21/0
—	—	48	44	HUM Comin' Home (RCA)	274	246	194	188	30/2
DEBUT			45	LIFE OF AGONY Tangerine (Roadrunner)	267	115	3	—	39/12
DEBUT			46	TEA PARTY Release (Atlantic)	266	216	138	13	29/5
—	47	47	47	HEADSWIM Tourniquet (550 Music)	261	250	265	224	24/1
34	40	40	48	LIMP BIZKIT Counterfeit Countdown (Flip/Interscope)	251	321	340	417	29/1
DEBUT			49	JOE SATRIANI Ceremony (Epic)	250	164	71	7	20/1
DEBUT			50	MIGHTY JOE PLUM Irish (Atlantic)	225	172	39	27	20/1

This chart reflects airplay from February 16-22. Songs ranked by total plays. Highlighted songs indicate Breaker. 78 Active Rock reporters. 78 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

NEW & ACTIVE

FOO FIGHTERS Baker Street (Import)
Total Plays: 213, Total Stations: 15, Adds: 1

METALLICA Fuel (Elektra/EEG)
Total Plays: 210, Total Stations: 22, Adds: 1

COURSE OF EMPIRE The Information (TVT)
Total Plays: 189, Total Stations: 19, Adds: 0

SLOBBERBONE Your Excuse (Doolittle)
Total Plays: 157, Total Stations: 14, Adds: 0

NOVACAINE Whammo (Mercury)
Total Plays: 133, Total Stations: 15, Adds: 1

MATCHBOX 20 Real World (Lava/Atlantic)
Total Plays: 127, Total Stations: 9, Adds: 2

SEMISONIC Closing Time (MCA)
Total Plays: 120, Total Stations: 32, Adds: 30

CARAMEL Lucy (Alert)
Total Plays: 113, Total Stations: 9, Adds: 0

BEN FOLDS FIVE Brick (550 Music)
Total Plays: 111, Total Stations: 3, Adds: 0

SCOTT WEILAND Barbarella (Atlantic)
Total Plays: 104, Total Stations: 14, Adds: 13

Songs ranked by total plays.

BREAKERS

VAN HALEN
Without You (Warner Bros.)
TOTAL PLAYS/INCREASE: 1465/1465
TOTAL STATIONS/ADDS: 76/76
CHART: 9

JERRY CANTRELL
Cut You In (Columbia)
TOTAL PLAYS/INCREASE: 1110/553
TOTAL STATIONS/ADDS: 74/8
CHART: 13

FEEDER
Cement (Echo/Elektra/EEG)
TOTAL PLAYS/INCREASE: 610/47
TOTAL STATIONS/ADDS: 60/4
CHART: 28

MOST ADDED

ARTIST/TITLE LABEL(S)	ADDS
VAN HALEN Without You (Warner Bros.)	76
SEMISONIC Closing Time (MCA)	30
HUNGER Moderation (Universal)	17
THIRD EYE BLIND Losing A Whole Year (Elektra/EEG)	15
SCOTT WEILAND Barbarella (Atlantic)	13
ECONOLINE CRUSH Home (Restless)	12
FUEL Shimmer (550 Music)	12
LIFE OF AGONY Tangerine (Roadrunner)	12
IZZY STRADLIN 117 Degrees (Geffen)	12
JERRY CANTRELL Cut You In (Columbia)	8

"Sex and Candy"
#1
Capitol

MOST INCREASED PLAYS

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
VAN HALEN Without You (Warner Bros.)	+1465
JERRY CANTRELL Cut You In (Columbia)	+553
SPACEHOG Mungo City (HiFi/Sire/WB)	+358
CREED Torn (Wind-up)	+184
LIFE OF AGONY Tangerine (Roadrunner)	+152
MEGADETH Use The Man (Capitol)	+124
FOO FIGHTERS My Hero (Roswell/Capitol)	+107
CHRIS CORNELL Sunshower (Atlantic)	+106
MARCY PLAYGROUND Sex And Candy (Capitol)	+105
SEMISONIC Closing Time (MCA)	+104

HOTTEST RECURRENTS

ARTIST/TITLE LABEL(S)
FOO FIGHTERS Everlong (Roswell/Capitol)
MEGADETH Trust (Capitol)
TOOL Aenema (Freeworld)
OFFSPRING Gone Away (Columbia)
SMASH MOUTH Walkin' On The Sun (Interscope)
MIGHTY JOE PLUM Live Through This (Fifteen...) (Atlantic)
TONIC If You Could Only See (Polydor/A&M)
EVERCLEAR Everything To Everyone (Capitol)
AEROSMITH Pink (Columbia)
OFFSPRING I Choose (Columbia)

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.

Slobberbone
YOUR EXCUSE

No excuses from KEGL WBZX KLBK WEBN WKLQ KNJY WJJO WTKX KFRQ WYNF WKQQ WRCQ KTUX WCPR WZAT WRBR WHMH KEYJ and more

New & Active

doolittle records, inc. All rights reserved. (888) 472-4209 vox. (512) 472-0900 fax. e-mail: slobber@doolittle.com http://www.doolittle.com doolittle records

ACTIVE ROCK PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON R&R ONLINE

ROCK103.5 MARKET #3
WRXC/Chicago
(312) 861-8100
Richards/Robinson

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
	-	-	54	VAN HALEN/Without You	
32	35	32	35	CREED/My Own Prison	
21	14	16	32	FOO FIGHTERS/My Hero	
29	25	28	32	METALLICA/The Unforgiven II	
30	29	27	30	MEGADETH/Almost Honest	
21	18	12	30	GREEN DAY/Time Of Your Life...	
26	24	27	27	DAYS OF THE NEW/Shell In The Room	
26	27	26	26	METALLICA/The Memory Remains	
26	27	23	24	MEGADETH/Trust	
36	36	35	23	MARCY PLAYGROUND/Sex And Candy	
3	10	14	18	PEARL JAM/In Hiding	
15	19	16	18	TOOL/Stinklist	
-	-	13	17	JERRY CANTRELL/Cut You In	
22	18	15	14	CHRIS CORNELL/Sunshower	
16	28	31	14	OFFSPRING/Amazed	
16	28	31	14	DAYS OF THE NEW/Shell In The Room	
34	33	34	14	DZZY OSBOURNE/Back On Earth	
12	15	11	13	METALLICA/Fuel	
19	17	13	13	FAITH NO MORE/Last Cup Of Sorrow	
14	11	14	13	FOO FIGHTERS/Foreverlong	
16	16	16	12	MEGADETH/Use The Man	
12	15	16	12	FOO FIGHTERS/Monkey Wrench	
12	17	14	12	SOUNDGARDEN/Rhinoceros	
15	14	17	12	OFFSPRING/Gone Away	
12	12	10	11	TWO Am A Pig	
7	9	8	11	JOE SATRIANI/Ceremony	
12	13	11	11	SAMMY HAGAR/Marching To Mars	
10	15	13	11	ALICE IN CHAINS/Down In A Hole	
9	15	10	10	AEROSMITH/Taste Of India	
11	10	11	9	BIG WRECK/The Dat	

94WYSP MARKET #5
THE ROCK STATION
WYSP/Philadelphia
(215) 625-9460
Mirsky

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
34	35	36	35	OZZY OSBOURNE/Back On Earth	
31	37	31	35	CREED/My Own Prison	
34	33	37	34	PEARL JAM/In Hiding	
15	29	35	33	METALLICA/The Unforgiven II	
9	14	19	32	MARCY PLAYGROUND/Sex And Candy	
13	18	16	29	DAYS OF THE NEW/Shell In The Room	
9	15	18	23	PEARL JAM/In Hiding	
-	-	22	22	VAN HALEN/Without You	
17	17	18	29	JANE'S ADDICTION/Jane Says	
33	31	32	19	DAYS OF THE NEW/Touch, Peel, And...	
17	19	17	19	BUGZY/Pizza	
31	35	31	10	FOO FIGHTERS/Foreverlong	
-	-	13	10	JERRY CANTRELL/Cut You In	
14	16	17	17	OFFSPRING/Amazed	
15	17	17	17	LED ZEPPELIN/The Girl I Love	
13	12	13	15	CHRIS CORNELL/Sunshower	
17	14	16	15	BUSH/Mouth	
9	8	9	9	STONE TEMPLE PILOTS/Trippin' On A Hole...	
-	-	9	9	COLLECTIVE SOUL/She Said	
6	9	6	9	BIG WRECK/The Dat	
6	5	6	6	SEVENDUST/Black	
9	9	9	9	TWO Am A Pig	
-	-	9	9	SOUNDGARDEN/Burden In My Hand	
-	-	8	8	COLLECTIVE SOUL/Precious Declaration	
-	-	9	9	STONE TEMPLE PILOTS/Big Baby	
-	-	8	8	OFFSPRING/Gone Away	
-	-	8	8	LOCAL H/Bound For The Floor	
-	-	8	8	LIVE/Refrains	
-	-	8	8	MEGADETH/Trust	
-	-	7	7	MEGADETH/Use The Man	

EAGLE 97.1 MARKET #6
PURE ROCK
KEGL/Dallas
(972) 869-9700
Stevens/Scul

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
24	45	41	44	BIG WRECK/The Dat	
42	49	46	43	MARCY PLAYGROUND/Sex And Candy	
46	47	46	42	VERVE/Bitter Sweet...	
25	27	30	41	OUR LADY PEACE/Clumsy	
40	43	41	40	METALLICA/The Unforgiven II	
41	48	47	37	BLACK LAB/Wash It Away	
40	42	38	33	TOOL/For Six & 2	
-	-	-	31	VAN HALEN/Without You	
14	15	10	29	SEVENDUST/Black	
20	24	21	28	MEGADETH/Almost Honest	
41	46	40	24	GREEN DAY/Time Of Your Life...	
20	21	23	24	CREED/My Own Prison	
16	17	17	22	DAYS OF THE NEW/Shell In The Room	
-	-	19	21	JERRY CANTRELL/Cut You In	
19	21	20	21	LED ZEPPELIN/The Girl I Love	
21	9	6	20	PEARL JAM/In Hiding	
16	19	18	19	EVERCLEAR/Will Buy You...	
22	23	23	10	DZZY OSBOURNE/Back On Earth	
-	-	12	17	CREED/Torn	
-	-	16	14	KENNY WAYNE SHEPHERD/Blue On Black	
18	18	16	14	CHRIS CORNELL/Sunshower	
7	9	7	13	FOO FIGHTERS/Foreverlong	
-	-	11	13	SLOBBERBONE/Your Excuse	
12	9	13	12	METALLICA/The Memory Remains	
-	-	11	9	BUGZY/Pizza	
15	19	10	9	BLINK 182/Dammit (Growing Up)	
9	12	10	8	TWO Am A Pig	
-	-	12	13	MEGADETH/Use The Man	
-	-	7	7	COOL FOR AUGUST/Walk Away	
-	-	7	7	FEEDER/Cement	

102 MARKET #6
KTXQ/Dallas
(214) 528-5500
Lockridge/Redbeard

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
14	18	34	36	METALLICA/The Unforgiven II	
12	18	32	36	VERVE/Bitter Sweet...	
22	36	35	35	PEARL JAM/In Hiding	
25	33	33	35	MARCY PLAYGROUND/Sex And Candy	
-	-	30	30	VAN HALEN/Without You	
13	18	23	26	COURSE OF EMPIRE/The Information	
28	35	35	26	AEROSMITH/Taste Of India	
12	17	17	21	KENNY WAYNE SHEPHERD/Blue On Black	
15	18	17	19	FOO FIGHTERS/My Hero	
19	20	18	19	ROLLING STONES/Saint Of Me	
13	19	17	19	OUR LADY PEACE/Clumsy	
31	36	35	19	GREEN DAY/Time Of Your Life...	
12	18	16	17	BIG WRECK/The Dat	
-	-	17	16	CREED/Torn	
-	-	10	18	CHRIS CORNELL/Sunshower	
9	11	10	13	PEARL JAM/In Hiding	
10	11	11	12	PEARL JAM/MFC	
11	9	7	10	TWO Am A Pig	
-	-	9	9	COOL FOR AUGUST/Walk Away	
-	-	9	9	SPACEDOG/Mungo City	
5	7	8	9	MATCHBOX 20/Push	
6	7	7	9	SUGAR RAY/RPM	
6	10	7	9	MEGADETH/Almost Honest	
7	7	7	7	VERUCA SALT/Volcano Girls	
-	-	5	7	JERRY CANTRELL/Cut You In	
7	6	6	6	CREED/My Own Prison	
6	6	6	6	AEROSMITH/Taste Of India	
5	8	8	8	KENNY WAYNE SHEPHERD/Slow Ride	
5	8	8	8	DAYS OF THE NEW/Touch, Peel, And...	

97.4 KRock MARKET #7
Howard Stern Morning
WKRP/Detroit
(248) 423-3300
Gorman/Surrena

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
33	33	33	32	DZZY OSBOURNE/Back On Earth	
32	31	32	32	PEARL JAM/In Hiding	
30	33	31	30	DAYS OF THE NEW/Touch, Peel, And...	
31	31	31	30	LED ZEPPELIN/The Girl I Love	
-	-	-	27	VAN HALEN/Without You	
16	16	16	26	METALLICA/The Unforgiven II	
-	-	13	20	MARCY PLAYGROUND/Sex And Candy	
34	32	31	24	FOO FIGHTERS/Foreverlong	
32	33	32	23	CREED/My Own Prison	
16	16	17	17	BUSH/Mouth	
-	-	5	11	PEARL JAM/In Hiding	
16	16	16	14	DAYS OF THE NEW/Shell In The Room	
10	16	17	14	GREEN DAY/Time Of Your Life...	
16	16	16	14	MEGADETH/Almost Honest	
32	30	30	14	METALLICA/The Memory Remains	
12	8	10	13	MEGADETH/Trust	
-	-	-	12	TWO Am A Pig	
12	9	10	12	JANE'S ADDICTION/Jane Says	
9	8	11	12	TONIC/You Could Only...	
10	11	12	12	BETTER THAN EZRA/Desperately Wanting	
11	8	8	12	LIVE/Refrains	
9	8	11	11	FAITH NO MORE/Last Cup Of Sorrow	
11	11	11	11	MATCHBOX 20/Push	
12	10	11	11	OFFSPRING/Gone Away	
9	11	12	11	LIVE/Adam's Juice	
-	-	-	10	CHRIS CORNELL/Sunshower	
-	-	-	10	METALLICA/The NEW/Shell In The Room	
11	11	12	10	COLLECTIVE SOUL/Precious Declaration	
9	11	11	10	AEROSMITH/Falling In Love...	
9	11	9	10	TONIC/Open Up Your Eyes	

101 WRIF MARKET #7
WRIF/Detroit
(248) 547-0101
Podell/Wellington

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
26	28	32	30	PEARL JAM/In Hiding	
18	26	31	30	LED ZEPPELIN/The Girl I Love	
18	23	30	30	CREED/My Own Prison	
20	25	30	30	METALLICA/The Unforgiven II	
-	-	30	30	VAN HALEN/Without You	
8	11	21	28	ROLLING STONES/Saint Of Me	
16	20	18	28	AEROSMITH/Taste Of India	
-	-	14	19	JERRY CANTRELL/Cut You In	
20	28	30	30	DZZY OSBOURNE/Back On Earth	
5	7	15	17	PEARL JAM/In Hiding	
6	7	15	17	DAYS OF THE NEW/Shell In The Room	
-	-	2	9	JOE SATRIANI/Ceremony	
5	11	8	10	FOO FIGHTERS/Baker Street	
-	-	5	13	OUR LADY PEACE/Clumsy	
2	6	8	9	MARCY PLAYGROUND/Sex And Candy	
5	16	17	9	BLACK LAB/Wash It Away	
6	8	7	8	FOO FIGHTERS/My Hero	
15	23	19	9	CHRIS CORNELL/Sunshower	
6	12	9	7	FOO FIGHTERS/Foreverlong	
8	8	12	7	TOOL/For Six & 2	
6	5	6	6	TWO Am A Pig	
4	5	6	6	FEEDER/Cement	
4	5	6	6	STONE TEMPLE PILOTS/Trippin' On A Hole...	
10	15	9	8	KENNY WAYNE SHEPHERD/Blue On Black	
4	8	5	5	MIKE TRAMP/I Live Tomorrow	
-	-	2	6	CREED/Torn	
7	5	6	5	DIN PEDALS/Ashtray	
4	4	5	5	DIN PEDALS/Ashtray	
14	18	5	5	DAYS OF THE NEW/Touch, Peel, And...	
-	-	-	5	SMASHING PUMPKINS/Tonight, Tonight	

107.3 WAAF MARKET #10
WAAF/Boston
(617) 236-1073
Douglas/Osterlind

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
-	-	8	31	39	FAITH NO MORE/Ashes To Ashes
-	-	29	29	MARCY PLAYGROUND/Sex And Candy	
37	36	37	37	CREED/My Own Prison	
-	-	32	32	JERRY CANTRELL/Cut You In	
-	-	27	27	PEARL JAM/In Hiding	
29	31	35	31	RAGE AGAINST.../The Ghost Of Tom...	
24	28	31	29	OUR LADY PEACE/Clumsy	
11	19	18	19	GREEN DAY/Time Of Your Life...	
31	34	28	28	DAYS OF THE NEW/Shell In The Room	
23	30	32	27	LIFE OF AGONY/Weeds	
29	31	29	28	TOOL/Anema	
-	-	18	18	FOO FIGHTERS/My Hero	
16	26	25	25	311/Beautiful Disaster	
23	18	17	23	TOOL/For Six & 2	
13	23	24	22	SUGAR RAY/RPM	
11	11	13	22	CARAMEL/Lucy	
-	-	22	22	VAN HALEN/Without You	
8	13	13	20	CAROLINE'S SPINE/Sullivan	
18	20	20	20	LIMP BIZKIT/Counerfeut...	
24	26	22	10	BIG WRECK/The Dat	
21	36	22	16	METALLICA/The Unforgiven II	
36	29	24	18	FOO FIGHTERS/Foreverlong	
14	13	14	15	SEVENDUST/Black	
12	17	19	15	HEADSWIM/Tourquet	
23	27	14	14	BLACK LAB/Wash It Away	
8	9	10	13	FEEDER/Cement	
9	16	14	13	SUBSLIME/Wrong Way	
17	14	13	13	DAYS OF THE NEW/Touch, Peel, And...	
11	12	8	13	JANE'S ADDICTION/Jane Says	
-	-	-	12	TWO Am A Pig	

93.5 ZETA MARKET #11
the Rock station
WZTA/Miami
(305) 654-9494
Steele/Kimba

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
34	35	35	34	PEARL JAM/In Hiding	
35	36	36	33	MARCY PLAYGROUND/Sex And Candy	
29	35	37	31	VERVE/Bitter Sweet...	
21	26	30	30	COOL FOR AUGUST/Walk Away	
19	21	26	30	METALLICA/The Unforgiven II	
18	18	24	29	EVERCLEAR/Will Buy You...	
15	17	16	26	BIG WRECK/The Dat	
20	20	19	24	CHRIS CORNELL/Sunshower	
18	18	18	24	DAYS OF THE NEW/Shell In The Room	
-	-	13	23	JERRY CANTRELL/Cut You In	
-	-	21	21	VAN HALEN/Without You	
35	35	33	20	GREEN DAY/Time Of Your Life...	
-	-	19	19	SCOTT WEILAND/Barbarella	
17	18	16	19	FOO FIGHTERS/My Hero	
7	15	17	19	CREED/Torn	
10	20	16	17	OUR LADY PEACE/Clumsy	
22	22	18	17	COLLECTIVE SOUL/She Said	
1	8	15	15	MIGHTY JOE PLUM/Live Through This...	
10	14	8	14	SUGAR RAY/RPM	
24	-	-	14	JANE'S ADDICTION/Jane Says	
10	11	11	13	311/Beautiful Disaster	
15	13	11	12	KENNY WAYNE SHEPHERD/Blue On Black	
17	19	11	12	BLACK LAB/Wash It Away	
34	36	23	12	BUSH/Mouth	
25	-	-	12	MATCHBOX 20/3am	
-	-	11	12	FOO FIGHTERS/Foreverlong	
-	-	12	11	EVERCLEAR/Everything To You	
-	-	10	11	DAYS OF THE NEW/Touch, Peel, And...	
-	-	13	11	KULA SHAKER/Hush	
15	16	20	10	BLINK 182/Dammit (Growing Up)	

93 PURE ROCK MARKET #14
KCKR/Minneapolis
(612) 545-5601
Linder/Jones

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
-	-	44	VAN HALEN/Without You		
11	15	21	24	METALLICA/The Unforgiven II	
28	21	22	18	MEGADETH/Almost Honest	
-	-	26	18	OFFSPRING/Gone Away	
15	23	27	17	METALLICA/The Memory Remains	
20	24	24	16	MEGADETH/Trust	
-	-	9	15	JOE SATRIANI/Ceremony	
-	-				

Stations and their adds listed alphabetically by market

ACTIVE ROCK

ROCK

KEYJ/Abilene, TX
WBZX/Columbus, OH
WKLO/Grand Rapids, MI
WLZR/Milwaukee, WI
WMMH/St. Cloud, MN
WONE/Akron, OH
WPTY/Albany, NY
KGGO/Des Moines, IA
KQOS/Duluth, MN
WBBB/Long Island, NY
WMMR/Philadelphia, PA
KISW/Seattle, WA
KTAL/Shreveport, LA
KRRR/Sioux Falls, SD
WGLF/Tallahassee, FL
WZZQ/Terre Haute, IN
WIOT/Toledo, OH
WEGW/Wheeling, WV
WROR/Wilmington, NC
KATY/Santa Barbara, CA
KATY/Yakima, WA
WNCN/Youngstown, OH
WZTA/Miami, FL
WZMT/Wilkes Barre, PA

WYXX/Panama City, FL
WVCT/Peoria, IL
WIXV/Savannah, GA
KISW/Seattle, WA
KTAL/Shreveport, LA
KRRR/Sioux Falls, SD
WGLF/Tallahassee, FL
WZZQ/Terre Haute, IN
WIOT/Toledo, OH
WEGW/Wheeling, WV
WROR/Wilmington, NC
KATY/Santa Barbara, CA
KATY/Yakima, WA
WNCN/Youngstown, OH
WZTA/Miami, FL
WZMT/Wilkes Barre, PA
WYXX/Panama City, FL
WVCT/Peoria, IL
WIXV/Savannah, GA
KISW/Seattle, WA
KTAL/Shreveport, LA
KRRR/Sioux Falls, SD
WGLF/Tallahassee, FL
WZZQ/Terre Haute, IN
WIOT/Toledo, OH
WEGW/Wheeling, WV
WROR/Wilmington, NC
KATY/Santa Barbara, CA
KATY/Yakima, WA
WNCN/Youngstown, OH
WZTA/Miami, FL
WZMT/Wilkes Barre, PA

78 Total Reporters
78 Current Reporters
78 Current Playlists

82 Total Reporters
82 Current Reporters
79 Current Playlists

Did Not Report, Playlist Frozen (3):
KOMP/Las Vegas, NV
WCKW/New Orleans, LA
KRZZ/Wichita, KS

3W	2W	LW	TW	ARTIST/TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
4	4	2	1	KENNY WAYNE SHEPHERD Blue On Black (Revolution) 1594 1470 1385 1309 80/1					
1	1	1	2	PEARL JAM Given To Fly (Epic) 1517 1631 1631 1760 76/0					
7	5	5	3	ROLLING STONES Saint Of Me (Virgin) 1331 1329 1229 1055 71/0					
2	3	4	4	MATCHBOX 20 3am (Lava/Atlantic) 1311 1355 1505 1608 68/0					
3	2	3	5	AEROSMITH Taste Of India (Columbia) 1293 1443 1528 1469 68/0					
BREAKER			6	VAN HALEN Without You (Warner Bros.) 1130 — — — 73/73					
10	9	8	7	METALLICA The Unforgiven II (Elektra/EEG) 1046 1037 1013 985 70/0					
6	7	6	8	GREEN DAY Time Of Your Life (Good...) (Reprise) 1035 1092 1098 1060 57/0					
5	6	7	9	DAYS OF THE NEW Touch, Peel, And Stand (Outpost/Geffen) 979 1068 1101 1211 66/0					
9	8	9	10	CREED My Own Prison (Wind-up) 978 1025 1019 993 57/1					
15	13	12	11	CHRIS CORNELL Sunshower (Atlantic) 945 924 843 749 66/3					
13	14	13	12	DAYS OF THE NEW Shelf In The Room (Outpost/Geffen) 913 877 802 769 67/1					
17	15	15	13	MARCY PLAYGROUND Sex And Candy (Capitol) 885 820 730 676 51/0					
12	10	11	14	COLLECTIVE SOUL She Said (Dimension/Capitol) 858 934 991 958 53/0					
8	11	10	15	BIG WRECK The Oaf (Atlantic) 732 971 977 1021 55/0					
—	31	20	16	VAN ZANT Rage (CMC) 672 544 347 91 51/4					
—	27	16	17	ERIC CLAPTON My Father's Eyes (Duck/Reprise) 670 652 375 — 54/3					
24	19	17	18	COOL FOR AUGUST Walk Away (Warner Bros.) 642 613 548 443 62/2					
11	12	14	19	BLACK LAB Wash It Away (DGC/Geffen) 640 826 917 981 47/1					
20	17	18	20	OUR LADY PEACE Clumsy (Columbia) 591 600 585 570 53/1					
BREAKER			21	FOO FIGHTERS My Hero (Roswell/Capitol) 537 476 432 389 48/1					
BREAKER			22	JERRY CANTRELL Cut You In (Columbia) 519 125 12 — 53/9					
14	16	19	23	LED ZEPPELIN The Girl I Love (Atlantic) 449 567 651 751 36/0					
41	37	27	24	WHISKEYTOWN Yesterday's News (Outpost/Geffen) 415 358 283 159 43/2					
16	18	24	25	OZZY OSBOURNE Back On Earth (Epic) 387 426 576 734 28/0					
21	21	23	26	SAMMY HAGAR Both Sides Now (MCA) 361 461 511 566 31/0					
33	30	28	27	NAKED Raining On The Sky (Red Ant) 352 357 351 296 32/1					
35	36	30	28	VERVE Bitter Sweet Symphony (Hut/Virgin) 352 340 294 222 31/1					
23	25	25	29	KENNY WAYNE SHEPHERD Slow Ride (Revolution) 351 387 403 472 41/0					
19	20	22	30	SISTER HAZEL Happy (Universal) 334 463 525 617 29/0					
—	—	50	31	RICHIE SAMBORA Hard Times Come Easy (Mercury) 306 136 29 23 31/5					
—	48	38	32	MEGADETH Use The Man (Capitol) 301 226 130 18 41/7					
31	29	29	33	CAROLINE'S SPINE Sullivan (Hollywood) 298 353 363 346 27/0					
48	38	35	34	YES New State Of Mind (Beyond) 282 266 216 119 27/3					
32	32	32	35	BLUES TRAVELER Canadian Rose (A&M) 279 316 335 309 26/0					
30	28	31	36	SMASH MOUTH Walkin' On The Sun (Interscope) 277 321 364 358 24/0					
50	42	36	37	PEARL JAM In Hiding (Epic) 270 257 180 112 29/1					
—	—	46	38	CREED Torn (Wind-up) 266 153 65 41 32/6					
18	22	26	39	JOHN MELLENCAMP Without Expression (Mercury) 261 359 471 645 26/0					
22	24	33	40	ROLLING STONES Flip The Switch (Virgin) 255 293 405 538 23/0					
28	33	37	41	METALLICA The Memory Remains (Elektra/EEG) 243 242 304 372 29/0					
46	43	39	42	EVERCLEAR I Will Buy You A New Life (Capitol) 231 216 174 126 27/2					
29	35	34	43	MEGADETH Almost Honest (Capitol) 225 270 295 362 21/0					
47	45	43	44	JASON BONHAM BAND Ordinary Black And White (MJJ/Work) 202 183 154 126 19/1					
—	—	45	45	FEEDER Cement (Echo/Elektra/EEG) 195 156 106 80 25/2					
37	40	44	46	ROLLING STONES Anybody Seen My Baby? (Virgin) 161 177 197 205 27/1					
DEBUT			47	JOE SATRIANI Ceremony (Epic) 157 70 26 3 17/3					
—	49	47	48	CHRIS STILLS Razorblades (Atlantic) 141 153 126 82 14/0					
DEBUT			49	SPACEHOG Mungo City (HiFi/Sire/WB) 140 — — — 26/10					
49	—	—	50	BLINK 182 Dammit (Growing Up) (Cargo/MCA) 140 134 122 116 16/0					

This chart reflects airplay from February 16-22. Songs ranked by total plays. Highlighted songs indicate Breaker. 82 Rock reporters. 78 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

NEW & ACTIVE

BUGZY Pizza (National)

Total Plays: 139, Total Stations: 21, Adds: 4

PEARL JAM Wishlist (Epic)

Total Plays: 125, Total Stations: 16, Adds: 0

GOV'T MULE Blind Man In The Dark (Capricorn/Mercury)

Total Plays: 109, Total Stations: 14, Adds: 2

TWO I Am A Pig (Nothing/Interscope)

Total Plays: 108, Total Stations: 16, Adds: 2

FREDDY JONES BANO Mystic Buzz (Capricorn/Mercury)

Total Plays: 107, Total Stations: 12, Adds: 1

SLOBBERBONE Your Excuse (Doolittle)

Total Plays: 100, Total Stations: 9, Adds: 0

DIN PEDALS Ashtray (Epic)

Total Plays: 100, Total Stations: 12, Adds: 0

BIG BACK FORTY 8 Miles Down (Polydor/A&M)

Total Plays: 90, Total Stations: 10, Adds: 0

HEADSWIM Tourniquet (550 Music)

Total Plays: 84, Total Stations: 11, Adds: 0

MIGHTY JOE PLUM Irish (Atlantic)

Total Plays: 82, Total Stations: 12, Adds: 2

Songs ranked by total plays

BREAKERS

VAN HALEN
Without You (Warner Bros.)
TOTAL PLAYS/INCREASE: 1130/1130
TOTAL STATIONS/ADDS: 73/73
CHART: 6

FOO FIGHTERS
My Hero (Roswell/Capitol)
TOTAL PLAYS/INCREASE: 537/61
TOTAL STATIONS/ADDS: 48/1
CHART: 21

JERRY CANTRELL
Cut You In (Columbia)
TOTAL PLAYS/INCREASE: 519/394
TOTAL STATIONS/ADDS: 53/9
CHART: 22

MOST ADDED

ARTIST/TITLE LABEL(S)	ADDS
VAN HALEN Without You (Warner Bros.)	73
SEMISONIC Closing Time (MCA)	20
SPACEHOG Mungo City (HiFi/Sire/WB)	10
JERRY CANTRELL Cut You In (Columbia)	9
HUNGER Moderation (Universal)	9
MEGADETH Use The Man (Capitol)	7
IZZY STRADLIN 117 Degrees (Geffen)	7
CREED Torn (Wind-up)	6
RICHIE SAMBORA Hard Times Come Easy (Mercury)	5

MOST INCREASED PLAYS

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
VAN HALEN Without You (Warner Bros.)	+1130
JERRY CANTRELL Cut You In (Columbia)	+394
RICHIE SAMBORA Hard Times Come Easy (Mercury)	+170
SPACEHOG Mungo City (HiFi/Sire/WB)	+140
VAN ZANT Rage (CMC)	+128
KENNY WAYNE SHEPHERD Blue On Black (Revolution)	+124
CREED Torn (Wind-up)	+113
JOE SATRIANI Ceremony (Epic)	+87
MEGADETH Use The Man (Capitol)	+75
MARCY PLAYGROUND Sex And Candy (Capitol)	+65

HOTTEST RECURRENTS

ARTIST/TITLE LABEL(S)
FOO FIGHTERS Everlong (Roswell/Capitol)
MIGHTY JOE PLUM Live Through This (Fifteen...) (Atlantic)
TONIC If You Could Only See (Polydor/A&M)
AEROSMITH Pink (Columbia)
MATCHBOX 20 Push (Lava/Atlantic)
JONNY LANG Lie To Me (A&M)
OFFSPRING Gone Away (Columbia)
WALLFLOWERS One Headlight (Interscope)
COLLECTIVE SOUL Listen (Atlantic)
BLUES TRAVELER Carolina Blues (A&M)

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.



"MODERATION"

The first track from the forthcoming album
CINEMATIC SUPERHUG

IN STORES MARCH 24

MANAGEMENT: DEREK SUTTON/STARBUST ENTERPRISES, INC.

MOST ADDED AT ROCK & ACTIVE ROCK!



ROCK PLAYLISTS

FINO COMPLETE PLAYLISTS FOR ALL ROCK REPORTERS ON R&R ONLINE

Market #2: KLOS 95.5, Los Angeles. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #5: WMMR 93.5, Philadelphia. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #12: 96rock, Atlanta. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #13: KISW 99.9, Seattle. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #14: 92 KQRS, Minneapolis. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #14: ROCK 100.3, WROC, Minneapolis. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #16: WBAB 95.3/102.3, Long Island. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #17: KDKB, Phoenix. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #20: WQVE, Pittsburgh. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #25: WEBN, Cincinnati. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #29: KCAL 96.7, Riverside. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #31: 94 HUJ, WHJY, Providence. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #47: 96 WCMF, Rochester, NY. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #51: WZYV, Jacksonville. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #52: THE FOX KQZ, Louisville. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

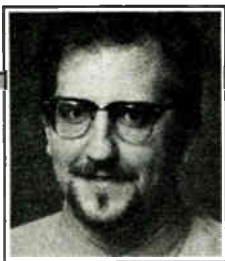
Market #53: KATV, Oklahoma City. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #54: WLUE, Dayton. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #56: XL102, WRXL, Richmond. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #57: PLYR, WPHY, Albany, NY. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.

Market #60: KMOD 97.5, Tulsa. Station logo and station name. Playlist table with columns for SW, ZW, LW, TW, and ARTIST/TITLE.



JIM KERR

Active Rock Vs. Alternative: Do The Listeners Know (Or Care)?

□ While the industry debates formatic content, listeners continue to flip the dial in search of their favorite song

The fact that a recent industry convention devoted its only Alternative format programming panel to the format differences between Active Rock and Alternative illustrates how much attention this subject has drawn over the past few months. The question remains, however, whether the topic is worthy of the time being spent discussing it, because, ultimately, the final arbiters are the listeners — the one group not being included in the discussion.

The Active Rock/Alternative format brouhaha began in earnest when WXRK/New York started adding songs to its playlist that had been traditionally associated with mainstream and Active Rock. While the industry spent quite a bit of time questioning whether the station's move (and moves at other stations since then) was a format change, a music adjustment, or something else entirely, WXRK PD Steve Kingston contended that the station was simply adding songs that its core listeners enjoyed and that K-Rock felt were compatible with the rest of its playlist, an explanation that met with some amount of skepticism. According to several researchers, though, Kingston's contention is right in line with the attitudes of radio listeners.

Label It — Music

"The only thing that listeners make active distinctions about is

whether they like the record," states Bolton Research President Ted Bolton. "The category doesn't matter."

"I've never encountered a listener using the term 'Active Rock,'" declares Wimmer-Hudson R&D COO Matt Hudson. "The industry entertains itself with clever names for formats, and consolidation has lubricated this propensity to splinter the formats into Active Rock/Progressive Rock/Mainstream Rock/Alternative Rock/Modern Rock, etc., but listeners don't think that way. There are really only two or three terms that listeners use for the music that the stations they listen to play. What they really do is simply call it 'my music.'"

An interesting experiment for programmers is to ask non-industry people what kind of music they like. The response will rarely, if ever, be an emphatic declaration of, "Alternative!" If you ask them which kind of music they listen to *most*, the response will be only slightly more specific. As Hudson explains, "In such situations, they'll usually just say, 'Rock,' which runs the gamut. The other answer that you'll see often is a laundry list of artists."

While specific songs don't neces-

sarily peg a listener as an Active Rock or Alternative partisan, it is possible to delineate differences between the groups as a whole based on general preferences. This approach, which places the control in the hands of the listener, makes industry format decisions much more complicated.

"If you have a bunch of active rock records and alternative records and you put them all together and play them for a group of people between the ages of 16 and 30," relays Bolton, "you would see that listeners

would group together into a kind of active rock group or cluster and an alternative group or cluster. They would create those divisions among themselves." This process is the basis behind cluster analysis, and if

cluster analysis research has taught us one thing, it is that the clusters you see in listeners' tastes rarely fit into the neat little formatic boxes the industry would like to place them in.

Another result of cluster analysis studies is that stations today are becoming more open to crossing perceived formatic lines, leaving industry pundits to scratch their heads at the practice (witness WXRK). As Paragon Research Managing Partner Mike Henry explains, "One of the things that we see in the development of Modern AC is the power in testing music within a target demo and playing the songs that they like most. If that happens to be Def Leppard as well as Alanis Morissette, so be it."

"What we have learned is that, in Arbitron, you have to superserve a core demo," Henry continues. "If you load a room with that core demo and play a broader mix of music than you might typically, as a radio person, consider to be what that format of music is, you will find songs in and out of your pure definition of the format. It only makes sense that these songs will appeal to more of those core listeners, yet that flies in the face of everything that we have done in radio in the last two decades. The stations that accept those songs will go further than the stations that don't play them because they don't feel they sound right on their radio stations."

Hudson concurs: "I've warned Rock programmers and managers to be careful of how small you are and how narrow you focus your radio station because, more than ever, we are talking about bottom line, and bot-

Promotion Spotlight

WNNX (99X)/Atlanta continues to prove its mettle as a promotional machine. This past February 14, the station hosted its annual Chinese New Year Concert, now in its fourth year.

The event, which sold out in four minutes, featured Matchbox 20, Third Eye Blind, Sister Hazel, and Drivin' N' Cryin. Net proceeds for the event go to the Upper Chattahoochee Riverkeeper, a nonprofit organization that works to keep the Chattahoochee River clean and pollution-free.

In keeping with 99X's "leave no stone unturned" approach to promotion, the station also produced a T-shirt for the event, as well as a promotional CD featuring live, unreleased tracks from all of the participating artists.



Top (l-r): 99X's Axel, Yvonne, and Surf, Arion Salazar and Brad Hargreaves of Third Eye Blind, Elektra's John McFadden. Middle (l-r): 99X APD/MD Sean Demery, Kevin Cadogan and Stephen Jenkins of Third Eye Blind, 99X PD Leslie Fram, 99X OM Brian Phillips. Bottom: 99X's Jill Melancon.

tom line comes with big audiences. There is not a big audience for the purist view of this format."

The Expectation Myth

One of the dangers of playing too broad a palate of music, however, is disappointing an audience's expectations. In essence, while the listener may like AC/DC's "You Shook Me All Night Long," he or she would be surprised and disappointed to hear it on an Alternative station. "Ironically," states Hudson, "when you have dissatisfaction with a tiny core, all of a sudden your cume is going to grow, because the truth is that AC/DC's 'You Shook Me All Night Long' is going to pull a hell of a lot larger audience than Alice In Chains."



Matt Hudson

Bolton relays a similar point-of-view: "In thinking about such things for an Alternative station, the questions that go through my mind are that if we do that, we may alienate a certain group of people, but is there a larger group we would become more appealing to? In other words, how mass-appeal can we become? In many cases, Alternative stations are overly alternative without the need to be, and they lose sight of their opportunity to have much higher Arbitron numbers due to their vision of what Alternative radio should be."

Listener Tolerance Underestimated

"I think that now, more than ever before, there are large amounts of music available that cross between the Active Rock, Alternative, and CHR spectrums," Bolton suggests. "Your job has to be not only taking care of the core, but building it as well."

The question ultimately is, Just how tolerant is the Alternative core of such musical changes? "They are more tolerant than the industry

thinks, without a doubt," states Henry. The reason is that core listeners become core listeners not just because of the music you play, but because of all of the other elements as well. Much of the loyalty of the core is due to everything *other* than the music. Just because someone is core to your radio station doesn't mean that they fall into that category just because they like your music more than anyone else's. It has a lot to do with what's between the records and what the radio station does outside of the station."

One thing is certain: The way listeners think about a station centers around the specific music that they enjoy. "The bottom line," explains Henry, "is that listeners notice when stations play the music that they don't want to hear. If an Alternative station starts playing active rock cuts, and a listener doesn't like those songs, he or she will notice and change the station. But if an Alternative station plays active rock songs that the listener likes to hear, then that listener won't change the station."

The Active Rock vs. Alternative question probably won't go away any time soon, and while industry trades will be brimming with commentary and convention panels will be full of programmers defending "their" format, listeners across the country will still be scanning their radios for that next song that they want to hear.

For The Record

Well, it didn't take me long before I made my first mistake. Sincere apologies to KOMA/San Jose OM Ron Nenni and PD Jay Taylor for a mistake in last week's column on CBS, where I mistakenly listed Nenni as the station's PD. Taylor is most certainly the program director and musical driving force for the station. Indeed, had he not been ill, his voice would have been the one representing the station when 1500 Records' Gary Richards was informed of CBS' group add.

SEVENDUST

"BLACK"

WXRK 14x KEDJ ADD! WXEX 14x
KCCX 10x KJEE 14x KWHL ADD!

KXTE: OVER 800 spins,
consistent Top 10 research!

#6 Alt Heatseekers

160,000 albums shipped! 80,000+ scanned!

They don't call it
Modern Rock for nothing!



neon

Free Promotion!
GREAT COMMUNITY EVENT!!

DRUNK Driving Simulator



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

The Chrysler Drunk Driving Simulator tour features a '98 Dodge/Plymouth Neon with an on-board computer program that delays the car's steering and braking. The car is programmed so your listeners can feel the effects of drunk driving without consuming alcohol.

This is the perfect way for your station to increase its community involvement and gain positive personality exposure. you can interview local police and spokespersons, announce hotline numbers and give away station promotion items supporting the event!

This free promotion is now available in these markets:

Charleston
Chicago
Colorado Springs
Des Moines
Detroit
Green Bay
Hyannis, MA
Jackson, MS
Lincoln, NE
Memphis
Minneapolis
Nashville
Springfield
Tulsa

Sponsored by
CHRYSLER CORPORATION

MADD

R&R

MARKETING

310-788-1626

or e-mail hmowry@rronline.com

Main chart table with columns: 3W, 2W, LW, TW, ARTIST TITLE LABEL(S), TOTAL PLAYS (TW, LW, 2W, 3W), TOTAL STATIONS/ADDS. Includes entries like GREEN DAY, MARCY PLAYGROUND, PEARL JAM, etc.

BREAKERS

JERRY CANTRELL Cut You In (Columbia) CHART 25

DAYS OF THE NEW Shelf In The Room (Outpost/Geffen) CHART 28

MOST ADDED SEMISONIC Closing Time (MCA) 68, THIRD EYE BLIND Losing A Whole Year (Elektra/EEG) 28, etc.

JIMMIE'S CHICKEN SHACK "Dropping Anchor" OVER 120,000 ALBUMS SCANNED ON TOUR WITH EVERCLEAR

MOST INCREASED PLAYS JERRY CANTRELL Cut You In (Columbia) +691, SPACEHOG Mungo City (HiFi/Sire/WB) +562, etc.

HOTTEST RECURRENTS SMASH MOUTH Walkin' On The Sun (Interscope), FOO FIGHTERS Everlong (Roswell/Capitol), etc.

Breakers: Songs registering 1000 plays or more for the first time. Builets awarded to songs gaining plays over the previous week.

This chart reflects airplay from February 16-22. Songs ranked by total plays. Highlighted songs indicate Breaker.

NEW & ACTIVE

ANI OIFRANCO Little Plastic Castle (Righteous Babe) Total Plays: 379, Total Stations: 28, Adds: 4

SPECIALS It's You (Way Cool Music/MCA) Total Plays: 219, Total Stations: 13, Adds: 1

Songs ranked by total plays.

35 - 33 R&R Alternative ON OVER 45 R&R ALTERNATIVE STATIONS INCLUDING: WHMP, KEDG, KWOD, KTOZ, WMRQ, WXZZ, WWSK, WLUM, KZNZ, KZON, WLIR, KRZQ, WDST, WFBZ, WRAX, WNFZ, KQGE, WEND, KROX, WRXQ, KPOI, WWDX, WXEG, WMAD, WGRD, KKND, AND MANY, MANY MORE... RAINING ON THE SKY REQUESTING EVERYWHERE!!!

BreakThrough Artist

FEEDER
 TRACK: "CEMENT"
 LP: POLYTHENE
 PRODUCER: CHRIS SHELDON AND FEEDER
 LABEL: ECHO/ELEKTRA/EEG

The raucous enthusiasm that the band inspired in the English HMV retail store performance is also being seen in audiences across the country as Feeder's single, "Cement," makes its presence increasingly known at radio.

Since its inception in 1984, the band (**Grant Nicholas**, vocals and guitar; **Taka Hirose**, bass; and **John Lee**, drums) has cut its teeth on electrifying live performances

in front of the difficult-to-please and yet incredibly devoted surf and skate crowd. Add their live ferocity with the band's pop sensibility and you have a killer combination: a credible street band that records great songs.

• **Artist POV:** Nicholas on the band's songs: "The songs can be intense, but I'm really into pop melodies, so somehow it balances out. A song shouldn't be a therapy session, but then again it's got to ring true for me or I won't sing it."

— Jim Kerr



Breakthrough Artist highlights breaking artists with strong chart momentum.

Semisonic "Closing Time"
 (MCA)
 Lisa Worden, MD
 KROQ/Los Angeles



I am very happy that KROQ is playing Semisonic's "Closing Time." It is the kind of song any 20-something could have written the lyrics to. It also contains one of the catchiest pop hooks I've heard in a long time, which is made even stronger when

combined with Dan Wilson's endearing and sweet vocals. We have high hopes for this song and put it on immediately as it will surely cross to multiple formats.

Lisa Worden
ON THE RECORD



While I'm still getting settled in L.A., I actually did find time to talk to a few people about music ... The tremendous buzz on **Semisonic** has translated into a tremendous add week against some stiff competition ... **London** continues to raise eyebrows, this time with some early major-market action and a strong buzz on **Harvey Danger** ... The **Specials** achieved the possibly unprecedented feat of hitting New & Active without having even serviced the single "It's You" to radio. With a CD single rushed to radio, expect lots of new action ... **Fuel** (Sky's Record Of The Week last week, natch) combines an impressive add week with some key upward

rotations to follow through on the song "Shimmer's" early promise, debuting on the chart this week ... Finally, **Restless** looks to have a winner in **Econoline Crush** ... **RECORD OF THE WEEK:** Harvey Danger "Flagpole Sitta."

ON THE RADIO
 With Jim Kerr

"Closing Time"

Almost Closed Out!
First Week! #1 Most Added!

Here's just some of the Love:

- | | | | | | |
|------|------|------|------|------|-----------|
| WXRK | WPLT | KTUZ | KNDD | KTCL | KLZR |
| KROQ | CIMX | WBCN | KEDJ | WAQZ | KWOD |
| KITS | WXDG | WFNX | KZON | WOXY | KOME |
| KDGE | WHFS | WNNX | WXDX | KCCX | and more! |

MCA
 MUSIC
 AMERICA

Semisonic

Closing Time

ALTERNATIVE REPORTERS

Stations and their adds listed alphabetically by market

<p>WEQX/Albany, NY PD: Ian Harrison MD: Steve Bottomley</p> <p>9 SEMSONIC "Cloison" STEREOPHONICS "Thousand" THIRD EYE BLIND "Losing" ULTRAVIOLET "Fission" JONATHAN FREATER "Liba" FUEL "Shimmer" GETAWAY PEOPLE "Gave"</p> <p>KTEG/Albuquerque, NM PD: Skip Isley APD/MD: Julie Hoyt</p> <p>SPACEHOG "Mango"</p> <p>KWHL/Anchorage, AK OM/PD: J.J. Michaels APD/MD: Dan Thomas</p> <p>No Adds</p> <p>WNNX/Atlanta, GA DM: Brian Phillips PD: Leslie Fram MD: Sean Demery</p> <p>16 EYE 8 "Helter" MANBREAK "Round" STEREOPHONICS "Thousand" SEMSONIC "Cloison" THIRD EYE BLIND "Losing"</p> <p>WJSE/Atlantic City, NJ OM/PD/MD: Dave King</p> <p>1 SCOTT WEILAND "Barbarella" FLUORESCEN "Cathy's" THIRD EYE BLIND "Losing" JIMMIE'S CHICKEN "Dropping" JIMMIE'S CHICKEN "Dropping" MIGHTY JOE PLUM "Jamb" STEVE POLTZ "Silver" JOLENE "Pineapple" STEREOPHONICS "Thousand" SEMSONIC "Cloison" FUEL "Shimmer"</p> <p>WRXR/Augusta, GA PD: Chuck Williams MD: Suzie Bove</p> <p>SEMSONIC "Cloison" SCOTT WEILAND "Barbarella" CHERRY POPPIN' "Zeit" FUEL "Shimmer"</p> <p>KROX/Austin, TX PD: Sara Trexler APD/MD: Lloyd Hocutt</p> <p>8 GETAWAY PEOPLE "Gave" JOLENE "Pineapple" WHISKEYTOWN "News"</p> <p>WRAX/Birmingham, AL PD: Dave Rossi MD: Hurricane Skane</p> <p>19 MATCHBOX 20 "Push" 16 MATCHBOX 20 "Back" 6 SISTER HAZEL "Happy" SEMSONIC "Cloison" FUEL "Shimmer" STEREOPHONICS "Thousand"</p> <p>KQXR/Boise, ID DM: Dan McCoy PD/MD: Tim Johnstone</p> <p>JIMMIE'S CHICKEN "Dropping" SEMSONIC "Cloison" GOD LIVES UNDERWATER "Mouth" MANBREAK "Round" FUEL "Shimmer"</p> <p>WBCN/Boston, MA VP/Programming: Dedipus APD: Steven Strick MD: Carter Alan</p> <p>BARENAKED LADIES "Bri'n" HARVEY DANGER "Fraggole" SCOTT WEILAND "Barbarella" CHERRY POPPIN' "Zeit" STABBING WESTWARD "Gave"</p> <p>WFNX/Boston, MA PD: Cruze MD: Laurie Gail</p> <p>11 FLUORESCEN "Cathy's" 9 SPECIALS "It" ROW SUZ "Bag" SEMSONIC "Cloison" JERRY CANTRELL "Cut" WHISKEYTOWN "News" CATATONIA "Slater"</p> <p>WEDG/Buffalo, NY OM: John Hager APD/MD: Rich Wall</p> <p>SEMSONIC "Cloison" GOD LIVES UNDERWATER "Mouth"</p> <p>WBTZ/Burlington, VT PD: Stephanie Hindley MD: Steve Picard</p> <p>1 TWO "Pip" TINA APPLE "Shadowbox" MARCH PLAYGROUND "Saint" CONVERSATION "Sleep" SEMSONIC "Cloison" AGENTS OF GOOD ROOTS "Come" SCOTT WEILAND "Barbarella" OUR LADY PEACE "Ann"</p> <p>WPGU/Champaign, IL PD: Naomi Adams APD: Les "The Pleasure Boy" MD: Pete Schiecke</p> <p>1 SEMSONIC "Cloison" 1 SPACEHOG "Mango" 1 JERRY CANTRELL "Cut" 1 LIFE OF AGONY "Angerment"</p> <p>WAVF/Charleston, SC PD: Rob Cressman MD: Janda Baldwin</p> <p>SEMSONIC "Cloison"</p> <p>WEND/Charlotte, NC PD: Jack Daniel MD: Rick Brewer</p> <p>4 SEMSONIC "Cloison" FRILEY QUAYE "Sandy" FUEL "Shimmer"</p>	<p>WKQX/Chicago, IL PD: Alex Luke APD/MD: Mary Shuminas</p> <p>THIRD EYE BLIND "Losing"</p> <p>WAQZ/Cincinnati, OH PD/MD: Matthew Harris APD: Sterling Schiessler</p> <p>36 JAMA "Red" 14 JIMMY RAY "Sammy" 23 PAULA COLE "Me" 3 SEMSONIC "Cloison" 3 FASTBALL "Way"</p> <p>WOXY/Cincinnati, OH PD: Kevin Cole MD: Dorsie Fyffe</p> <p>5 SCOTT WEILAND "Barbarella" 5 SEMSONIC "Cloison" 5 JOLENE "Pineapple" 5 MANBREAK "Round" 5 STEVE POLTZ "Silver"</p> <p>KFMZ/Columbia, MO PD: Paul Maloney</p> <p>21 SEMSONIC "Cloison" 1 GOD LIVES UNDERWATER "Mouth" 1 THIRD EYE BLIND "Losing" 1 JERRY CANTRELL "Cut"</p> <p>WARQ/Columbia, SC PD: Susan Groves</p> <p>1 SEMSONIC "Cloison" 1 THIRD EYE BLIND "Losing" 1 BROWNE MARY "Red"</p> <p>WWCD/Columbus, OH Interim PD/MD: Andy Davis</p> <p>1 FRILEY QUAYE "Sandy" 1 THIRD EYE BLIND "Losing" 1 311 "Dissler"</p> <p>WZAZ/Columbus, OH PD: Greg Ausham MD: Mark Pennington</p> <p>SNEAKER PIMPS "Swaz" GETAWAY PEOPLE "Gave" BROWNE MARY "Red" EVERCLEAR "Way" FAT "Mondo"</p> <p>KDGE/Dallas, TX PD: Duane Doherty</p> <p>2 ECONOLINE CRUSH "Home" 1 SEMSONIC "Cloison" 1 THIRD EYE BLIND "Losing" 1 SCOTT WEILAND "Barbarella"</p> <p>WXEG/Dayton, OH PD: Jeff Stevens MD: Aileen Rantz</p> <p>BARENAKED LADIES "Bri'n" EVERCLEAR "Way" MONO "Life"</p> <p>WKRO/Daytona Beach, FL PD: Taft Moore MD: Rosy Acevedo</p> <p>21 SCOTT WEILAND "Barbarella" 4 THIRD EYE BLIND "Losing" 4 PEARL JAM "Wishlist" 2 FUEL "Shimmer" 2 SEMSONIC "Cloison"</p> <p>KTCL/Denver, CO PD: Mike D'Connor</p> <p>18 SMASH MOUTH "Woolen" 18 BUSH "Moose" 15 EVERCLEAR "Everything" 12 BLACK LAB "No" 12 THIRD EYE BLIND "Losing" 12 SEMSONIC "Cloison"</p> <p>KKDM/Des Moines, IA MD: Sophia John</p> <p>SEMSONIC "Cloison" FASTBALL "Way"</p> <p>CIMX/Detroit, MI PD: Murray Brookshaw APD: Vinea Cannova</p> <p>12 SEMSONIC "Cloison" FASTBALL "Way" AIR DIFRANCO "Castle"</p> <p>WPLT/Detroit, MI PD: Garrett Michaels APD: Alex Tear</p> <p>9 MATCHBOX 20 "Reel" 1 THIRD EYE BLIND "Losing"</p> <p>WXDG/Detroit, MI PD: Amy Doyle MD: Spike</p> <p>17 FOOD FIGHTERS "Earthing" 1 JIMMIE'S CHICKEN "Dropping" 1 SEMSONIC "Cloison" 1 HUR "Come" 1 311 "Dissler" 1 RAKED "Rolling" 1 RADWHEAD "Gonna" 1 SEMSONIC "Cloison"</p> <p>KNRQ/Eugene, OR PD: Stu Allen MD: Cia</p> <p>3 JERRY CANTRELL "Cut" 3 AGENTS OF GOOD ROOTS "Come" 3 AIR DIFRANCO "Castle" 3 SEMSONIC "Cloison" 3 GOD LIVES UNDERWATER "Mouth"</p> <p>WBZF/Florence, SC PD: Neal Douthne APD: Price Clark</p> <p>29 AGENTS OF GOOD ROOTS "Come" 15 THIRD EYE BLIND "Losing" 15 SEMSONIC "Cloison" 15 MONO "Life" 15 JIMMIE'S CHICKEN "Dropping" 15 JOLENE "Pineapple" 15 GETAWAY PEOPLE "Gave"</p> <p>WEJE/Ft. Wayne, IN Co-APD: Weasel Co-APD: Jamie Marchiori</p> <p>4 FASTBALL "Way" 1 SEMSONIC "Cloison"</p>	<p>KFRR/Fresno, CA Acting PD/MD: Andy Wintford</p> <p>PEARL JAM "Wishlist"</p> <p>WGRD/Grand Rapids, MI PD/MD: Margot Smith</p> <p>14 SEMSONIC "Cloison" 3 RAY AMY "Beatbox" 3 FUEL "Shimmer"</p> <p>WXRA/Greensboro, NC PD: Tim Satterfield MD: Andy Sims</p> <p>SEMSONIC "Cloison"</p> <p>WXNR/Greenville, NC DM: Jeff Sanders</p> <p>SPACEHOG "Mango" FRILEY QUAYE "Sandy"</p> <p>WMRQ/Hartford, CT PD: Jay Beau Jones APD/MD: Dave Hill</p> <p>THIRD EYE BLIND "Losing" SMASH MOUTH "Friends"</p> <p>KPOI/Honolulu, HI PD: Brock Whaley MD: Nikki Basque</p> <p>1 SEMSONIC "Cloison" 1 FEEDER "Comet"</p> <p>KTBX/Houston, TX PD: Jim Trapp APD: Steve Robinson MD: David Sadof</p> <p>6 FRETBANKET "Ocean" 5 SEMSONIC "Cloison"</p> <p>WRZX/Indianapolis, IN PD: Scott Jameson MD: Michael Young</p> <p>AGENTS OF GOOD ROOTS "Come"</p> <p>WPLA/Jacksonville, FL PD: Jim Randall APD: Beaner MD: Greg Brady</p> <p>7 CHRIS CORNELL "Smother" 6 BLAKE 102 "Dooms" 6 FASTBALL "Way" 5 CHERRY POPPIN' "Zeit"</p> <p>KCCX/Kansas City, MO PD: John Lenac APD: Dave Horn MD: Jason Justice</p> <p>JIMMIE'S CHICKEN "Dropping" EYE 8 "Helter" SEMSONIC "Cloison" THIRD EYE BLIND "Losing" FUEL "Shimmer"</p> <p>KLZR/Kansas City, MO PD: Roger The Dodger MD: Bob Osburn</p> <p>26 SEMSONIC "Cloison" 2 GETAWAY PEOPLE "Gave" 2 GOD LIVES UNDERWATER "Mouth" 2 SCOTT WEILAND "Barbarella"</p> <p>WNFZ/Knoxville, TN PD/MD: Skane Cox</p> <p>3 CHERRY POPPIN' "Zeit" 1 DAYS OF THE NEW "Shell"</p> <p>KFTE/Lafayette, LA PD: Hans "Fast Eddie" Nelson MD: Rob Courtney</p> <p>3 AIR DIFRANCO "Castle" 3 THIRD EYE BLIND "Losing" 3 SEMSONIC "Cloison" 3 FUEL "Shimmer"</p> <p>WWDX/Lansing, MI PD: Chris Brunt MD: Jacent Jackson</p> <p>11 FUEL "Shimmer" LIBRO "Superstition" THIRD EYE BLIND "Losing" SEMSONIC "Cloison" AGENTS OF GOOD ROOTS "Come" SPACEHOG "Mango"</p> <p>KEDG/Las Vegas, NV APD/MD: April Lee</p> <p>MONO "Life" RADWHEAD "Gonna" SEMSONIC "Cloison" GOD LIVES UNDERWATER "Mouth"</p> <p>KXTE/Las Vegas, NV PD: Mike Stern MD: Chris Ripley</p> <p>No Adds</p> <p>WXZZ/Lexington, KY</p> <p>5 SEMSONIC "Cloison" 3 FUEL "Shimmer" 3 PEARL JAM "Wishlist" 3 MATCHBOX 20 "Reel" 3 FRILEY QUAYE "Sandy"</p> <p>WLIR/Long Island, NY PD: Jeff Levine APD: Gary Cee MD: Lynda Lopez</p> <p>29 MATCHBOX 20 "Push" 15 PEARL JAM "Wishlist" 15 MONO "Life" 15 JIMMIE'S CHICKEN "Dropping"</p> <p>KROQ/Los Angeles, CA VP/Prog.: Kevin Weatherly APD: Gene Sandblom MD: Lisa Worden</p> <p>10 HARVEY DANGER "Fraggole" 1 FUEL "Shimmer" 1 SCOTT WEILAND "Barbarella" 1 MIGHTY MIGHTY... "Wrong"</p>	<p>WLRS/Louisville, KY PD: Dennis Dillon MD: Gina Juliano</p> <p>29 DAYS OF THE NEW "Shell" SEMSONIC "Cloison" SCOTT WEILAND "Barbarella" FEEDER "Comet"</p> <p>WMAD/Madison, WI PD: Pat Frawley MD: Amy Hudson</p> <p>SCOTT WEILAND "Barbarella" WHISKEYTOWN "News"</p> <p>WRXQ/Memphis, TN PD: Tony Williams MD: John Michael</p> <p>1 MONO "Life" SEMSONIC "Cloison"</p> <p>WLUM/Milwaukee, WI OM: Alex Cosper PD: Chuck Summers MD: Tommy Wilde</p> <p>2 PEARL JAM "Wishlist" THIRD EYE BLIND "Losing" SEMSONIC "Cloison" AIR DIFRANCO "Castle"</p> <p>WHTG/Monmouth-Ocean, NJ</p> <p>16 SCOTT WEILAND "Barbarella" 8 NAKED "Hanging" 8 SEMSONIC "Cloison" 7 EVERCLEAR "Way" 7 ECONOLINE CRUSH "Home" 7 GOD LIVES UNDERWATER "Mouth" 7 COLA "Blister" 7 BOGEMIN "Manco" 7 STEREOHONICS "Thousand" 7 JIMMIE'S CHICKEN "Dropping"</p> <p>WWSK/Myrtle Beach, SC PD: Buzz Elliott MD: Andie Summers</p> <p>16 SEMSONIC "Cloison" 16 SEMSONIC "Cloison" 18 AGENTS OF GOOD ROOTS "Come"</p> <p>WKDF/Nashville, TN PD: Kidd Redd MD: Sheri Sextos</p> <p>SEMSONIC "Cloison" CHRIS CORNELL "Smother"</p> <p>WRRV/Newburgh, NY PD: Greg O'Brien MD: Andrew Boris</p> <p>4 FATBOY SLIM "Going" SNEAKER PIMPS "Swaz" SEMSONIC "Cloison" SCOTT WEILAND "Barbarella" VAN HALEN "Without"</p> <p>WXRK/New York, NY PD: Steve Kingston MD: Mike Peor</p> <p>24 THIRD EYE BLIND "Losing" 4 SEMSONIC "Cloison" 14 MONO "Life" 1 SCOTT WEILAND "Barbarella"</p> <p>WROX/Norfolk, VA PD/MD: Al Mickell</p> <p>AGENTS OF GOOD ROOTS "Come" SCOTT WEILAND "Barbarella"</p> <p>KQRX/Odessa, TX OM: Frank Hall PD: J.J. Toons</p> <p>14 JIMMIE'S CHICKEN "Dropping" 9 TWO "Pip" 9 GOD LIVES UNDERWATER "Mouth" 9 CREED "Ten" 7 COLA "Blister" 7 TOWNS "Autopsy" 7 SEMSONIC "Cloison"</p> <p>KGDE/Omaha, NE PD: Sean Smyth MD: Scott Papek</p> <p>SEMSONIC "Cloison" SCOTT WEILAND "Barbarella" GOD LIVES UNDERWATER "Mouth"</p> <p>WIXO/Peoria, IL PD: Jay Nunley MD: Russ "Ian" Schenck</p> <p>MONO "Life" SEMSONIC "Cloison" AGENTS OF GOOD ROOTS "Come" ECONOLINE CRUSH "Home" JIMMIE'S CHICKEN "Dropping" JOLENE "Pineapple"</p> <p>WPLY/Philadelphia, PA PD: Jim McGuinn APD: Doug Kubinski MD: Preston Elliot</p> <p>SCOTT WEILAND "Barbarella" FASTBALL "Way"</p> <p>KEDJ/Phoenix, AZ PD: Shellie Hart MD: Chris Palyk</p> <p>25 ONE TUNE "Silver" 15 SCOTT WEILAND "Barbarella" 15 EDUARD "Tom" 15 SEMSONIC "Cloison" 9 SUPERHERO "Bliss" 9 SEMSONIC "Cloison" 9 THIRD EYE BLIND "Losing"</p> <p>KZON/Phoenix, AZ PD: Paul Peterson MD: Kevin Mattson</p> <p>SEMSONIC "Cloison"</p> <p>WXDX/Pittsburgh, PA PD: John Moschitta MD: Lenny Diana</p> <p>1 SEMSONIC "Cloison" 1 GOD LIVES UNDERWATER "Mouth" 1 SCOTT WEILAND "Barbarella" 1 AGENTS OF GOOD ROOTS "Come"</p>	<p>WCYY/Portland, ME PD: Herb Ivy MD: Brian James</p> <p>SCOTT WEILAND "Barbarella" BOGEMIN "Manco" JIMMIE'S CHICKEN "Dropping"</p> <p>KNRK/Portland, OR PD: Mark Hamilton</p> <p>10 HARVEY DANGER "Fraggole" 6 JERRY CANTRELL "Cut" 6 ELLIOT SMITH "Wolery"</p> <p>WDST/Poughkeepsie, NY PD/MD: Nic Harcourt OM: Jimmy Buff APD: Dave Doud</p> <p>8 SEMSONIC "Cloison" 8 PAULA COLE "Me" 8 SNEAKER PIMPS "Swaz" 7 THIRD EYE BLIND "Losing" 7 FAT "Mondo" 7 WYCLEF JEAN "November" 7 BIG MOUTH "Toss"</p> <p>WBRU/Providence, RI PD: Tim Schiavelli MD: Mike Green</p> <p>5 SCOTT WEILAND "Barbarella" 1 FUEL "Shimmer"</p> <p>WXEX/Providence, RI PD/MD: Brent Peterson APD: John Allers</p> <p>21 VAN HALEN "Without" 15 SEMSONIC "Cloison" 1 SCOTT WEILAND "Barbarella" 1 SPACEHOG "Mango"</p> <p>KORB/Quad Cities, IA-IL PD: Steve Ganner</p> <p>SEMSONIC "Cloison" THIRD EYE BLIND "Losing"</p> <p>KRZQ/Reno, NV PD: Rob "Blaze" Brooks APD: Smitlin' Marty MD: Heather Pierce</p> <p>4 SCOTT WEILAND "Barbarella" 1 GOD LIVES UNDERWATER "Mouth" 1 SEMSONIC "Cloison"</p> <p>WBZU/Richmond, VA PD: J.J. Quest APD: Mike Scott MD: Jay Smack</p> <p>THIRD EYE BLIND "Losing" SEMSONIC "Cloison" JIMMIE'S CHICKEN "Dropping" AGENTS OF GOOD ROOTS "Come"</p> <p>KCXX/Riverside, CA DM/PD: Dwight Arnold APD: John DeSantis MD: Lisa Azo</p> <p>12 THIRD EYE BLIND "Losing" 1 SEMSONIC "Cloison" 1 JERRY CANTRELL "Cut" 1 NATALIE IMBRIGLIA "Toss"</p> <p>WNVE/Rochester, NY PD/MD: Erick Anderson</p> <p>SCOTT WEILAND "Barbarella" FUEL "Shimmer"</p> <p>KWOD/Sacramento, CA PD: Ron Bunce</p> <p>24 SEMSONIC "Cloison" 9 FUEL "Shimmer" 2 STEREOHONICS "Thousand" 2 SNEAKER PIMPS "Swaz" 2 ECONOLINE CRUSH "Home"</p> <p>KPNT/St. Louis, MO OM/PD: Allan Fee APD: Marty Linck MD: Traci Wilde</p> <p>15 PEARL JAM "Wishlist" AGENTS OF GOOD ROOTS "Come"</p> <p>WOSC/Salisbury-Ocean City, MD OM: Jim Hays MD: Paula Sangeleer</p> <p>THIRD EYE BLIND "Losing" SEMSONIC "Cloison" FUEL "Shimmer"</p> <p>KXRK/Salt Lake City, UT VP/Ops. & Prog.: Mike Summers MD: Sean Ziebarth</p> <p>28 DAYS OF THE NEW "Shell" 28 FASTBALL "Way" 28 BIG WRECK "Out" 18 COOL FOR AUGUST "What" 18 GETAWAY PEOPLE "Gave" 18 LIMP BIKINI "Countdown"</p> <p>XHRM/San Diego, CA OM: Jay Isbell PD: Mike Halloran MD: Chaz Kelly</p> <p>7 MIAU "Puzzler" 1 SPIRITIZED "Think" 1 SCOTT WEILAND "Barbarella" 1 SEMSONIC "Cloison" 1 EBBA FORSBERG "Last" 1 STEREOHONICS "Thousand" 1 SUPERHERO "Bliss" 1 JIMMIE'S CHICKEN "Dropping"</p> <p>XTRA/San Diego, CA PD: Bryan Schock MD: Chris Muckley</p> <p>22 PEARL JAM "Wishlist" THIRD EYE BLIND "Losing" JERRY CANTRELL "Cut"</p> <p>KITS/San Francisco, CA VP/Programming: Richard Sands APD: Roland West MD: Aaron Axelson</p> <p>8 FLUORESCEN "Cathy's" SEMSONIC "Cloison" SNEAKER PIMPS "Swaz"</p>	<p>KOME/San Jose, CA PD/MD: Jay Taylor AMD: Jeanette Gjurevic</p> <p>12 SCOTT WEILAND "Barbarella" 9 ADDICT "Mood" 5 SEMSONIC "Cloison"</p> <p>KHTY/Santa Barbara, CA OM: Ted Utz Co-PD: Samantha Mattern Co-PD: Deanne Saffren</p> <p>19 THIRD EYE BLIND "Losing" SEMSONIC "Cloison" MONO "Life"</p> <p>KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez APD: John Schroeter</p> <p>1 SEMSONIC "Cloison" 1 JIMMIE'S CHICKEN "Dropping" 1 ROYAL CROWN REVUE "Barfiss" 1 JIMMIE'S CHICKEN "Dropping" 1 SCOTT WEILAND "Barbarella" 1 SEMSONIC "Cloison"</p> <p>KNDD/Seattle, WA PD: Phil Manning MD: Kim Monroe</p> <p>29 FUEL "Shimmer" 28 PEARL JAM "Wishlist"</p> <p>WHMP/Springfield, MA PD: Adam Wright MD: Nick Danjer</p> <p>22 PEARL JAM "Wishlist" 22 JERRY CANTRELL "Cut" SEMSONIC "Cloison" THIRD EYE BLIND "Losing" JIMMIE'S CHICKEN "Dropping" SCOTT WEILAND "Barbarella" FLUORESCEN "Cathy's"</p> <p>KTOZ/Springfield, MO PD: Melody Lee APD/MD: Shell Scott</p> <p>No Adds</p> <p>WKRL/Syracuse, NY OM: Mimi Griswold PD: Steve Corlett APD: Search</p> <p>AGENTS OF GOOD ROOTS "Come" ECONOLINE CRUSH "Home" THIRD EYE BLIND "Losing" LIBRO "Superstition"</p> <p>WWSR/Tallahassee, FL PD: Rick Schmidt APD: Evan Delaney MD: Doug</p> <p>SEMSONIC "Cloison" JERRY CANTRELL "Cut" AGENTS OF GOOD ROOTS "Come" STEREOHONICS "Thousand" GOD LIVES UNDERWATER "Mouth"</p> <p>KFMA/Tucson, AZ PD/MD: Suzie Dunn</p> <p>GOD LIVES UNDERWATER "Mouth" JIMMIE'S CHICKEN "Dropping" SPACEHOG "Mango" JERRY CANTRELL "Cut" SEMSONIC "Cloison" CHERRY POPPIN' "Zeit" ROYAL CROWN REVUE "Barfiss" FLUORESCEN "Cathy's"</p> <p>KMYZ/Tulsa, OK PD: Lynn Barstow MD: Ray Saggem</p> <p>SCOTT WEILAND "Barbarella" SEMSONIC "Cloison"</p> <p>WHFS/Washington, DC OM/PD: Allan Fee APD: Bob Waugh MD: Pat Ferrise</p> <p>HARVEY DANGER "Fraggole" HARVEY PLAYGROUND "Saint" PEARL JAM "Wishlist"</p> <p>WPBZ/West Palm Beach, FL PD: John D'Connell MD: Dan D'Brien</p> <p>SEMSONIC "Cloison" FUEL "Shimmer" AGENTS OF GOOD ROOTS "Come"</p> <p>KICT/Wichita, KS PD: Ron Eric Taylor MD: Sherry McKinnon</p> <p>SEMSONIC "Cloison" SPACEHOG "Mango" THIRD EYE BLIND "Losing"</p> <p>WSFM/Wilmington, NC DM: John Stevens PD: Blaine Kallis MD: Janice Sutter</p> <p>105 Total Reporters 105 Current Reporters 101 Current Playlists</p> <p>Did Not Report, Playlist Frozen (4): WQBK/Albany, NY WENZ/Cleveland, OH KFGX/Fargo, ND KKND/New Orleans, LA</p>
--	--	--	---	--	---

FOREST FOR THE TREES

VISIT "PLANET UNKNOWN" COMING MARCH 2



ALTERNATIVE PLAYLISTS

February 27, 1998 R&R • 137

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

MARKET #1
WKRK/New York
(212) 314-9230
Kingsston/Peer

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
37	37	38	39	TOOL/Anema	
22	36	38	39	FOO FIGHTERS/Everything	
26	27	29	37	BLINK 182/Dammit (Growing Up)	
36	37	37	37	VERVE/Bitter Sweet...	
38	37	36	36	METALLICA/The Unforgiven II	
24	32	32	36	GREEN DAY/Time Of Your Life...	
21	22	17	34	JANE'S ADDICTION/Jane Says	
24	30	29	30	THIRD EYE BLIND/How's It Going To Be	
27	31	38	20	DAYS OF THE NEW/Touch, Peel, And...	
38	37	30	27	PEARL JAM/Given To Fly	
28	26	27	27	EVERCLEAR/Will Buy You...	
25	28	27	27	WAN HALLOW/Without You	
13	9	19	26	SUBLIME/Wrong Way	
27	27	22	25	OZZY OSBOURNE/Back On Earth	
36	30	23	20	FOO FIGHTERS/My Hero	
-	-	-	-	24 EVERCLEAR/Everything To...	
16	13	21	23	ALEC IN CHAINS/Down In A Hole	
28	23	19	22	GREEN DAY/Prosthetic Head	
13	17	20	21	METALLICA/The Memory Remains	
4	16	26	20	JERRY CANTRELL/Cut You In	
15	13	20	19	OFFSPRING/Gone Away	
12	8	8	17	MATCHBOX 20/3am	
13	6	7	17	TONIC/Open Up Your Eyes	
14	7	14	17	EVERCLEAR/Will Buy You...	
25	28	25	27	MARCY PLAYGROUND/Sex And Candy	
12	12	14	16	BLUR/Song 2	
24	16	12	15	FLTER & CRYSTAL...(Can't You) Trip...	
-	-	-	-	4 12 FUEL/Shimmer	
21	18	26	14	BEN FOLDS FIVE/Brick	
29	19	11	14	BIG WRECK/The Out	

MARKET #2
KROQ/Los Angeles
(818) 567-1067
Weatherly/Sandblom/Worden

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
32	24	29	38	SUBLIME/Bad Fish	
38	41	39	38	MARCY PLAYGROUND/Sex And Candy	
36	31	36	36	EVERCLEAR/Everything To...	
41	38	35	36	BLINK 182/Dammit (Growing Up)	
24	25	24	34	CHERRY POPPIN'.../Zoot Suit Riot	
27	30	26	34	MONOLIFE In Mono	
36	39	31	32	VERVE/Bitter Sweet...	
36	33	22	27	BECK/Deadweight	
16	37	22	25	SAVE FERRIS/Goodbye	
-	-	-	-	24 WANK/Forbidden	
22	24	16	24	PEARL JAM/Given To Fly	
21	21	19	23	EVERCLEAR/Will Buy You...	
16	20	17	22	FASTBALL/The Way	
24	30	24	22	311/Beautiful Disaster	
24	36	30	31	GREEN DAY/Time Of Your Life...	
-	-	-	-	21 SEMISONIC/Closing Time	
26	37	22	19	ELLIOT SMITH/Miss Misery	
26	37	22	19	SUBLIME/Carss Me Down	
-	-	-	-	11 CREDMY Own Prison	
25	27	21	18	BEN FOLDS FIVE/Brick	
23	12	10	17	FOO FIGHTERS/My Hero	
15	17	11	17	FLUORESCEN/Cathy's On Crank!	
20	12	16	12	LOREENA MCKENITT/The Mummies' Dance	
-	-	-	-	9 GOD LIVES UNDERWATER/From Your Mouth	
30	27	15	13	NATALIE IMBRUGLIA/Torn	
12	11	12	13	THIRD EYE BLIND/Losing A Whole Year	
-	-	-	-	6 12 AIR/Sexy Boy	
18	25	15	12	THIRD EYE BLIND/How's It Going To Be	
-	-	-	-	8 12 CRYSTAL METHOD/Busy Child	

MARKET #3
WKQX/Chicago
(312) 527-8348
Luke/Shumina

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
27	26	41	43	GREEN DAY/Time Of Your Life	
41	43	41	42	VERVE/Bitter Sweet...	
43	41	45	42	MARCY PLAYGROUND/Sex And Candy	
27	34	43	41	RADIOHEAD/Karma Police	
42	40	41	39	CREDMY Own Prison	
28	25	23	32	FOO FIGHTERS/My Hero	
21	22	17	31	SARAH MCLACHLAN/Sweet Surrender	
20	28	28	28	BIG WRECK/The Out	
16	24	27	26	MONOLIFE In Mono	
36	37	22	25	BEN FOLDS FIVE/Brick	
24	18	16	24	EVERCLEAR/Will Buy You...	
22	26	23	22	MATCHBOX 20/3am	
18	18	14	20	OASIS/All Around The World	
25	27	29	21	GETAWAY PEOPLE/She Gave Me Love	
-	-	-	-	14 20 SPACEHOG/Mungo City	
23	23	26	20	BECK/Deadweight	
18	21	23	19	NATALIE IMBRUGLIA/Torn	
40	41	39	19	THIRD EYE BLIND/How's It Going To Be	
43	35	24	18	DAYS OF THE NEW/Touch, Peel, And...	
17	14	16	17	SAVE FERRIS/Goodbye	
-	-	-	-	22 16 CHERRY POPPIN'.../Zoot Suit Riot	
-	-	-	-	10 14 16 FASTBALL/The Way	
-	-	-	-	5 16 FRILEY QUAYE/Sunday Shining	
-	-	-	-	6 15 FEEDER/Cement	
-	-	-	-	26 23 22 SCOTT WEILAND/Barbera	
10	13	23	18	LOREENA MCKENITT/The Mummies' Dance	
20	8	6	18	OUR LADY PEACE/Clumsy	
15	13	14	15	SMASH MOUTH/Why Can't We Be...	
-	-	-	-	15 18 FUEL/Shimmer	
22	10	14	15	PEARL JAM/Given To Fly	

MARKET #4
KITS/San Francisco
(415) 512-1053
Sands/West/Axelsen

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
26	41	41	41	BLINK 182/Dammit (Growing Up)	
38	37	40	38	EVERCLEAR/Everything To...	
39	37	37	37	VERVE/Bitter Sweet...	
37	40	41	33	GREEN DAY/Time Of Your Life...	
-	-	-	-	30 27 28 MULL/PUssycat	
-	-	-	-	18 27 SAVE FERRIS/Goodbye	
-	-	-	-	7 27 AIR/Sexy Boy	
-	-	-	-	17 27 SUBLIME/Bad Fish	
-	-	-	-	29 30 25 FASTBALL/The Way	
37	15	27	25	PEARL JAM/Given To Fly	
31	31	25	25	MONOLIFE In Mono	
28	11	5	23	BLACK LAB/Wash It Away	
-	-	-	-	16 23 CHERRY POPPIN'.../Zoot Suit Riot	
19	21	24	22	RADIOHEAD/Karma Police	
19	8	17	22	SMASH MOUTH/Walkin' On The Sun	
23	23	19	21	FOO FIGHTERS/Everything	
25	24	24	21	MATCHBOX 20/Long Day	
9	25	25	21	CREDMY Own Prison	
21	6	21	19	THIRD EYE BLIND/How's It Going To Be	
-	-	-	-	19 19 PEARL JAM/Wishtist	
-	-	-	-	16 18 NATALIE IMBRUGLIA/Torn	
-	-	-	-	16 16 GOD LIVES UNDERWATER/From Your Mouth	
29	37	16	16	BECK/Deadweight	
25	11	25	10	BEN FOLDS FIVE/Brick	
33	30	16	22	SUBLIME/Carss Me Down	
-	-	-	-	11 8 SPECIAL/S's You	
9	6	9	9	SARAH MCLACHLAN/Sweet Surrender	
-	-	-	-	FLUORESCEN/Cathy's On Crank!	
5	2	7	6	LOREENA MCKENITT/The Mummies' Dance	
17	4	6	6	GREEN DAY/Prosthetic Head	

MARKET #5
WPLY/Philadelphia
(610) 565-8900
McGuinn/Kubinski/Elliott

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
39	34	34	39	BEN FOLDS FIVE/Brick	
44	25	33	39	DAYS OF THE NEW/Touch, Peel, And...	
43	40	40	39	EVERCLEAR/Everything To...	
44	40	40	38	MARCY PLAYGROUND/Sex And Candy	
41	44	39	36	GREEN DAY/Time Of Your Life...	
44	41	36	38	MATCHBOX 20/3am	
32	48	36	37	VERVE/Bitter Sweet...	
42	41	38	37	THIRD EYE BLIND/How's It Going To Be	
34	32	34	33	CORNERSHOP/Brimful Of Asha	
30	33	29	31	OUR LADY PEACE/Clumsy	
30	27	27	28	PEARL JAM/Given To Fly	
11	18	18	20	RUJD/Karma Police	
26	34	27	27	BUSH/Mouth	
27	30	27	27	FLUORESCEN/Cathy's On Crank!	
-	-	-	-	17 25 NATALIE IMBRUGLIA/Torn	
27	23	25	25	EVERCLEAR/Will Buy You...	
-	-	-	-	9 24 CHRIS CORNELL/Sunshower	
27	27	23	23	BARENWAID LADIES/Brian Wilson	
22	29	23	23	ALANA DAVIS/32 Flavours	
-	-	-	-	18 23 FIONA APPLE/Shadowbox	
13	23	20	21	FATBOY SLIM/Going Out Of My Head	
10	13	18	20	CREDMY Own Prison	
-	-	-	-	19 18 CHERRY POPPIN'.../Zoot Suit Riot	
18	21	16	18	BLACK LAB/Wash It Away	
20	15	10	18	HUFFAMOOSE/Walk	
11	18	18	18	THE KLF/Tourist In The Town	
13	9	9	9	FRILEY QUAYE/Sunday Shining	
7	13	15	16	SMASH MOUTH/Why Can't We Be...	
23	23	15	16	TONIC/Open Up Your Eyes	
18	16	12	15	BLINK 182/Dammit (Growing Up)	
-	-	-	-	12 JERRY CANTRELL/Cut You In	

MARKET #6
KDGE/Dallas
(972) 770-7777
Doherty

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
40	42	44	43	CREDMY Own Prison	
25	36	38	38	FOO FIGHTERS/My Hero	
25	36	38	38	MARCY PLAYGROUND/Sex And Candy	
48	43	42	43	MARCY PLAYGROUND/Sex And Candy	
21	39	43	42	GREEN DAY/Time Of Your Life...	
30	37	41	41	OUR LADY PEACE/Clumsy	
30	25	29	27	BEN FOLDS FIVE/Brick	
36	29	24	26	HUFFAMOOSE/Walk	
18	19	17	26	EVERCLEAR/Will Buy You...	
33	16	26	26	THIRD EYE BLIND/How's It Going To Be	
-	-	-	-	13 26 FUEL/Shimmer	
-	-	-	-	15 24 PEARL JAM/Wishtist	
21	38	27	27	PEARL JAM/Given To Fly	
44	44	43	43	MATCHBOX 20/3am	
26	19	29	26	GETAWAY PEOPLE/She Gave Me Love	
28	28	28	24	THIRD EYE BLIND/How's It Going To Be	
11	17	18	18	FASTBALL/The Way	
28	19	17	17	BOB/DOLIN/Overthrow	
-	-	-	-	11 14 BLACK GRAPES/Marbles (Why You...)	
-	-	-	-	7 16 JERRY CANTRELL/Cut You In	
13	10	14	14	SUBLIME/Doit'N	
-	-	-	-	5 14 MONOLIFE In Mono	
17	-	-	-	11 SARAH MCLACHLAN/Sweet Surrender	
39	26	25	24	DAYS OF THE NEW/Touch, Peel, And...	
23	15	14	14	BUSH/Mouth	
22	13	14	13	BLINK 182/Dammit (Growing Up)	
-	-	-	-	13 GOD LIVES UNDERWATER/From Your Mouth	
11	13	14	13	GREEN DAY/Prosthetic Head	
-	-	-	-	9 12 BUGZY/Pizza	
-	-	-	-	9 12 NATALIE IMBRUGLIA/Torn	

MARKET #7
WPLT/Detroit
(313) 871-3030
Michaels/Tear

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
47	42	40	58	MATCHBOX 20/3am	
31	29	44	48	LOREENA MCKENITT/The Mummies' Dance	
28	31	42	48	LISA LOEB/Di	
46	45	47	48	VERVE/Bitter Sweet...	
45	47	48	48	MARCY PLAYGROUND/Sex And Candy	
58	43	50	48	SMASH MOUTH/Walkin' On The Sun	
28	25	47	45	GREEN DAY/Time Of Your Life...	
27	29	26	31	ALANA DAVIS/32 Flavours	
23	28	28	28	NATALIE IMBRUGLIA/Torn	
34	33	32	28	CHUMBAWAMBA/Tubthumping	
26	29	23	28	PAULA COLE/Don't Want To Wait	
26	31	31	28	BEN FOLDS FIVE/Brick	
23	17	27	27	EVERCLEAR/Everything To...	
26	22	28	28	TONIC/You Could Only...	
24	25	28	28	PAULA COLE/Don't Want To Wait	
42	42	24	24	THIRD EYE BLIND/How's It Going To Be	
41	38	33	34	BARENWAID LADIES/Brian Wilson	
25	23	24	24	SARAH MCLACHLAN/Sweet Surrender	
28	28	24	24	CHANTEL KREVAZIK/Surrounded	
16	22	25	23	CORNERSHOP/Brimful Of Asha	
42	30	25	23	DUNCAN SHEKH/Wishtist Thinking	
16	16	20	23	HUFFAMOOSE/Walk	
16	11	21	22	CHRIS CORNELL/Sunshower	
26	30	28	22	SISTER HAZEL/Happy	
-	-	-	-	15 21 FASTBALL/The Way	
-	-	-	-	15 21 SEMISONIC/Closing Time	
14	13	15	18	OASIS/All Around The World	
15	12	18	18	AGENTS OF GOOD ROOTS/Sneaking Up The Front	
19	23	10	18	OLIVIA/Not An Alibi	
7	12	11	17	BARENWAID LADIES/Lovers In A...	

MARKET #7
CINX/Detroit
(313) 961-6397
Brookshaw/Cannova

PLAYS	3W	2W	LW	TW	ARTIST/TITLE
45	48	51	47	MARCY PLAYGROUND/Sex And Candy	
43	46	43	47	GREEN DAY/Time Of Your Life...	
41	46	46	46	MATCHBOX 20/Long Day	
43	44	49	46	BEN FOLDS FIVE/Brick	
42	46	46	45	PEARL JAM/Given To Fly	
42	49	45	45	VERVE/The Drugs Don't Work	
-	-	-	-	3 12 44 SPACEHOG/Mungo City	
3	24	38	41	PEARL JAM/Wishtist	
-	-	-	-	3 41 OUR LADY PEACE/Carnival	
44	44	48	48	LOREENA MCKENITT/The Mummies' Dance	
-	-	-	-	32 38 ESTHERO/Country Livin'	
-	-	-	-	5 37 31 MONOLIFE In Mono	
29	28	29	28	SARAH MCLACHLAN/Sweet Surrender	
25	30	25	27	NATALIE IMBRUGLIA/Torn	
27	27	29	29	FOO FIGHTERS/My Hero	
33	28	28	28	CHRIS CORNELL/Sunshower	
28	25	28	28	OUR LADY PEACE/Clumsy	
18	24	21	25	WHISKEY/TOWN/Yesterday's News	
33	22	23	23	THIRD EYE BLIND/How's It Going To Be	
-	-	-	-	22 EVERCLEAR/Will Buy You...	
31	30	23	20	BRAN VAN 3000/Drinking In L.A.	
27	30	23	20	SMASH MOUTH/Why Can't We Be...	

ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

MARKET #18
KPNT/St. Louis
(314) 231-1057
Fee/Wilde

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
33	31	31	34		BEN FOLDS FIVE/Brick
33	34	32	33		CREED/My Own Prison
32	33	31	32		MARCY PLAYGROUND/Sex And Candy
24	22	30	32		FOO FIGHTERS/My Hero
33	30	32	32		EVERCLEARY/Everything To...
30	33	32	31		PEARL JAM/Given To Fly
32	31	32	33		OUR LADY PEACE/Clumsy
32	31	32	31		DAYS OF THE NEW/Touch, Peel, And...
32	32	33	30		GREEN DAY/Time Of Your Life...
27	27	29	31		311/Beautiful Disaster
26	27	29	31		BLINK 182/Dammit (Growing Up)
24	25	25	28		BIG WRECK/The Owl
24	26	28	30		VERVE/Bitter Sweet...
20	22	27	31		BLACK LAB/Wash It Away
-	-	-	-	23	FUEL/Slammer
-	-	-	-	23	JERRY CANTRELL/Cut You In
20	24	20	23		THIRD EYE BLIND/How's It Going To Be
15	21	21	22		FINLEY QUAYE/Sunday Shining
15	23	28	32		COOL FOR AUGUST/Walk Away
21	24	29	34		CORNERSHOP/Brimful Of Asha
21	24	29	34		JAMMIE'S CHICKEN.../High
12	19	19	18		EVERCLEAR/Will Buy You...
14	18	17	16		FASTBALL/The Way
7	20	19	18		FRETBLANKET/Into The Ocean...
-	-	-	-	15	PEARL JAM/Whist
-	-	-	-	12	CHRIS CORNELL/Sunshower
-	-	-	-	14	GOD LIVES UNDERWATER/From Your Mouth
-	-	-	-	16	BARNAKED LADIES/Brian Wilson
-	-	-	-	13	SPACEHOG/Mungo City
13	14	17	12		TOOL/40y Sox & 2

MARKET #20
WXDX/Pittsburgh
(412) 937-1441
Moschitta/Diana

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
22	19	29	48		BLINK 182/Dammit (Growing Up)
39	36	32	37		MARCY PLAYGROUND/Sex And Candy
36	31	35	37		GREEN DAY/Time Of Your Life...
35	34	34	37		BEN FOLDS FIVE/Brick
27	37	36	37		PEARL JAM/Given To Fly
22	35	33	36		CREED/My Own Prison
30	37	30	36		VERVE/Bitter Sweet...
38	38	31	35		THIRD EYE BLIND/How's It Going To Be
19	30	35	33		OUR LADY PEACE/Clumsy
-	-	-	-	16	23 FUEL/Slammer
22	19	28	21		BIG WRECK/The Owl
21	19	28	21		BLINK 182/Dammit (Growing Up)
15	22	18	20		BROWNE MARY/Mad
17	20	16	20		SAVE FERRIS/Goodbye
19	19	17	19		BLACK LAB/Wash It Away
-	-	-	-	13	19 ANI DIFRANCIO/Like Plastic...
21	20	19	19		OASIS/All Around The World
18	21	18	18		FAT/Numb
16	17	18	17		CHRIS CORNELL/Sunshower
-	-	-	-	17	JERRY CANTRELL/Cut You In
1	11	14	14		FASTBALL/The Way
19	17	21	14		FOO FIGHTERS/My Hero
15	13	13	13		FINLEY QUAYE/Sunday Shining
8	10	13	12		HUM/Comin' Home
9	10	11	11		RADIOHEAD/Karma Police
11	11	10	10		SMASH MOUTH/Why Can't We Be...
7	12	10	10		311/Beautiful Disaster
-	-	-	-	8	SPACEHOG/Mungo City
1	10	11	11		EVERCLEAR/Will Buy You...
10	10	10	10		FATBOY SLIM/Going Out Of My Head

MARKET #22
KTCL/Denver
(303) 623-9330
O'Connor

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
31	31	31	36		BEN FOLDS FIVE/Brick
32	30	30	36		THIRD EYE BLIND/How's It Going To Be
32	30	30	36		FOO FIGHTERS/My Hero
30	30	30	36		MARCY PLAYGROUND/Sex And Candy
29	32	32	32		BECK/Deadweight
32	31	31	31		OUR LADY PEACE/Clumsy
29	30	30	38		BRAN VAN 3000/Drinking In L.A.
15	27	27	28		BLACK GRAPE/Marbles (Why You...)
16	23	23	29		FATBOY SLIM/Going Out Of My Head
30	30	30	30		PEARL JAM/Given To Fly
26	25	25	29		CHERRY POPPIN'.../Zoot Suit Riot
24	27	27	27		BLINK 182/Dammit (Growing Up)
-	-	-	-	18	28 SPECIALS/It's You
11	10	10	26		CORNERSHOP/Brimful Of Asha
17	26	26	25		EVERCLEAR/Will Buy You...
-	-	-	-	7	25 BARNAKED LADIES/Brian Wilson
26	26	26	25		FINLEY QUAYE/Sunday Shining
13	11	11	25		SOUTHERN CULTURE.../House Of Bamboo
12	13	13	25		FAT/Numb
6	12	12	24		NATALIE IMBRUGLIA/Torn
26	26	26	23		MIGHTY MIGHTY.../Royal Oil
17	12	12	23		CREED/My Own Prison
5	7	7	22		LORRENA MCKEN/NTTT/The Mummies' Dance
31	31	31	21		VERVE/Bitter Sweet...
29	32	32	20		VERVE/Bitter Sweet...
11	7	7	20		RADIOHEAD/Karma Police
30	31	31	19		GREEN DAY/Time Of Your Life...
12	9	9	18		REEL BIG FISH/She Has A...
-	-	-	-	18	SMASH MOUTH/Why Can't We Be...
-	-	-	-	18	BUSH/Mouth

MARKET #24
KNRK/Portland, OR
(503) 223-1441
Hamilton

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
44	45	43	44		DAYS OF THE NEW/Touch, Peel, And...
42	44	43	44		FOO FIGHTERS/My Hero
44	45	43	44		MARCY PLAYGROUND/Sex And Candy
22	23	23	43		EVERCLEAR/Will Buy You...
22	24	26	43		FASTBALL/The Way
41	28	44	43		VERVE/Bitter Sweet...
25	21	22	42		GREEN DAY/Time Of Your Life...
24	24	23	25		CHERRY POPPIN'.../Zoot Suit Riot
23	24	22	24		OASIS/All Around The World
17	24	23	24		MONOLIFE In Mono
38	43	43	24		PEARL JAM/Given To Fly
26	44	44	23		BLACK LAB/Wash It Away
23	23	23	23		CHRIS CORNELL/Sunshower
-	-	-	-	23	23 CREED/My Own Prison
20	25	23	23		MATCHBOX 20/Long Day
-	-	-	-	23	23 SPACEHOG/Mungo City
-	-	-	-	23	23 SPECIALS/It's You
-	-	-	-	22	21 SUBLINE/Bad Fish
26	45	39	17		NATALIE IMBRUGLIA/Torn
12	9	9	11		BRAN VAN 3000/Drinking In L.A.
9	9	9	10		FEEDER/Comment
7	7	7	8		HARVEY DANGER/Flagpole Sitta
7	7	7	8		ABSINTHE/Happy In My Pants
-	-	-	-	4	8 LIBIDO/Supersun Daydream
-	-	-	-	4	8 MANBREAK/Round And Round
21	22	22	17		OUR LADY PEACE/Clumsy
-	-	-	-	6	JERRY CANTRELL/Cut You In
-	-	-	-	6	ELLIOT SMITH/Miss Misery

MARKET #25
WAQZ/Cincinnati
(513) 621-9326
Harris/Jamie

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
25	15	48	56		SARAH McLACHLAN/Sweet Surrender
45	47	47	55		THIRD EYE BLIND/How's It Going To Be
45	48	49	51		MARCY PLAYGROUND/Sex And Candy
48	44	49	49		GREEN DAY/Time Of Your Life...
41	39	46	46		VERVE/Bitter Sweet...
25	20	34	46		CHANTAL KREVIUZIK/Surrounded
21	18	37	42		BEN FOLDS FIVE/Brick
44	38	44	41		SISTER HAZEL/Happy
44	38	44	41		BILLIE MYERS/Kiss The Rain
41	41	36	39		BENHAM JOHNSON/World Keeps Spinning
41	41	36	39		LORRENA MCKEN/NTTT/The Mummies' Dance
-	-	-	-	38	JAMA/Head Me
50	51	50	30		SMASH MOUTH/Why Can't We Be...
47	48	50	29		ALANA DAVIS/32 Flavors
27	20	32	29		CORNERSHOP/Brimful Of Asha
15	18	29	29		NATALIE IMBRUGLIA/Torn
-	-	-	-	21	29 AGENTS OF GOD ROOTS/Smiling Up The Front
45	51	47	28		MEREDITH BROOKS/Would You Happen
-	-	-	-	28	JIMMY RAY/Are You Jimmy Ray?
21	15	14	28		GOD LIVES UNDERWATER/From Your Mouth
23	19	27	27		FIONA APPLE/Every Is A Premier
10	10	25	26		IRMA PLAYERS/Sunday Shining
20	18	25	25		OASIS/All Around The World
-	-	-	-	23	23 PAULA PATTON/Release
-	-	-	-	14	14 THELMA HOUSLEY/Only One
3	8	12	13		BLACK GRAPE/Marbles (Why You...)
11	7	14	13		SAVE FERRIS/Goodbye
9	9	15	12		BARNAKED LADIES/Brian Wilson
11	7	13	12		PRESIDENTS OF.../Video Killed...
-	-	-	-	2	13 BRAN VAN 3000/Drinking In L.A.

MARKET #25
WQXY/Cincinnati
(513) 523-4114
Cole/Fyffe

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
24	22	26	27		ANI DIFRANCIO/Like Plastic...
-	-	-	-	16	26 GETAWAY PEOPLE/She Gave Me Love
16	27	24	25		KRISTIN HERSHALL/Us
24	24	26	24		DJ SHADOW/High Noon
17	23	24	24		NEILSON HUBBARD/Paper Star
1	8	16	23		SPECIALS/It's You
16	13	15	23		SUPERGRASS/Late In The Day
25	23	24	23		BRAN VAN 3000/Drinking In L.A.
17	12	25	23		FASTBALL/The Way
-	-	-	-	16	23 PULP/Like A Friend
14	11	15	23		LORRENA MCKEN/NTTT/The Mummies' Dance
22	22	22	22		PETE BELASCO/DANI I Want
15	25	22	22		E LOVE & SPECIAL.../Rape
24	20	26	22		DRYIN-IN-CRYIN/Everything's...
17	23	24	22		MOOSE/Polka Opposites
16	23	24	22		TORI AMOS/Siren
24	21	26	22		WANNADIES/You And Me Song
24	20	25	22		CHERRY POPPIN'.../Zoot Suit Riot
-	-	-	-	16	20 GOD LIVES UNDERWATER/From Your Mouth
1	8	16	17		B.B. KING/T. CHAMPANEL/The Thrill Is Gone
1	8	16	17		GREG GARING/My Love Is Real
17	14	15	17		JONATHAN FREIER/Who Love Like That
26	12	15	17		FATBOY SLIM/Going Out Of My Head
25	21	25	17		SIXTEEN HORSEPOWER/Ditch Dogger
12	12	13	17		SUNDAYS/Cry
12	10	13	17		CORNERSHOP/Salt On The Left...
17	12	15	17		BUTTERGLORY/Come On
25	22	15	17		EVERCLEAR/Will Buy You...
16	14	16	17		OASIS/All Around The World
16	14	15	17		VICTORIA WILLIAMS/Train Song

MARKET #26
KCCX/Kansas City
(816) 254-1073
Lenac/Justice

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
39	39	38	40		CREED/My Own Prison
40	39	40	40		VERVE/Bitter Sweet...
40	39	40	39		MARCY PLAYGROUND/Sex And Candy
40	39	39	39		DAYS OF THE NEW/Touch, Peel, And...
33	23	28	39		BLACK LAB/Wash It Away
37	40	39	39		PEARL JAM/Given To Fly
40	38	40	39		GREEN DAY/Time Of Your Life...
28	30	32	28		DAYS OF THE NEW/Shell In The Room
26	25	25	27		OUR LADY PEACE/Clumsy
24	23	21	21		BIG WRECK/The Owl
21	23	19	21		THIRD EYE BLIND/How's It Going To Be
-	-	-	-	15	21 JERRY CANTRELL/Cut You In
9	9	22	21		METALLICA/The Unforgiven II
16	16	21	19		RADIOHEAD/Karma Police
14	15	22	19		CHRIS CORNELL/Sunshower
19	25	19	19		FOO FIGHTERS/My Hero
26	24	18	17		BLINK 182/Dammit (Growing Up)
12	16	17	17		EVERCLEAR/Will Buy You...
6	8	14	17		FEEDER/Comment
15	17	17	17		311/Beautiful Disaster
-	-	-	-	13	13 FASTBALL/The Way
13	11	10	10		TOWNS/Open Up Your Eyes
10	10	10	10		LIMP BIZKIT/Counterfeit...
8	13	16	10		OASIS/All Around The World
-	-	-	-	8	10 VERBOW/Holiday
8	9	8	9		INSANE CLOWN POSSE/Halls Of Illusions
10	9	8	9		DEANS/Heaven's Wall
-	-	-	-	8	8 PEARL JAM/Whist
7	8	7	7		COOL FOR AUGUST/Walk Away
-	-	-	-	7	SPACEHOG/Mungo City

MARKET #26
KLZR/Kansas City
(816) 843-1320
Roger The Dodger/Osburn

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
25	39	39	39		OASIS/All Around The World
35	35	36	39		OUR LADY PEACE/Clumsy
38	37	39	38		PEARL JAM/Given To Fly
22	25	38	38		EVERCLEAR/Will Buy You...
37	39	38	37		THIRD EYE BLIND/How's It Going To Be
36	36	39	37		FOO FIGHTERS/My Hero
39	39	40	37		GREEN DAY/Time Of Your Life...
39	40	40	36		MARCY PLAYGROUND/Sex And Candy
20	23	24	27		BLACK LAB/Wash It Away
22	22	24	27		SMASH MOUTH/Why Can't We Be...
-	-	-	-	26	26 SEMISONIC/Closing Time
23	25	25	28		RADIOHEAD/Karma Police
15	22	24	26		BLACK GRAPE/Marbles (Why You...)
23	23	24	26		FINLEY QUAYE/Sunday Shining
25	24	24	25		VERVE/Bitter Sweet...
21	20	24	25		LIMP BIZKIT/Counterfeit...
10	8	22	25		FASTBALL/The Way
38	28	25	25		DAYS OF THE NEW/Touch, Peel, And...
21	23	24	24		CHUMBAWAMBA/Amnesia
36	26	30	24		BEN FOLDS FIVE/Brick
23	26	24	24		BLINK 182/Dammit (Growing Up)
-	-	-	-	22	22 DAYS OF THE NEW/Shell In The Room
11	10	10	10		LIMP BIZKIT/Counterfeit...
8	13	16	10		JERRY CANTRELL/Cut You In</

NEW MUSIC SPECIALTY SHOWS

Boss 'Hog'!

Spacehog continues to orbit at the top of the Specialty Show Panel, with support from KPNT/St. Louis, KXTE/Las Vegas, and XTRA/San Diego. Meanwhile, Drill Team marches up to the second slot with airplay at WPLY/Philadelphia and WXRK/New York. Taking the bronze medal is 550 Music's high-octane Fuel, who rose from last week's No. 19 with support from WEJE/Ft. Wayne and WPBX/West Palm Beach. Ani DiFranco remains in the top five due to help from KTBZ/Houston and KJEE/Santa Barbara. AIC mastermind Jerry Cantrell "cuts in" the specialty line at WOXY/Cincinnati, and WDXD/Pittsburgh. Finally, don't overlook continued action from Samiam, Ultrahorse, and Mustard Plug. Record To Watch: 2 Skinny J's.

WBZF/Florence, SC

Migrain Medicine Show
Neal Douhne
Monday, February 16



2 SKINNY J'S Riot Nrrd (Capricorn/Mercury)

SEMISONIC Closing Time (MCA)

AGENTS OF GOOD ROOTS Let Your... (RCA)

DRILL TEAM Hold You Down (Reprise)

JACK BLACK Drive Them Wheels (Cacophone)

JONATHAN FIRE EATER No Love... (DreamWorks/Geffen)

ANI DIFRANCO Little Plastic Castle (Righteous Babe)

HONEYRODS Soap Opera (Capricorn/Mercury)

FUEL Shimmer (550 Music)

EDNASWAP Torn (Island)

SPECIALTY SHOW REPORTERS

Shows and their Top 5 songs listed alphabetically by market

Table with columns for radio markets (e.g., WEQX/Albany, NY; KNRQ/Eugene, OR) and lists of specialty shows with their top 5 songs.



TOP 20 ARTISTS

Ranked by total number of shows reporting artist.

- 1 SPACEHOG (HiFi/Sire/WB)
2 DRILL TEAM (Reprise)
3 FUEL (550 Music)
4 KMFD (Wax Trax/TVT)
5 ANI DIFRANCO (Righteous Babe)
6 SAMIAM (Ignition)
7 AIR (Source/Caroline)
8 DIN PEDALS (Epic)
9 ULTRAHORSE (911/Red Ant)
10 GOD LIVES UNDERWATER (1500/A&M)
11 AGENTS OF GOOD ROOTS (RCA)
12 ECONOLINE CRUSH (Restless)
13 JERRY CANTRELL (Columbia)
14 FLUORESCIN (DGC/Geffen)
15 2 SKINNY J'S (Capricorn/Mercury)
16 MUSTARD PLUG (Hopeless)
17 SEMISONIC (MCA)
18 SPIES (Fig)
19 FASTBALL (Hollywood)
20 AL'S NOT WELL (Beyond/550 Music)



Spacehog

Compiled by Rich Michalowski

BARENAKED LADIES "Brian Wilson"

From the album Rock Spectacle

R&R: 18 from 21, 1497 plays
Monitor: 23*, 985 plays!

Over 370,000 Scanned to date!

3 Week Soundscan trend:

TW: 12,369 LW: 9,608 1W: 8,408

WBCN Add! WXEG Add!

- *#115 from #123 Billboard Top 200!
*#2 Billboard Heatseekers!
*#3 Hits VIBE-RATER!
*#75 from #110 Best Buy!
*Debut @ #97 Music Land!
*On David Letterman 4/1, no joke!
*412,765 people paid \$8,184,976 to see BNL play live in '97!



ADULT ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE

93.1 RT MARKET #3 WXRT/Chicago (773) 777-1700 Winer/Martin. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

KFOG 104.5 97.7 MARKET #4 KFOG/San Francisco (415) 543-1045 Marszalek/Evans. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

88.9 MARKET #5 WXPW/Philadelphia (215) 898-6677 Ranes/Warren. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

zone MARKET #6 KKZN/Dallas (214) 526-2400 Folger. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

THE RIVER 93.9 FM MARKET #7 C10R/Detroit (313) 961-6397 Duff/Delisi. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

WBOS 92.9 FM MARKET #10 WBOS/Boston (617) 254-9267 Herron/Nash. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

RIVER 92.5 FM MARKET #10 WXRV/Boston (508) 374-4733 Doody/Mullaney. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

The Mountain MARKET #13 KMTT/Seattle (206) 233-1037 Mays/Carlson. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Cities97 MARKET #14 KTCZ/Minneapolis (612) 339-0000 MacLeash. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

ZONE 105 MARKET #14 KZMZ/Minneapolis (612) 545-5601 Lassman/Hansen. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

SETS 102.1 MARKET #15 KXST/San Diego (619) 286-1170 Shaheb. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

RIVER 101 MARKET #18 WVRV/St. Louis (314) 231-3699 Richter/Meyers. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

PROGRESSIVE FINE TUNES MARKET #19 WRNR/Baltimore (410) 626-0103 Harrel/Einstein. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

102.5 The Point MARKET #21 WHPT/Tampa (813) 771-7131 Beck. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

KBCO 92.3 FM MARKET #22 KBCO/Denver (303) 444-5600 Benson/Arbough. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

96.1 The Peak MARKET #22 KXPK/Denver (303) 989-1340 Schoenwetter/Schmidt. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

link fm 102 MARKET #24 KINK/Portland, OR (503) 226-5080 Constantine/Garlock. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

THE Coast MARKET #34 WKOC/Norfolk (757) 640-8500 Stone/Williams. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

92.3 WTTT MARKET #37 WTTT/Indianapolis (812) 332-3366 Anton/McCallister. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

LIGHTNING 100 MARKET #44 WRLT/Nashville (615) 242-5600 Crossman/Coes. Playlist table with columns: PLAYS, SW, LW, TW, ARTIST/TITLE.

Five Common Myths About The Adult Alternative Listener

□ Arbitron's P1 study shatters the myth of listener views

By Jim Kerr

Arbitron's groundbreaking study, *America's Top Stations: A Format Profile*, was a detailed look at the core listeners of successful stations from across the country broken down by format. While the study's findings clearly confirmed the long-held importance of P1 listeners to generating ratings, it also debunked a surprising number of common misperceptions about the Adult Alternative audience.

Myth No. 1

Adult Alternative stations have more core listeners and fewer casual listeners than other formats.

In Arbitron methodology, the listener who listens to your station more than any other in the market is defined as a P1 and contributes the majority of quarter-hours to your station. These are the core listeners who most affect your ratings.

This is the underlying principle behind the importance the radio industry places on servicing the core audience. For Adult Alternative radio, the belief has long been held that the format may have fewer listeners, but at least they are mostly core listeners and not the casual button-pushers that you see in formats like Top 40 or Alternative. This principle is even more important since the format's cume is generally lower than average. Unfortunately, this belief is not borne out by the facts.

Thirty-three percent of Adult Alternative listeners can be defined as core to the format, a figure that is lower than the overall average for all formats. To put this figure in perspective, Adult Alternative has a smaller percentage of core listeners than CHR and Alternative. Also, 31% of all Adult Alternative listeners are avid button-pushers, listening to more than four stations regularly. This is the worst figure of any format.

Another one of the format's greatest strengths is its ability to reach at-work listeners. The Adult Alternative format proved to be one of the best in the country at reaching people at this location.

Myth No. 2

Adult Alternative core listeners are more loyal than other formats' core listeners.

Arbitron's P1 study clearly shows that this is simply not true. In fact, Adult Alternative listeners are less loyal than the average radio listener. Listener loyalty is generally described in terms of listeners listening to your station to the exclusion of others. In Arbitron parlance, this is known as exclusive cume. Adult Alternative's exclusive cume is 18%, which is lower than the overall average of 21%.

The picture gets only darker when you look at the slightly fewer loyal listeners who listen to only your station and one oth-

er. Only 32% of Adult Alternative listeners limit their listening to two stations, including yours. This is much lower than the industry average of 44%, and is the third worst behind Modern AC and Sports.

Myth No. 3

Adult Alternative core listeners listen longer over time than other formats' core listeners

This myth is particularly insidious, because it leads some programmers to limit their rotations due to the perception that their listeners are listening longer and thus exposed to the music more than in other formats. This is not true. Arbitron figures for Adult Alternative's core listeners show an average TSL of 14 hours and 58 minutes, which is not only *not* exceptionally high, but actually the third-lowest figure. The only formats that have listeners who listen to their stations less are Alternative and News. Every other format has listeners who listen to their stations longer than Adult Alternative, including CHR, Active Rock, and Modern AC.

Thirty-three percent of Adult Alternative listeners can be defined as core to the format, a figure which is lower than the overall average for all formats.

Myth No. 4

Modern AC is Adult Alternative's biggest threat.

The real threat to Adult Alternative stations are '70s/Classic Rock stations. This format was the next most preferred choice for Adult Alternative core listeners. Oddly enough, Adult Alternatives have more to fear from the Alternative station than the Modern AC outlet, since Alternative was their core listeners' third choice.

The data above make more sense in light of the format's core demographic profile. More than 50% of all quarter-hours this format receives from core listeners comes from within the 36-46 age range, a testament to the format's

Adult Alternative Stations Profiled

Arbitron's study, *America's Top Stations: A Format Profile*, focused on each format's most successful stations. Here are the stations used from the Adult Alternative format:

KFOG/San Francisco
KMTT/Seattle
KTCZ/Minneapolis
WHPT/Tampa
KXPK/Denver

KBCO/Denver
KINK/Portland
WMMO/Orlando
KGSF/Austin
KPIG/Monterey

ability to target the 35-44 demo.

Myth No. 5

Adult Alternative core listeners listen to the station for longer periods of time than other formats' core listeners listen to them.

This myth is related to the idea that Adult Alternative listeners are more loyal, a misconception that centers around the idea that core Adult Alternative listeners turn on the station and leave it on for long periods of time. Arbitron found that, contrary to expectations, Adult Alternative core listeners actually listen to the radio for *shorter* periods of time than other formats' core listeners.

Adult Alternative core listeners listen in average segments of one hour and 26 minutes. The industry average is one hour and 36 minutes. It is interesting to note that the format that comes closest to this 1:26 figure is CHR, which clocks in at 1:23.

These results underscore the point made earlier about the dangers of slowing down rotations to account for mythical listening habits. When combined with Arbitron's finding that Adult Alternative core listeners turn the station on an average of 10.3 times a week, it is easy to see that listeners listen to the station a little less than two times a day in increments of one hour and 26 minutes. This is a repudiation of the traditional view of Adult Alternative listeners turning the station on and ripping the dial off.

Uncovering The Format's Strengths

Several findings within the Arbitron study confirmed generally held beliefs about the format. As mentioned earlier, the focus of the study was the effect of P1 (core) listeners on a station's ratings. The study confirmed the importance of these listeners for all formats, Adult Alternative included. Adult Alternative core listeners provided 72% of all quarter-hours for the stations. In other words, three-fourths of your ratings come from your core listeners.

One of the strengths of the Adult Alternative format is the desirable demographic makeup of its audience. We already discussed the good job the format was doing targeting the 35-44 demo. The other thing it does well is appeal equally to men and women. Arbitron found that the format's core listeners are almost exactly evenly split between men and women (51%/49%).

Another one of the format's greatest strengths is its ability to reach at-work listeners. The Adult Alternative format proved to be one of the best in the country at reaching people at this location. A large (42%) portion of the format's total TSL was done at work. This figure is much higher than the industry average of 26%. The format's in-car listening was about average at 24%. The downside of these figures is that the format has a low percentage of TSL at home. The format's figure of 28% was much lower than the average of 47%.

The Adult Alternative format has had some long-held beliefs about its listenership that have, in many ways, helped define the format's approach to music. The fact that many of these beliefs are not true should give programmers a sense of relief that traditional programming tactics, long labeled as not applicable to this audience, may actually prove to be a valuable weapon in the future.

Oddly enough, Adult Alternatives have more to fear from the Alternative station than the Modern AC outlet, since Alternative was their core listeners' third choice.



7TH HEAVEN — Sister 7's Patrice Pike swung by scenic Century City to perform at Club R&R. Politely posing are (l-r): R&R's Cyndee Maxwell and Kristy Reeves, Pike, R&R GM Sky Daniels, and Arista Austin's John Butler.

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	1	1	VERVE Bitter Sweet Symphony (<i>Hut/Virgin</i>)	655	800	715	689	30/1
1	1	2	2	LOREENA MCKENITT The Mummers' Dance (<i>Quinlan Road/WB</i>)	627	713	716	726	32/0
—	14	5	3	ERIC CLAPTON My Father's Eyes (<i>Duck/Reprise</i>)	549	519	328	—	31/2
5	4	4	4	ALANA DAVIS 32 Flavors (<i>Elektra/EEG</i>)	492	539	538	525	29/1
11	11	7	5	MARCY PLAYGROUND Sex And Candy (<i>Capitol</i>)	484	457	436	417	23/0
12	12	9	6	AGENTS OF GOOD ROOTS Smiling Up The Frown (<i>RCA</i>)	462	454	383	353	34/1
3	3	3	7	MATCHBOX 20 3am (<i>Lava/Atlantic</i>)	456	542	581	644	21/0
7	7	6	8	BEN FOLDS FIVE Brick (<i>550 Music</i>)	425	465	500	505	19/0
10	8	10	9	THIRD EYE BLIND How's It Going To Be (<i>Elektra/EEG</i>)	417	429	474	445	23/1
8	6	8	10	GREEN DAY Time Of Your Life (Good...) (<i>Reprise</i>)	417	457	501	490	18/0
4	5	11	11	SARAH MCLACHLAN Sweet Surrender (<i>Arista</i>)	329	418	512	537	20/0
9	10	12	12	SISTER HAZEL Happy (<i>Universal</i>)	329	392	443	483	18/0
14	15	15	13	HUFFAMOOSE James (<i>Interscope</i>)	317	306	302	287	25/0
22	19	18	14	KENNY WAYNE SHEPHERD Blue On Black (<i>Revolution</i>)	304	280	246	219	25/1
24	20	17	15	NATALIE IMBRUGLIA Torn (<i>RCA</i>)	302	289	246	197	19/3
13	13	14	16	MARK KNOPFLER Wag The Dog (<i>Mercury</i>)	298	323	352	340	22/0
6	9	13	17	LISA LOEB I Do (<i>Geffen</i>)	298	376	460	513	20/1
17	16	16	18	BARENAKED LADIES Brian Wilson (<i>Reprise</i>)	273	294	281	263	23/2
BREAKER			19	MARC COHN Already Home (<i>Atlantic</i>)	267	90	—	—	27/5
BREAKER			20	B.B. KING w/BONNIE RAITT Baby I Love You (<i>MCA</i>)	258	239	192	123	24/0
23	23	22	21	BILLIE MYERS Kiss The Rain (<i>Universal</i>)	228	237	225	218	14/0
16	17	21	22	ABRA MOORE Don't Feel Like Cryin' (<i>Arista Austin/Arista</i>)	227	239	276	271	19/0
15	18	19	23	ROLLING STONES Saint Of Me (<i>Virgin</i>)	216	256	272	272	17/0
DEBUT			24	ROBBIE ROBERTSON Unbound (<i>Capitol</i>)	213	165	107	—	19/0
—	—	29	25	FASTBALL The Way (<i>Hollywood</i>)	207	172	131	92	23/3
20	21	24	26	PEARL JAM Given To Fly (<i>Epic</i>)	186	212	231	230	13/1
—	—	25	27	PAULA COLE Me (<i>Imago/WB</i>)	184	194	152	103	15/1
DEBUT			28	CHRIS STILLS Razorblades (<i>Atlantic</i>)	183	161	164	128	19/1
—	26	26	29	FLEETWOOD MAC Landslide (<i>Reprise</i>)	176	188	179	150	18/0
29	28	28	30	FREDDY JONES BAND Mystic Buzz (<i>Capricorn/Mercury</i>)	175	178	176	159	15/0

This chart reflects airplay from February 16-22. Songs ranked by total plays. Highlighted songs indicate Breaker. 37 Adult Alternative reporters. 35 current playlists. © 1998, R&R Inc.

NEW & ACTIVE

JONNY LANG Missing Your Love (*A&M*)
Total Plays: 156, Total Stations: 17, Adds: 1

NAKED Raining On The Sky (*Red Ant*)
Total Plays: 151, Total Stations: 16, Adds: 1

PETER CASE Let Me Fall (*Vanguard*)
Total Plays: 151, Total Stations: 15, Adds: 0

RADIOHEAD Karma Police (*Capitol*)
Total Plays: 144, Total Stations: 13, Adds: 1

ANI DIFRANCO Little Plastic Castle (*Righteous Babe*)
Total Plays: 129, Total Stations: 15, Adds: 3

STEVE POLTZ Silverlining (*Mercury*)
Total Plays: 129, Total Stations: 19, Adds: 6

WHISKEYTOWN Yesterday's News (*Outpost/Geffen*)
Total Plays: 128, Total Stations: 14, Adds: 1

PATTY LARKIN Wolf At The Door (*High Street/Windham Hill*)
Total Plays: 114, Total Stations: 10, Adds: 0

FINLEY QUAYE Sunday Shining (*550 Music*)
Total Plays: 104, Total Stations: 9, Adds: 0

PEARL JAM Wishlist (*Epic*)
Total Plays: 104, Total Stations: 10, Adds: 2

Songs ranked by total plays

BREAKERS®

MARC COHN
Already Home (*Atlantic*)

TOTAL PLAYS/INCREASE: 267/177
TOTAL STATIONS/ADDS: 27/5
CHART: 19

B.B. KING w/BONNIE RAITT
Baby I Love You (*MCA*)

TOTAL PLAYS/INCREASE: 258/19
TOTAL STATIONS/ADDS: 24/0
CHART: 20

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
EBBA FORSBERG Lost Count (<i>Maverick/WB</i>)	10
SEMISONIC Closing Time (<i>MCA</i>)	10
STEVE POLTZ Silverlining (<i>Mercury</i>)	6
MARC COHN Already Home (<i>Atlantic</i>)	5
JARS OF CLAY Five Candles (You Were...) (<i>Essential/Silvertone</i>)	4
REBEKAH Sin So Well (<i>Elektra/EEG</i>)	4
ANI DIFRANCO Little Plastic Castle (<i>Righteous Babe</i>)	3
FASTBALL The Way (<i>Hollywood</i>)	3
NATALIE IMBRUGLIA Torn (<i>RCA</i>)	3
MARY LOU LORD Lights Are Changing (<i>Work</i>)	3
ELLIOT SMITH Miss Misery (<i>Capitol</i>)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARC COHN Already Home (<i>Atlantic</i>)	+177
STEVE POLTZ Silverlining (<i>Mercury</i>)	+98
ROBBIE ROBERTSON Unbound (<i>Capitol</i>)	+48
PEARL JAM Wishlist (<i>Epic</i>)	+42
FASTBALL The Way (<i>Hollywood</i>)	+35
REBEKAH Sin So Well (<i>Elektra/EEG</i>)	+35
ANI DIFRANCO Little Plastic Castle (<i>Righteous Babe</i>)	+33
WHISKEYTOWN Yesterday's News (<i>Outpost/Geffen</i>)	+33
ERIC CLAPTON My Father's Eyes (<i>Duck/Reprise</i>)	+30
MARCY PLAYGROUND Sex And Candy (<i>Capitol</i>)	+27

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.

“ That wasn't me ”
Todd Thibaud

50+ Stations Including:

WRLT	KPIG	KRSH	KTHX	KOTR	WMVY
WNCS	WXRV	WRRX	KMMS	KRVM	KBZD
KSUT	KFAN	KFMU	KLRQ	WAPS	KRTM
KISM	WVOD	WCLZ	KSPN	WHFC	WCBE and more
KBHR	WMWV	WEBX	KBSU	KERA	

1998 doolittle records, inc. All rights reserved.

(888) 472-4209 vox. (512) 472-0900 fax. e-mail: wingtip@doolittle.com http://www.doolittle.com

BONNIE RAITT

one belief away

the first single from the new album

fundamental

Produced by Mitchell Froom, Bonnie Raitt and Tchad Blake
Management: Ron Stone and Jeffrey Hershi for Gold Mountain Entertainment
Tour starts April 18

hollywoodandvine.com/bonnie-raitt



3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS	± PLAYS	EMPHASIS TRACKS (PLAYS)
2	1	1	1	VERVE Urban Hymns (<i>Hut/Virgin</i>)	708	-143	"Symphony" (655) "Sonnet" (22)
3	2	2	2	LOREENA MCKENITT The Book Of Secrets (<i>Quinlan Road/WB</i>)	646	-89	"Mummers" (627) "Marco" (14)
1	3	3	3	MATCHBOX 20 Yourself Or Someone Like You (<i>Lava/Atlantic</i>)	562	-86	"3am" (456) "Push" (32)
—	18	6	4	ERIC CLAPTON Pilgrim (<i>Duck/Reprise</i>)	549	+30	"Eyes" (549)
7	5	5	5	ALANA DAVIS Blame It On Me (<i>Elektra/EEG</i>)	507	-45	"Flavors" (492) "Pride" (10)
11	11	11	6	MARCY PLAYGROUND Marcy Playground (<i>Capitol</i>)	489	+28	"Sex" (484) "Poppies" (5)
4	4	4	7	SARAH MCLACHLAN Surfacing (<i>Arista</i>)	485	-73	"Surrender" (329) "Black" (76)
14	12	9	8	AGENTS OF GOOD ROOTS One By One (<i>RCA</i>)	474	+9	"Smiling" (462) "Hoping" (6)
10	7	10	9	THIRD EYE BLIND Third Eye Blind (<i>Elektra/EEG</i>)	438	-24	"How" (417) "Life" (21)
8	8	8	10	BEN FOLDS FIVE Whatever And Ever Amen (<i>550 Music</i>)	425	-43	"Brick" (425)
9	9	12	11	GREEN DAY Nimrod (<i>Reprise</i>)	417	-40	"Time" (417)
5	6	7	12	SISTER HAZEL Somewhere More Familiar (<i>Universal</i>)	390	-99	"Happy" (329) "All" (57)
16	14	14	13	B.B. KING Deuces Wild (<i>MCA</i>)	370	-4	"Baby" (258) "Thrill" (85)
17	17	16	14	PEARL JAM Yield (<i>Epic</i>)	343	+4	"Given" (186) "Wishlist" (104)
18	19	21	15	HUFFAMOOSE We've Been Had Again (<i>Interscope</i>)	330	+12	"James" (317) "Wait" (8)
13	13	15	16	ROLLING STONES Bridges To Babylon (<i>Virgin</i>)	310	-43	"Saint" (216) "Anybody" (35)
27	23	23	17	KENNY WAYNE SHEPHERD Trouble Is (<i>Revolution</i>)	308	+24	"Blue" (304) "Broken" (4)
6	10	13	18	LISA LOEB Firecracker (<i>Geffen</i>)	304	-79	"Do" (298) "Forget" (6)
—	25	22	19	NATALIE IMBRUGLIA Left To The Middle (<i>RCA</i>)	302	+13	"Tom" (302)
15	16	20	20	SOUNDTRACK Wag The Dog (<i>Mercury</i>)	299	-26	"Wag" (298) "Stretching" (1)
21	21	18	21	BARENAKED LADIES Rock Spectacle (<i>Reprise</i>)	283	-54	"Brian" (273) "Apartment" (10)
22	20	19	22	PAULA COLE This Fire (<i>Imago/WB</i>)	277	-56	"Me" (184) "Wait" (90)
DEBUT	23			MARC COHN Running The Daze (<i>Atlantic</i>)	267	+177	"Already" (267)
25	26	24	24	BILLIE MYERS Growing Pains (<i>Universal</i>)	242	-9	"Rain" (228) "Words" (7)
19	22	25	25	ABRA MOORE Strangest Places (<i>Arista Austin/Arista</i>)	238	-12	"Cryin'" (227) "Clover" (5)
12	15	17	26	BLUES TRAVELER Straight On Till Morning (<i>A&M</i>)	232	-105	"Canadian" (173) "Precarious" (35)
DEBUT	27			ROBBIE ROBERTSON Contact From The Underworld... (<i>Capitol</i>)	213	+48	"Unbound" (213)
DEBUT	28			FASTBALL All The Pain Money Can Buy (<i>Hollywood</i>)	209	+34	"Way" (207) "Out" (2)
20	24	28	29	FREDDY JONES BAND Lucid (<i>Capricorn/Mercury</i>)	209	-2	"Mystic" (175) "Wonder" (24)
29	28	27	30	WILLIAM TOPLEY Black River (<i>Mercury</i>)	205	-8	"Stabroek" (171) "Ring" (24)

This chart reflects airplay from February 16-22. Albums ranked by total plays, with plays from all cuts from an album combined. 37 Adult Alternative reporters. 35 current playlists. © 1998, R&R Inc.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
EBBA FORSBERG Been There (<i>Maverick/WB</i>)	10
SEMISONIC Feeling Strangely Fine (<i>MCA</i>)	10
STEVE POLTZ One Left Shoe (<i>Mercury</i>)	6
MARC COHN Running The Daze (<i>Atlantic</i>)	5
ANI DIFRANCO Little Plastic Castle (<i>Righteous Babe</i>)	4
JARS OF CLAY Much Afraid (<i>Essential/Silvertone</i>)	4
REBEKAH Remember To Breathe (<i>Elektra/EEG</i>)	4
AUSTIN LOUNGE LIZARDS Employee Of... (<i>Sugar Hill</i>)	3
FASTBALL All The Pain Money Can Buy (<i>Hollywood</i>)	3
NATALIE IMBRUGLIA Left To The Middle (<i>RCA</i>)	3
MARY LOU LORD Got No Shadow (<i>Work</i>)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARC COHN Running The Daze (<i>Atlantic</i>)	+177
STEVE POLTZ One Left Shoe (<i>Mercury</i>)	+101
ROBBIE ROBERTSON Contact From... (<i>Capitol</i>)	+48
REBEKAH Remember To Breathe (<i>Elektra/EEG</i>)	+35
ANI DIFRANCO Little Plastic Castle (<i>Righteous Babe</i>)	+34
FASTBALL All The Pain Money Can Buy (<i>Hollywood</i>)	+34
ERIC CLAPTON Pilgrim (<i>Duck/Reprise</i>)	+30
MARCY PLAYGROUND Marcy Playground (<i>Capitol</i>)	+28
SEMISONIC Feeling Strangely Fine (<i>MCA</i>)	+26
KENNY WAYNE SHEPHERD Trouble Is (<i>Revolution</i>)	+24

REPORTERS

Stations and their adds by track listed alphabetically by market

WXLE/Albany, NY PD: Neil Hunter SARAH MCLACHLAN "Adia" EBBA FORSBERG "Lost" RADIOHEAD "Karma"	KFXJ/Boise, ID PD: Kevin Welch MD: Carl Schneider EBBA FORSBERG "Lost" SEMISONIC "Closing" JARS OF CLAY "Candles" ANI DIFRANCO "Castle" MONTE MONTGOMERY "Goodbye" MICHELLE MALONE "Green"	WMVY/Cape Cod, MA PD/MD: Barbara Dacey 1 TODD THIBAUD "Wasn't" 1 SEMISONIC "Closing" 1 EBBA FORSBERG "Lost"	KIKZ/Dallas, TX PD: Joel Felger No Adds	WMMM/Madison, WI PD: Pat Gallagher MD: Tom Teuber STEVE EARLE "Somewhere" JUNIOR WELLS "Cheaper"	WRLT/Nashville, TN PD: Jane Crossman APD/MD: Keith Coos 18 SEMISONIC "Closing" 17 EBBA FORSBERG "Lost" NATALIE IMBRUGLIA "Tom" REBEKAH "Sin" ELLIOT SMITH "Mystery" MARC COHN "Already"	KTHX/Reno, NV PD: Bruce Van Dyke MD: Bill Bowler 7 STEVE POLTZ "Silver" 7 SUSAN TEDESCHI "Rock" 7 EMER KENNY "Heaven" 7 MARY LOU LORD "Lights" 7 A.J. CROCE "Mind" 7 AUSTIN LOUNGE... "Little" 5 PAT METHENY GROUP "Follow"	KRSH/Santa Rosa, CA PD: Zee Zee MD: Bill Bowler 4 JOHN MELLENCAMP "Without" 3 LISA LOEB "Do" 3 SNEAKER PIMPS "S" 2 ALANA DAVIS "Flavors" 2 SMASHING PUMPKINS "1979" NATALIE IMBRUGLIA "Tom" JARS OF CLAY "Candles" VAN MORRISON "Shenandoah" MARY LOU LORD "Lights" STEVE POLTZ "Silver" ANI DIFRANCO "Castle" BOX SET "Back"	KAEP/Spokane, WA PD: Scott Soehrens MD: Haley Jones 2 SEMISONIC "Closing" AGENTS OF GOOD ROOTS "Smiling"	
WQIB/Ann Arbor, MI PD: John Vance MD: Jerry Mason 10 3 SPEED "Can" 3 MARC COHN "Already" 3 NATALIE IMBRUGLIA "Tom" 1 SPACEDOG "Mungo" 1 SEMISONIC "Closing" CHERRY POPPIN'... "Zoot"	WBOS/Boston, MA PD: Jim Herron MD: CHN Nash 7 JARS OF CLAY "Candles" 7 STEVE POLTZ "Silver"	WUOD/Chattanooga, TN DM: Danny Howard PD: Chris Adams 15 REBEKAH "Sin" 5 BARENAKED LADIES "Brian" 5 ERIC CLAPTON "Eyes"	KBCO/Denver, CO PD: Dave Benson MD: Scott Arboog 7 THIRD EYE BLIND "How"	KTCZ/Minneapolis, MN PD: Lauren MacLesak VERVE "Symphony"	WKOC/Norfolk, VA PD: Perry Stone MD: Holly Williams 3 ERIC CLAPTON "Eyes"	WVRV/St. Louis, MO PD: Mike Richter MD: David Myers 1 PAULA COLE "Me" 1 NAKED "Raming"	WRNX/Springfield, MA DM: Tom Davis PD: David Whitman MD: Bruce Stebbins 8 CHRIS STILLIS "Razer" 2 EBBA FORSBERG "Lost" 1 JOLENE "Pensacola"		
KGSR/Austin, TX PD: Judy Desberg MD: Susan Castle EBBA FORSBERG "Lost" LOUDON WARRWRIGHT 3 "Myself" SPECIALS "It's" LUMA "Friday" CHERI KNIGHT "Rose" VERVE "Drugs"	WXRV/Boston, MA PD: Joanne Deedy MD: Mike Melaney 4 SEMISONIC "Closing" 3 JULES VERDONE "Little"	WXRT/Chicago, IL VP/Programming: Norm Winer MD: Paddy Martin MARY LOU LORD "Lights" ANI DIFRANCO "As"	KXPK/Denver, CO PD: Gary Schoenwetter MD: Eric Schmidt 6 TONIC "Could" SEMISONIC "Closing"	KZMZ/Minneapolis, MN PD: John Lassman MD: Mike Hanson 16 SCOTT WEILAND "Barabarella" 14 GOD LIVES UNDERWATER "Mouth" JUNKSTER "Only"	WXP/Philadelphia, PA DM/MD: Bruce Ranes MD: Bruce Warren 4 B.B. KING/MORRISON "If" 3 GARRISON STARR "Grounded" 2 PAULA COLE "Jolene" OLD 97'S "Streets" SEMISONIC "Closing" JEREMY TOBACK "Word" ELLIOT SMITH "Mystery" CRAIG ARMSTRONG "This" EBBA FORSBERG "Lost"	KXST/San Diego, CA PD/MD: Dana Shalok BARENAKED LADIES "Brian" BARENAKED LADIES "Hello" BARENAKED LADIES "Jana"	KMTT/Seattle, WA DM: Chris Myers APD: Jason Parlar MD: Dean Carlson 8 PEARL JAM "Wishlist" 7 MARC COHN "Already" 2 EBBA FORSBERG "Lost" 2 REBEKAH "Sin" 1 STEVE POLTZ "Silver"		
WRNR/Baltimore, MD PD: Phil Harrell MD: Damien Einstein 5 MARC COHN "Already" ELLIOT SMITH "Mystery"	WNCS/Burlington, VT PD: Greg Hoobar MD: Judy Peterson 4 TODD THIBAUD "Copperhead" 3 TODD THIBAUD "Heart" 3 TODD THIBAUD "Destiny" 1 STEVE POLTZ "Silver" EBBA FORSBERG "Lost" SEMISONIC "Closing" SON SEALS "Sadie"	KBXR/Columbia, MO DM: Michael Perry PD/MD: Dave "Koefer" Feighan FASTBALL "Way" BETH ORTON "Daughter" PEARL JAM "Wishlist"	CIOR/Detroit, MI PD: Wendy Dall MD: Ann Dellei 4 STEVE POLTZ "Silver" HOLLY COLE "Onion"	KPIG/Monterey, CA PD/MD: Laura Hopper 5 WHISKEYTOWN "Days" 4 AUSTIN LOUNGE... "Dogs" 4 SONNY LANDRETH "Taylor's" 4 JONNY LANG "634-5789" 4 BLUES TRAVELER "Maybe" 3 WHISKEYTOWN "News" 3 ROBERT EARL KEEN "Undone" ROYAL FINGER BOWL "Money" JOLENE "Pensacola" JOE GRUSHECKY "Feeling"	WTTT/Indianapolis, IN PD: Rich Anton MD: Marie McCallister PEARL JAM "Given" JONNY LANG "Missing" FASTBALL "Way"	KFOG/San Francisco, CA PD: Paul Marzullo APD/MD: Bill Evans MARC COHN "Already"	WHPT/Tampa, FL PD: Chuck Beck 1 BONNIE RAITT "Belief" SEMISONIC "Closing"		
37 Total Reporters 37 Current Reporters 35 Current Playlists							Reported Frozen Playlist (1): KENZ/Salt Lake City, UT	Did Not Report, Playlist Frozen (1): WZEW/Mobile, AL	No Longer A Reporter (1): WMAX/Rochester, NY

"Don't Call Me Tonight"

JIM MORGAN!

- Impacting AAA Now
- An Up-Tempo Male Vocal
- An Unforgettable Hook
- Full Scale Marketing and PR Campaign Under Way

The Debut Single
From the CD *Ordinary Time*
(#24945)
In Stores March 24, 1998

©1998 Gracemore Records. (888) 472-2300
A Division of The Gracemore Media Group

Radio Contacts:
Lee Arnold Marketing:
(414) 351-9088
Mike Lyons
Acme Entertainment Group:
(303) 546-0200
Jim Robinson

ebba **forsberg** been there

#1 Most Added!

These stations couldn't wait:

KMTT

WXPB

KINK

WRLT

KGSR

WDET

WYEP

KXL

WXLE

WNCS

WMVY

WRNX

KFXJ

KACV

XHRM



album out april 14th
featuring "lost count," the first single and video

produced by mats osplen and tony thoren / video directed by sophie muller
direct management group steven jensen and martin kirkup

OPPORTUNITIES

OPENINGS

OPENINGS

OPENINGS

OPENINGS

NATIONAL

We Appreciate Your Comments

Thank you for your assistance in my job placement. — P.P., Baltimore. Thanks again to you and everyone else at National. — D.L., Miami. Thanks for getting me the best job I've ever had. — D.J., IOWA. I couldn't have done it without your help. — M.C., Lincoln, NE. Five years ago I used your service, I now need you again. — M.S., Chicago
National makes live presentations on your behalf to our stations.
SINCE 1981. We must be doing something right.

STATIONS...CALL FOR TALENT TODAY!

ACT NOW!

NATIONAL BROADCAST TALENT

(205) 608-0294 www.nationalbroadcasttalent.com / e-mail: airfolks@aol.com

On-Air JOB TIP SHEET

- Loaded w/the hottest gigs: Hundreds to choose from
 - All markets/All formats - Sent every 5 days.
 - ATs, PDs, MDs, Prod., News, Talk and Promo.
- You have the talent, We have the jobs!!!
http://onairjobtipsheet.com

(800) 231-7940

Break into the LA voiceover market!
How to produce/submit your demo tape, insider list of the top agents plus casting contacts and more. Send SASE plus \$12.95 to MGRS, P.O. Box 4085, Burbank, CA 91503-4085.

AC NIGHTS

This could be the best Love Songs opportunity in America. We're looking for a specialist who knows how to use the phones and entertain. If you are a compelling performer who's ready for a career move, send your materials yesterday. Strict confidentiality is absolutely guaranteed. **YOU WILL GET NO GRIEF** from your current station, I promise. We're committed to win and we'll pay you well. Radio & Records, 10100 Santa Monica Blvd., #452, 5th Floor, Los Angeles, CA 90067. EOE

INTERNATIONAL

COOL FM LAGOS

A new radio station (Hot AC) in Nigeria on the West African Coast, seeks fulltime talent for all day-parts to start May 1, 1998. We offer a great working environment with excellent conditions, including furnished accommodation, medical insurance, transportation and good remuneration.

Are you fun loving with energetic delivery? Are you quick with telephones and good at production? Can you make our station sparkle?

Then rush tapes (including recordings of Good Morning Lagos and Good Morning Nigeria) Photographs and salary expectations to: COOL FM, AIM Group, c/o Tatiana Mousalli, 10465 Eastbourne Ave, Apt. 301, Los Angeles, CA 90024. Only shortlisted applicants will be contacted. EOE

OPPORTUNITY KNOCKS

in the pages of R&R every Friday

CALL: 310-553-4330

EAST

Experienced News Anchor/Reporter sought. 50,000 watt FM. Minimum three years. T&R: WHLM/WJMW, Box 280, Bloomsburg, PA 17815 EOE (02/27)

WVNY Martha's Vineyard seeking news director/anchor/reporter. T&R: Barbara Dacey, Box 1148, Vineyard Haven, MA 02568 EOE (02/27)

AM Driver for Country station in Northeast. T&R: WTND-FM, Bob Johnson, 12 Tucker Dr., Poughkeepsie, NY 12603 EOE (02/27)

Fulltime evenings at market dominant AC. 7-mid. Love Songs show. T&R: WLZW, Randy Jay, 8280 Clark Mills Rd., Whitesboro, NY 13492 EOE (02/27)

Radio Talk Show hosts seeking national distribution. We have the time slots, affiliates, and availability. Send tape & resume to: Talk, P.O. Box 22, Bridgewater, MA 02324.

WWDB-FM/PRODUCERS

Attention killer talk show producers: Can you book on the fly? Can you wear a news and Entertainment hat? Are always working the show? Do you have major market talk radio experience? Contact: Mike Thompson, 96.5 Philadelphia's Talk Station WWDB, 610-668-4460. WWDB is a Beasley Broadcast Group Station; an Equal Opportunity Employer.

RADIO INTERNET RADIO

BE PART OF OUR SUCCESS STORY SHOCK JOCK WANTED!
Manhattan based Entertainment Company is launching the most outrageous 24 hour network. If you think you can make 'Stern' blush and have at least 3 years Broadcast exp. Send resume and tape to: WWMG, 162 East 64th Street, NY, NY 10021 Attn: C. Farelo EOE



PROGRAM DIRECTORS AIR TALENTS NEWS ANCHORS

Atlantic Star Communications/Northeast continues to grow, and we need you! AC (all varieties), Oldies, News/Talk, Country programmers, on-air and news, send T&R now for upcoming assignments. Digital automation experience and promotional brain helpful for PD candidates. Don't delay! Send to: Bill Hess, Regional VP/Programming, 444 Westport Ave., Norwalk CT 06851. Atlantic Star is an Equal Opportunity Employer. M/F

WZPT MORNING SHOW

The POINT, 100.7 FM, Pittsburgh's classic hits of the '70s and '80s is looking for a compelling morning show...contemporary but not weird, relatable, energetic and fun without being corny. Rush tape and resume to: Director of Programming, WBZZ/WZPT, Foster Plaza 10, Suite 200, 680 Anderson Drive Pittsburgh, PA 15220. American Radio Systems is an Equal Opportunity Employer.

GENERAL MANAGER

CBS Radio is seeking a General Manager for its Detroit rock radio station. Minimum of five years experience in radio, including proven track record in management is necessary. Knowledge of FCC rules and regulations, sales and programming are a must. Candidate should have a proven background of meeting and exceeding goals. We are seeking an individual that can demonstrate vision, leadership, strong character, innovative thinking and results. CBS is an Equal Opportunity Employer. Resumes only to: Dan Mason, President, CBS Radio Group, 10220 River Road, Suite 305, Potomac, MD 20854-4916

Great opportunity for the right talent. Adult midday communicator needed. If you're warm, friendly, and can work the phones, then impress us with your charming personality and come live in one of America's most livable cities. Join a major market air staff and a management team committed to winning. Rush your T&R today! Females and minorities encouraged. Radio & Records, 10100 Santa Monica Blvd., #458, 5th Floor, Los Angeles, CA 90067. EOE

THE CHANCE

Consolidation have you stifled? You are a General Sales Manager looking for THE CHANCE to break in as a General Manager. Sinclair Communications is growing and searching for the next generation of station management. We will provide the necessary training. You will, 1) probably have to relocate, 2) work harder than you ever have in your life. Fax a letter telling me why you deserve THE CHANCE. Barry Drake, SCI Radio, 410/662-5678. EOE



95.1 WAYV has immediate openings for parttime air personalities and board-ops! Earn extra cash via promotions and marketing! If you are disciplined, hard-working and have the desire to learn and grow with one of America's heritage CHRs, send your tape and resume now!! Tommy Frank, PD, WAYV 8025 Blackhorse Pike, West Atlantic City, NJ 08232. Equity Communications LP is an equal opportunity employer.

PROGRAM DIRECTOR

WIOQ/Philadelphia is looking for a strong CHR/Dance Program Director. If you have a minimum of three years experience in a medium to large market or major market and have a passion to win, we want to talk to you. Send resume and your station composite and reasons why you think you're the right person for this job to: Gil Rozzo or Glenn Kalina at WIOQ, 2 Bala Plaza, Suite 201, Bala Cynwyd, PA 19004. Or call us at 610-667-8100. WIOQ is a Chancellor Media station. EOE

WANTED: HOT SPORTS

TALK PROGRAM DIRECTOR
Must have background in EXCITING, FUN radio. Great opportunity in major market. Must "get" entertainment value of Scott Ferrall or Don Imus. Talk & Roll sports. Send resume. Radio & Records, 10100 Santa Monica Blvd., #453, 5th Floor, Los Angeles, CA 90067. EOE

SOUTH

Award winning News/Talk station seeks reporter. T&R: WTMA, Mike Robertson, One Orangegrove Rd., Charleston, SC 29407 EOE (02/27)

News Reporter/Anchor, fulltime. Send T&R: WSAV/WQPO Radio, Frank Witt, Box 752, Harrisonburg, VA 22801 EOE (02/27)

Afternoon Personality sought in a great resort town. Send T&R: ADVENTURE RADIO, One St. Augustine Place, Hilton Head, SC 29928 EOE (02/27)

Hot, young, Country- mornings for SW Florida's hottest new station. T&R: WQNU, 4110 Centerpointe Dr., Ste. 212, Ft. Myers, FL 33916 EOE (02/27)

MORNING DRIVE TALENT

Top-rated KZ103 is looking for a host that's creative, energetic, entertaining, topical and loves public appearances. Music intensive station, no shock jocks. Great pay and even better benefits. Send T&R and Photo to: Rick Stevens, 3200 West Main Street, Tupelo, MS 38801. EOE/MF

PROGRAM DIRECTOR

WJCC-CAT Country 102 in Montgomery, AL is seeking a high-energy, strategic on-air PD. Selector knowledge, successful ratings background, coaching skills and above all, a positive winning attitude necessary. T&R, recent photo, programming thoughts to: Bill Jones, GM, WJCC-FM, 3435 Norman Bridge Road, Montgomery, AL 36105. Phone calls welcomed! Call me at: 334-264-2288. McDonald Media Group is an Equal Opportunity Employer.

See the World's Most Beautiful Beaches and work for Clear Channel! Need Morning Co-Host for Soft AC and Evenings on top-rated Country. T&R to: Tom Hanrahan, 1834 Lisenby Ave, Panama City, FL 32402. EOE/MF

OPENINGS

NASHVILLE NEWS/TALK

Legendary 50,000 watt powerhouse 1510 WLAC seeks informed entertaining talk hosts and experienced news people. All dayparts. No beginners. T&R: 10 Music Circle East, Nashville, TN 37203. EOE. No Calls.

MORNING PRO

Morning host needed to launch new HOT AC for national award-winning group of stations in incredibly livable Laurel-Hattiesburg. T&R to: Larry Blakeney, WBBN/WXRR/WIZK, P.O. Box 6408, Laurel, MS 39441. EOE

Creative, experienced team player needed for '80s/'90s Hot AC. Lots of responsibilities, including morning show co-host/News. Great Production! Tape and resume to: Colleen Jackson WERO/WDLX, P.O. Box 1707, Washington, NC 27889. EOE

ATTENTION RADIO SALES PROFESSIONALS

Are you ready for Atlanta? Are you ready to sell a format exclusive country duopoly? Don't respond if you think radio is just about working an established list and meeting cost per point! Do respond if you are a self-starting, proactive, eager-to-earn professional!

This is a big opportunity for those willing to work for it! If interested, fax your resume to: 770-952-7461. NO CALLS ACCEPTED. Disney /ABC owned stations. EOE



Country Program Director Wanted:

- Selector & Digital Automation Savvy
 - Promotionally Oriented
 - Air Shift Included
 - Must be able to develop talent
 - Stable, Debt-Free Company
 - Good Pay & Great Benefits
 - Excellent Staff
 - Top Notch Consultant
 - Must work & play well with others
 - Superb Quality of Life
- T&R to: Steve Murphy, Operations Manager, Box 3300, Winchester, VA 22604 EEO

MIDWEST

100,000 watt Country station KFXI Lawton, Oklahoma seeks afternoon AT. Production/remotes. T&R: Box 433, Lawton, OK 73501. Stephen Michaels (580) 658-9292 EOE (02/27)

Radio Account Executives send resume to: KOVAS Comm., Sales Manager, 2000 Lower Huntington Rd., Fort Wayne, IN 46819. No phone calls. EOE (02/27)

JRK Broadcasting, Grand Island, Nebraska seeks a local sales manager for 8 person sales team. Salary, benefits, and percentage of team efforts. Five years radio sales experience preferred. A great opportunity for the right individual. Send resume and references to: Shaun Schleif, General Manager, Box 4907, Grand Island, NE. 68802. EOE

OPENINGS

mediacasting.com

Your best source for job leads and the place to be for posting your tape and resume on-line. www.mediacasting.com
e-mail: info@mediacasting.com
(888) 293-1489

93.3 KING COUNTRY is now accepting applications for all positions. Come join a winning team and a growing company! KKNG is an Equal Opportunity Employer. Females and minorities encouraged. Send tape and resume to: Kevin Christopher, KKNG Radio, 5105 S. Shields Blvd., Oklahoma City, OK 73129.

REPORTER/ANCHOR

Serious about news? Then we're looking for you! Six stations, with a focus on local news. Being inquisitive and strong writing skills are a must. One year of experience a plus. Research, edit, write and produce radio news stories. Journalism or communication degree preferred. Send resume and tape to: Denise Bohn, WSJM, News Director, P.O. Box 107, St. Joseph, MI 49085. Women and Minority Applicants encouraged.

Midwest AC station is seeking morning and afternoon pros who can interact on the phone and bring show prep that matters. Must be able to do great production, promotions and Selector experience is a plus. No wimps allowed, only highly focused energized individuals need apply. Radio & Records, 10100 Santa Monica Blvd., #457, 5th Floor, Los Angeles, CA 90067. EOE

EVENING TALENT (JOB#33-100): Oldies B97 in Columbus, OH seeks evening & overnight announcers. Love Oldies? Like to have fun? Can you relate to 35-54 adults? Send tape and resume to: Radiohio, Human Resources Job #33-100, P.O. Box 1010, Columbus, OH 43216. Qualified Minorities and Women are encouraged to apply, EEO. We are a smoke and drug free workplace.

PROGRAM DIRECTOR

Big station, small market, Michigan, hour and a half from Chicago FM Adult Contemporary, 50,000 watts. Our PD took us to number one across the board bigger than all other local stations combined! He's moving on, but we still have big growth plans. Includes on-air, all programming functions. Talent skills, people skills, computer skills... and all the rest required. Submit complete resume. Computer and air-talent skills. Send to: Tom Weidle, General Manager, WHFB-FM 2100 Fairplain Avenue, Benton Harbor, MI 49022. Quick responses (send tape separately by mail) to fax: 616-925-7420 or e-mail tomweidle@b99.com EOE

OPENINGS



TRAFFIC REPORTER/NEWS DIRECTOR

Cincinnati Soft Rock/Smooth Jazz combo seeks a workaholic traffic reporter/news director who can handle both duties, both stations, both drives. If you are an experienced talent who is up for the challenge, rush T&R to: Operations Manager, WRRM, 205 W. 4th St., Suite 1200, Cincinnati, OH 45202. NO CALLS. NO BEGINNERS. EOE



Cumulus Broadcasting has an opening for an entertaining, topical, relatable morning show for its number one-rated country station in Southern Illinois. If you're motivated and have a passionate dedication to winning, send your T&R and salary requirements to: WDDD, Program Director, P.O. Box 127 Marion, IL 62959. WDDD is an Equal Opportunity Employer.

WEST

KKRZ Portland seeks music director/PM drive AT. T&R: Chuck Hall, 4949 SW Macadam Ave., Portland, OR 97201. No Calls. EOE (02/27)

KYYA, Billings, MT, Hot AC seeks AM driver with personality plus. T&R: KYA, PD, 2075 Central, Billings, MT 59102 EOE (02/27)

Shadow Broadcast Services Los Angeles seeking LA experienced traffic reporters for premier stations. Tape/resume ASAP: Operations, SBS, 911 Wilshire Blvd., #2020, Los Angeles, CA 90017. EOE M/F

60-year dominant News/Talk AM in growing, crossroads community in Kansas needs aggressive reporter/talk show host to join 5-person news operation immediately. Show us a passion for LOCAL news, and we'll provide you with the tools to win in our new, state-of-the-art facilities. At KSAL-Salina, news is our mission, not an afterthought. Contact Bryan Thompson, ND, 785-832-1111 EOE.

Can you relate to women? Are you warm and friendly? Can you make our heritage Soft AC come alive in the morning? Can you accomplish this while working in a music intensive environment? If so, one of radio's largest groups wants to hear from you. How does stability, great working conditions, and living in one of the country's most beautiful cities sound? Rush T&R to: Mayzel Media 325 Elizabeth Street, San Francisco, CA 94114. EOE/MF

OPENINGS



Smooth Jazz 94.7 needs a Promotion Director. We will hire a person who is into Smooth Jazz, has promotion/marketing experience, is a creative problem-solver, possesses strong computer skills, can work weekends or evenings when needed, and whose people skills are exceptional. Must have a clean driving record. Send resumes to:

PROMOTION DIRECTOR

Jill Christl
c/o Entercom
5345 Madison Avenue
Sacramento, CA 95841
FAX: (916) 339-4294
(no phone calls please)

Entercom is an EOE/MF

CREATIVE MUSIC DIRECTOR AND ON-AIR MUSIC HOST

KCRW-FM, the leading National Public Radio station in Southern California, is seeking a gifted music programmer to host station's signature 3-hour daily music program, *Morning Becomes Eclectic*. Format includes eclectic music mix (pop, world-beat, alternative), interviews and regular live performances with cutting-edge as well as name artists and bands. Individual is also required to develop new air talent and provide artistic and promotional leadership. Experience with on-air fund-raising or commercial announcing required. Great opportunity in the music and entertainment capitol. Deadline: March 1, 1998. Send letter and resume now to:

Ruth Seymour, General Manager
KCRW
1900 Pico Blvd.
Santa Monica, CA 90405
KCRW is an equal opportunity employer.

POSITIONS SOUGHT

I'LL BE THE BEST, SO YOU HAVE TO BE!

Looking for America's best company and PD. You MUST be honest, proven record as talent developer, family friendly. Currently in top-35 market seeking APD or drive at your contemporary top-100 station anywhere. Are you the best? Leave message. 773-545-1887.

Jazz Cat, AC personality, multi-voice talent. Nano-second appropriate wit doing time in "Gloom and Doom" News. Seek reprieve in majors. San Francisco, Seattle Vet. Diane
(209) 523-0380.

A, AA, AAA. Lawyer-turned-broadcaster seeks minor league baseball PxP/color work. Great pipes and delivery. DOUG: (202) 342-3684. JAMDAGU@aol.com (02/27)

Foreign Correspondent - Hong Kong. Hong Kong based British writer/broadcaster available for freelance assignments/correspondent. CHRIS GELKEN: (852) 219-7166, email chrisg@reporters.net (02/27)

OPPORTUNITIES

POSITIONS SOUGHT

Smoked with snowboarder. Took our mikes. Lewinsky's in the closet with my partner. Linda tripped Harry. No inspector's allowed. MANTALK: (954) 962-9282 (02/27)

S.F.A.T. searching for music station in Southern states. Enjoy promotions, production, remotes and basketball (spurs). CHRISTIE: (512) 990-7721 (02/27)

Young Gun for hire. Will work for food, and do anything for it...anything! Intrigued, scared. Call KEVIN: (781) 641-1471 (02/27)

Mornings/Afternoons! Fun and funny major market top-rated talent now available due to network failure. Stellar references. ROGER: (972) 612-7246 (02/27)

Let's put the fun back in Oldies radio. Let me program your station. Call MARK: (407) 258-7659 (02/27)

Your competition will hate you! Seventeen year pro seeks next gig. Last gig was PM drive. STEVE: (614) 457-8823 (02/27)

Versatile air talent with PD/morning experience. Currently production director in top 25 market. Will consider all markets RICH: (412) 596-7170 (02/27)

POSITIONS SOUGHT

Ten years Country experience. Seeking fulltime in Great Lakes or South. FT/PT in East central Indiana. MIKE: (765) 345-2928 (02/27)

Do you seek a reliable, trustworthy and talented person for your tri-state station? These qualities and more available now. JEFFREY: (718) 779-3419 (02/27)

KBIG Los Angeles. Top ratings - ten years. Taylor Davis morning show on air now. MARK TAYLOR, GUY DAVIS: (805) 583-1251, (805) 522-4370 (02/27)

Productions/Air Personality/promotions: experience two years Power 106 CHR/ Cable Radio Network AC/ KIK-FM Country. TONY-TONE: (213) 669-8408 (02/27)

Major market sportscaster available. MIKE: (800) 785-0918-18 (02/27)

The Love Psychic Ariele available as positive, light, morning drive guest or flirtatious evening talk. Amazing accurate predictions. ARIELE: (301) 570-5677 (02/27)

Stations with quality programming such as news/talk or adult standards. Experienced news anchor, music host available. Call ALEX: (513) 777-8423 (02/27)

POSITIONS SOUGHT

Young professional lady seeks fulltime gig in medium market. 7pm-midnight/10pm-2am on-air. AC/Jazz. MS. CHARLES: (954) 967-2260 (02/27)

Creative, hardworking AT. Searching for a great team. Music, show prep, and computers. Relates well to adults. LISA: (507) 238-1553 (02/27)

POSITIONS SOUGHT

R&R Opportunities Advertising

1x \$120/inch **2x \$100/inch**

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's web site. (www.rronline.com).

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310) 203-8727 or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

RADIO & RECORDS

10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$450.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two Rating Report & Directory issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher. The terms Back Page, Breakers, Most Added, R&R, Compact Data, and Street Talk are registered trademarks of Radio & Records. POSTMASTER: Send address changes to T&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067.

R&R Opportunities Free Advertising

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-kmumaw@rronline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

MARKETPLACE

AUDIO ENTERTAINMENT

DORK-A-PELLAS

99 obnoxious jock jingles from L.A. Air Force High quality, low taste, funny as hell. \$99 (+ shipping: \$4/U.S. \$6/Canada \$10/overseas) **FREE DEMO: 1-310-476-8208** (Also tells you how to reach us via phone, fax, or mail.) www.danoday.com

COMEDY SERVICES

fresh bait daily from **TOMS LAKE**
Be funny. Get Ratings. Make Money.
Grab a week's free fax samples.
250-782-8114

MUSIC LIBRARIES

ONLY \$499

1229 hits from 54-69-\$499
545 hits from the 70's-\$499
1012 hits from 1980-1995-\$499
For free track listings call Ghostwriters (800) 646-2911
For radio broadcast only! Outside US call (612) 559-6524

COMEDY SERVICES

Alan Ray's TELEJOKE!

Topical one liners faxed or e-mailed daily!

- THE ORIGINAL COMEDY FAX/E-MAIL SERVICE!
- RADIO'S MOST QUOTED SHEET SINCE 1988
- NOW WITH OVER 300 SUBSCRIBERS

TO ORDER A FREE SAMPLE:
PHONE (209) 476-1511
E-MAIL: ARAYCOMEDY@aol.com
or SURF: <http://www.telejoke.com>

THE MORNING PUNCH™

Guy Phillips of "Phillips & Company" at Y98 St. Louis says: "If we get to the station and *The Morning Punch* isn't at the fax machine, we go home! *The Morning Punch* is seriously funny stuff and we've loved it since day one!"

Check out a free week of *The Morning Punch* for yourself by fax or e-mail. Just call us anytime at 803 781-6608 to start the comedy coming!

© 1998 Crossan & Crossan Creative™
Also visit our web page www.ccpunch.com

From the heart (and mouth) of La La Land...
the KIT 'N MO
HOLLYWOOD FRONT ROW REPORT
A MUST HEAR DEMO: **818-623-7163**

MUSIC REFERENCE

St. Patrick's Day: "200 Songs about Luck, Green and Ireland"

New! 4th Edition *Green Book of Songs By Subject* is the world's only thematic guide to popular music!

If you've ever needed songs to fit a particular topic, the all-new 4th Edition *Green Book Of Songs By Subject* is the book you've been waiting for! Jeff Green has created the "ultimate music reference" for Program Directors, Music Directors, Production Directors, Morning Show and Talk Show Producers, and air personalities in all formats!

- Over 800 subject categories
- 744 jam-packed pages
- All genres and eras of music
- More than 21,000 songs
- More than 7000 artists
- Nearly 1000 record labels
- New subject index
- Now hardcover or paperback

Also available in Hardcover for \$64.95. Charge by phone at (310) 788-1622 or send check or money order to:

Radio & Records, 10100 Santa Monica Blvd. 5th Floor, Los Angeles, CA 90067 Note: Additional copies add \$1.00 add'l shipping per copy. Canada/Mexico shipping: \$10 first copy, \$5.00 add'l copies. Other international



Satisfaction Guaranteed! Only \$49.95 (Paperback) plus \$4.00 S/H
For fastest service charge by phone at (310) 788-1617

MUSIC SOFTWARE

MOM

Music Scheduling Software
Easy-to-use, powerful and inexpensive!
\$995 buyout from your friends at L.A. Air Force
FREE demo: www.danoday.com
1-310-476-8111 www.danoday.com

SOUND EFFECTS

630 Sound Effects on 4 CDs - \$99!

For FREE DETAILS on production music, sound effects and production effects, call Ghostwriters at **(612) 522-6256**

RADIO STATIONS

Start your own station for as little as \$2,500! Part 15 of FCC Rules allow low power AM stations to operate without a licence! Cover an entire town and bill up to \$1,500 monthly!! Send \$29.95 for information booklet to CC/DC Radio, 4 Canal Street., Westerly, RI 02891. or Call 401-322-1872 for more information.

R&R IS ONLINE www.rronline.com

VOICEOVER SERVICES

STEVEN B WILLIAMS

Station Imaging That Speaks

303 320-6936
ISDN OR OVERNIGHT

ISDN • Zephyr • DCI • Next Day Air



Shane on Country
Shane on Rock
Shane on You

1-800 JP SHANE
1-800-577-4263

www.cyberpants.com

Brad Holcomb
Productions

Voice Imaging
for all formats

915-550-5852

email: bhp@iglobal.net

KRIS ERIK STEVENS
EXCEPTIONAL VOICE IMAGERY

◆ Demoline 818-990-KRIS

◆ Instant ISDN Connection

800-231-6100

www.kriserikstevens.com

Advantage Productions, Inc.

inners

TOP VOICES • ALL FORMATS

941/482-1444

Ask us about our liner production effects CD —

- No Leasing
- No Contracts
- ONE LOW PRICE

Ear Candy

One VOICE size does NOT fit all.

LARGE & XL OR XXL.

SEE OTHER ADS ON THIS PAGE FOR SMALL AND PETITE.

(310) 229-8969 MARK DRISCOLL, DriscollMD@AOL

JOE CIPRIANO

PROMOS

Promos with Personality

The Voice of the Fox Television Network

VOX 310-454-8905

FAX 310-454-3CIP

http://www.joecipriano.com

E-MAIL: CIP@joecipriano.com

Mark McKay

The 70's:
KFRC, WRKO, WAPP

The 80's:

KMEL, KOWB, WRQX

The 90's:

KFKF, KYGO, Your Station

"YOUR WORK IS APPRECIATED...
WOMEN 25-54 TRIPLED!!!"

Barry Collins, PD...KKSJ/St. Cloud, MN

HEAR DEMO NOW!

913/345-2381

FAX 913-345-2351

Full Production/Trax! Affordable!

Small, Medium, and
Large Markets

VOICEOVER SERVICES

THE **MUSIC** REVOLUTION

THE VOICE SOLUTION

HEAR IT NOW!
800-762-2397

FROM
JOEY DEE VOICES

On The Air with
Houston's Hometown
Country Station 93.1 &
The Camel in Phoenix

JOHN DRISCOLL

Digitally
DGS
DCI
ISDN

Toll Free 888-766-2049 or visit the new website at: www.johndriscoll.com

MARK DRISCOLL

VOICE

and **PRODUCTION**

MEGAHOT (310) 229-8969

DriscollMD@AOL

SAM O'NEIL

VOICE IMAGING

"The voice heard above the rest"

1-888-THATVO-1

ISDN Ready

E-Mail: osam@ny1.com

DEMO: www.samoneil.com

Jim McNeil

VOICE IMAGING

724-625-6625

VOICE TIP
BOBBY OCEAN

(415) 472-5625 • www.bobbyocean.com

CURE...

FOR THE COMMON VOICE

(310) 229-8969 MARK DRISCOLL, DriscollMD@AOL

Get the Fun! without the growl

KISS-FM, Dallas
Mix 107.3, Washington
WXTU, Philadelphia
93.1 WDRQ, Detroit
98 W5IX, Nashville
Country • CHR • Hot AC

Sean Caldwell
VOICE-OVER & IMAGING

(813) 926-1250

ISDN
READY

CARTER DAVIS

GETS REAL

(901) 681-0650

VOICEOVER SERVICES

Mike Carta

Voice Imaging
Sound Design
ISDN/DCI
Best Rates

SUPER SWEEPERS

FOR ALL FORMATS

423-691-9228

www.supersweepers.com

e-mail kcarta@supersweepers.com

POWER VOICE

MARK DRISCOLL

(310) 229-8969 DriscollMD@AOL

ZEUS
The Voice

Call now for Demo: 803-921-9944
WSM/Nashville WRGL/Indianapolis

Boost **SALES & LOYALTY** with the sultry, sassy, sexy,
classy **SECRET WEAPON** of network TV sponsors!

KIT PARAVENTI VOICE IMAGING

A MUST HEAR DEMO: **818-623-7163**



RADIO ACCESSORY.

213 - 464 - 3500

WWW.JEFFDAVIS.COM

VO/PRODUCTION SERVICES

CHARLIE TUNA

30 Years A Los Angeles Radio Legend

★ Image Liners - IDs
Promos - Commercials ★

Demo Line (818) 344-9125

Overnight DAT/Analog Reel,
DGS or LIVE ISDN

Studio (818) 344-6749

Rates Scaled To Market Size

Fax (818) 344-8083

http://www.dejavudesign.com/charlietuna



**MARKETPLACE
ADVERTISING**

Payable in advance. Orders must be typewritten and
accompanied by payment. Visa/MC/AmEx/Discover
accepted. One inch minimum, additional space up to
six inches available in increments of one-inch. Rates
for R&R marketplace (per inch):

1 time	\$90.00
6 insertions	85.00
13 insertions	80.00
26 insertions	70.00
51 insertions	65.00

Marketplace
RADIO & RECORDS, 10100 Santa Monica Blvd,
Fifth Floor, Los Angeles, CA 90067
310-553-4330 Fax: 310-203-8727

CHR/POP

LW	TW	
1	1	CELINE DION My Heart Will Go On (550 Music)
2	2	SAVAGE GARDEN Truly Madly Deeply (Columbia)
3	3	MATCHBOX 20 3am (Lava/Atlantic)
4	4	BACKSTREET BOYS As Long As You Love Me (Jive)
5	5	JANET Together Again (Virgin)
7	6	BILLIE MYERS Kiss The Rain (Universal)
6	7	SMASH MOUTH Walkin' On The Sun (Interscope)
9	8	USHER You Make Me Wanna... (LaFace/Arista)
8	9	RDBYN Show Me Love (RCA)
10	10	JIMMY RAY Are You Jimmy Ray? (Epic)
11	11	'N SYNC I Want You Back (RCA)
12	12	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)
13	13	LDREENA MCKENITT The Mummers' Dance (Quinlan Road/WB)
16	14	K-CI & JOJO All My Life (MCA)
45	15	MADONNA Frozen (Maverick/WB)
14	16	GREEN DAY Time Of Your Life (Good...) (Reprise)
24	17	NATALIE IMBRUGLIA Tom (RCA)
20	18	WILL SMITH Gettin' Jiggy Wit It (Columbia)
21	19	SPICE GIRLS Too Much (Virgin)
15	20	CHUMBAWAMBA Tubthumping (Republic/Universal)
17	21	ALL SAINTS I Know Where It's At (London/Island)
19	22	SUGAR RAY Fly (Lava/Atlantic)
25	23	BEN FOLDS FIVE Brick (550 Music)
22	24	AERDSMITH Pink (Columbia)
26	25	AQUA Turn Back Time (MCA)
18	26	LISA LOEB I Do (Geffen)
33	27	ERIC CLAPTON My Father's Eyes (Duck/Reprise)
29	28	VERVE Bitter Sweet Symphony (Hut/Virgin)
31	29	UNCLE SAM I Don't Ever Want To See You... (Stonecreek/Epic)
30	30	BOYZ II MEN A Song For Mama (Motown)

CHR begins on Page 92.

CHR/RHYTHMIC

LW	TW	
1	1	K-CI & JOJO All My Life (MCA)
2	2	USHER Nice & Slow (LaFace/Arista)
3	3	BRIAN MCKNIGHT Anytime (Mercury)
5	4	CELINE DION My Heart Will Go On (550 Music)
4	5	UNCLE SAM I Don't Ever Want To See You... (Stonecreek/Epic)
7	6	K.P. & ENVYI Swing My Way (EastWest/EEG)
6	7	DESTINY'S CHILD No, No, No (Grass Roots/Columbia)
8	8	BOYZ II MEN A Song For Mama (Motown)
10	9	USHER You Make Me Wanna... (LaFace/Arista)
13	10	TIMBALAND & MAGDO Luv 2 Luv You (BlackGround/Atlantic)
11	11	WILL SMITH Gettin' Jiggy Wit It (Columbia)
14	12	MASE I/TOTAL What You Want (Bad Boy/Arista)
9	13	LSG My Body (EastWest/EEG)
17	14	SWV Rain (RCA)
12	15	JANET Together Again (Virgin)
18	16	NEXT Too Close (Arista)
16	17	QUEEN PEN All My Love (Lil' Man/Interscope)
15	18	MARIAH CAREY 1/BONE THUGS... Breakdown (Columbia)
19	19	SAVAGE GARDEN Truly Madly Deeply (Columbia)
22	20	SYLK-E. FYNE i/CHILL Romeo And Juliet (Grand Jury/RCA)
26	21	SPICE GIRLS Too Much (Virgin)
28	22	WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)
25	23	2PAC i/ERIC WILLIAMS Do For Love (Amaru/Jive)
23	24	MASE Feel So Good (Bad Boy/Arista)
27	25	MARY J. BLIGE Seven Days (MCA)
20	26	BACKSTREET BOYS As Long As You Love Me (Jive)
24	27	SERMON, MURRAY & REDMAN Rapper's Delight (Priority)
21	28	SOMETHIN' FOR THE PEOPLE My Love Is The Shhh! (Warner Bros.)
35	29	LSG i/L.L., BUSTA & MC LYTE Curious (EastWest/EEG)
32	30	ALL SAINTS I Know Where It's At (London/Island)

CHR begins on Page 92.

URBAN

LW	TW	
2	1	K-CI & JOJO All My Life (MCA)
1	2	MARY J. BLIGE Seven Days (MCA)
3	3	DESTINY'S CHILD No, No, No (Grass Roots/Columbia)
5	4	SWV Rain (RCA)
7	5	DL SKDDL i/K. SWEAT & XSCAPE Am I Dreaming (Keia/Universal)
6	6	MASE i/TOTAL What You Want (Bad Boy/Arista)
11	7	MISSY "MISDEMEANDR" ELLIOTT Beep Me 911 (EastWest/EEG)
9	8	NEXT Too Close (Arista)
14	9	K.P. & ENVYI Swing My Way (EastWest/EEG)
12	10	MARIAH CAREY 1/BONE THUGS... Breakdown (Columbia)
15	11	LSG i/L.L., BUSTA & MC LYTE Curious (EastWest/EEG)
8	12	BRIAN MCKNIGHT Anytime (Mercury)
13	13	SOMETHIN' FOR THE PEOPLE All I Do (Warner Bros.)
10	14	USHER Nice & Slow (LaFace/Arista)
4	15	UNCLE SAM I Don't Ever Want To See You... (Stonecreek/Epic)
17	16	PUBLIC ANNOUNCEMENT Body Bumpin' Yippie-Yi-Yo (A&M)
16	17	MASTER P Make 'Em Say Ugh (No Limit/Priority)
21	18	2PAC i/ERIC WILLIAMS Do For Love (Amaru/Jive)
25	19	MONTELL JORDAN Let's Ride (Def Jam/RAL/Mercury)
22	20	SMDOTH Strawberries (Perspective/A&M)
23	21	JDDY WATLEY Off The Hook (Atlantic)
28	22	ARETHA FRANKLIN A Rose Is Still A Rose (Arista)
24	23	PHAJJA So Long (Well, Well, Well) (Warner Bros.)
36	24	L.L. COOL J 4,3,2,1... (Def Jam/RAL/Mercury)
29	25	WYCLEF JEAN Gone Till November (Ruffhouse/Columbia)
37	26	SYLK-E. FYNE i/CHILL Romeo And Juliet (Grand Jury/RCA)
41	27	TAMIA Imagination (Qwest/WB)
31	28	PATTI LABELLE Someone Like You (MCA)
34	29	KEITH WASHINGTON Bring It On (Silas/MCA)
27	30	7 MILE Just A Memory (Grave)
40	35	ELUSION Reality (RCA)
47	37	H-TOWN Natural Woman (Relativity)

URBAN begins on Page 104.

HOT AC

LW	TW	
1	1	MATCHBOX 20 3am (Lava/Atlantic)
2	2	SAVAGE GARDEN Truly Madly Deeply (Columbia)
4	3	LDREENA MCKENITT The Mummers' Dance (Quinlan Road/WB)
5	4	CELINE DION My Heart Will Go On (550 Music)
3	5	SMASH MOUTH Walkin' On The Sun (Interscope)
6	6	LISA LOEB I Do (Geffen)
7	7	BILLIE MYERS Kiss The Rain (Universal)
9	8	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)
8	9	PAULA COLE I Don't Want To Wait (Imago/WB)
12	10	GREEN DAY Time Of Your Life (Good...) (Reprise)
17	11	NATALIE IMBRUGLIA Tom (RCA)
10	12	SARAH MCLACHLAN Sweet Surrender (Arista)
11	13	TONIC If You Could Only See (Polydor/A&M)
18	14	VERVE Bitter Sweet Symphony (Hut/Virgin)
16	15	BEN FOLDS FIVE Brick (550 Music)
13	16	SUGAR RAY Fly (Lava/Atlantic)
15	17	SISTER HAZEL All For You (Universal)
22	18	ERIC CLAPTON My Father's Eyes (Duck/Reprise)
14	19	CHUMBAWAMBA Tubthumping (Republic/Universal)
21	20	BACKSTREET BOYS As Long As You Love Me (Jive)
19	21	MEREDITH BROOKS What Would Happen (Capitol)
25	22	MARCY PLAYGROUND Sex And Candy (Capitol)
23	23	EDWIN MCCAIN I'll Be (Lava/Atlantic)
20	24	ALANA DAVIS 32 Flavors (Elektra/EEG)
27	25	PAULA COLE Me (Imago/WB)
—	26	MADONNA Frozen (Maverick/WB)
24	27	JIMMY RAY Are You Jimmy Ray? (Epic)
29	28	RDBYN Show Me Love (RCA)
30	29	BLESSID UNION Light In Your Eyes (Capitol)
—	30	FLEETWOOD MAC Landslide (Reprise)

AC begins on Page 113.

AC

LW	TW	
1	1	CELINE DION My Heart Will Go On (550 Music)
2	2	SAVAGE GARDEN Truly Madly Deeply (Columbia)
4	3	VANESSA WILLIAMS Oh How The Years Go By (Mercury)
3	4	PAULA COLE I Don't Want To Wait (Imago/WB)
8	5	BACKSTREET BOYS As Long As You Love Me (Jive)
5	6	ELTON JOHN Something About The Way You... (Rocket/Island)
6	7	RICHARD MARX & DONNA LEWIS At The Beginning (Atlantic)
10	8	JOHN TESH i/JAMES INGRAM Give Me Forever... (GTSP/Mercury)
9	9	JIM BRICKMAN w/ASHTON & RAYE The Gift (Windham Hill)
16	10	ERIC CLAPTON My Father's Eyes (Duck/Reprise)
7	11	KENNY G Loving You (Arista)
11	12	BRYAN ADAMS Back To You (A&M)
14	13	FLEETWOOD MAC Landslide (Reprise)
12	14	LEANN RIMES How Do I Live (Curb)
13	15	BLESSID UNION Light In Your Eyes (Capitol)
18	16	GARY BARLOW Superhero (Arista)
20	17	SHANIA TWAIN You're Still The One (Mercury)
15	18	MICHAEL BOLTON The Best Of Love (Columbia)
22	19	DAKOTA MOON A Promise I Make (Elektra/EEG)
24	20	ELTON JOHN Recover Your Soul (Rocket/Island)
23	21	LISA LOEB I Do (Geffen)
21	22	BILLY JOEL Hey Girl (Columbia)
26	23	SPICE GIRLS Too Much (Virgin)
—	24	KENNY G My Heart Will Go On (Arista)
28	25	AMY GRANT Like I Love You (A&M)
29	26	DARYL HALL & JOHN DATES The Sky Is Falling (Push)
25	27	SAMANTHA COLE Without You (Universal)
—	28	LDREENA MCKENITT The Mummers' Dance (Quinlan Road/WB)
—	29	MADONNA Frozen (Maverick/WB)
—	30	JAMES HORNER Southampton (Sony Classical/Work)

No Songs Qualified For Breaker Status This Week.

AC begins on Page 113.

ACTIVE ROCK

LW	TW	
3	1	MARCY PLAYGROUND Sex And Candy (Capitol)
1	2	METALLICA The Unforgiven II (Elektra/EEG)
2	3	PEARL JAM Given To Fly (Epic)
4	4	DAYS OF THE NEW Shelf In The Room (Outpost/Geffen)
6	5	GREEN DAY Time Of Your Life (Good...) (Reprise)
8	6	CHRIS CORNELL Sunshower (Atlantic)
9	7	FDD FIGHTERS My Hero (Roswell/Capitol)
5	8	CREED My Own Prison (Wind-up)
—	9	VAN HALEN Without You (Warner Bros.)
11	10	DUR LADY PEACE Clumsy (Columbia)
7	11	BIG WRECK The Oaf (Atlantic)
14	12	KENNY WAYNE SHEPHERD Blue On Black (Revolution)
30	13	JERRY CANTRELL Cut You In (Columbia)
10	14	BLACK LAB Wash It Away (DGC/Geffen)
13	15	DAYS OF THE NEW Touch, Peel, And Stand (Outpost/Geffen)
20	16	CREED Tom (Wind-up)
12	17	AERDSMITH Taste Of India (Columbia)
19	18	COOL FOR AUGUST Walk Away (Warner Bros.)
15	19	BLINK 182 Dammit (Growing Up) (Cargo/MCA)
25	20	MEGADETH Use The Man (Capitol)
22	21	EVERCLEAR I Will Buy You A New Life (Capitol)
21	22	TWO I Am A Pig (Nothing/Interscope)
24	23	VERVE Bitter Sweet Symphony (Hut/Virgin)
17	24	CARDLINE'S SPINE Sullivan (Hollywood)
16	25	DZZY DSBURNE Back On Earth (Epic)
18	26	MATCHBOX 20 3am (Lava/Atlantic)
28	27	MEGADETH Almost Honest (Capitol)
29	28	FEEDER Cement (Echo/Elektra/EEG)
26	29	METALLICA The Memory Remains (Elektra/EEG)
35	30	PEARL JAM In Hiding (Epic)

ROCK begins on Page 126.

Bumper Stickers • Window Decals • Static Stickers • Logo Design

Why should you wait a month to get your decals? At Images INK, we can turn your order around in LESS THAN 3 WEEKS, WITH NO "RUSH" CHARGES! Best Quality - Best Price - Best Turnaround!

IMAGES
inkToll Free 1-888-768-4259 • <http://www.images-ink.com>1414 E. Third St. • Tulsa, OK 74120 • (918) 561-8732 • Fax (918) 561-8734 • E-mail: imagink@aol.com

Breakers In Blue

URBAN AC

LW	TW	
1	1	BRIAN MCKNIGHT Anytime (Mercury)
2	2	BOYZ II MEN A Song For Mama (Motown)
3	3	UNCLE SAM I Don't Ever Want To See You.. (Stonecreek/Epic)
4	4	DRU HILL We're Not Making Love No More (LaFace/Arista)
6	5	MARY J. BLIGE Seven Days (MCA)
5	6	LUTHER VANDROSS I Won't Let You Do That To Me (LV/Epic)
9	7	PATTI LABELLE Someone Like You (MCA)
21	8	ARETHA FRANKLIN A Rose Is Still A Rose (Arista)
7	9	JANET Together Again (Virgin)
15	10	OL SKOOL 1/K. SWEAT & XSCAPE Am I Dreaming (Keia/Universal)
13	11	JODY WATLEY Off The Hook (Atlantic)
10	12	DRU HILL 5 Steps (Island)
8	13	LSG My Body (EastWest/EEG)
19	14	RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic)
14	15	K-CI & JOJO All My Life (MCA)
11	16	ERYKAH BADU Tyrone (Kedar/Universal)
12	17	SOUNDS OF BLACKNESS Hold On (Change Is...) (Perspective/A&M)
17	18	USHER Nice & Slow (LaFace/Arista)
16	19	BEBE WINANS In Harm's Way (Atlantic)
24	20	PHIL PERRY One Heart One Love (Peak/Private)
25	21	KEITH WASHINGTON Bring It On (Silas/MCA)
23	22	PHAJJA So Long (Well, Well, Well) (Warner Bros.)
22	23	SWV Rain (RCA)
18	24	JOE Good Girls (Jive)
26	25	LSG (L.L., BUSTA & MC LYTE Curious (EastWest/EEG)
30	26	JONATHAN BUTLER Lost To Love (N2K Encoded Music)
29	27	REBBIE JACKSON Yours Faithfully (MJJ/Work)
—	28	BONEY JAMES It's All Good (Warner Bros.)
28	29	ALI Love Letters (Island)
—	30	WHISPERS For The Cool In You (Interscope)

URBAN begins on Page 104.

ROCK

LW	TW	
2	1	KENNY WAYNE SHEPHERD Blue On... (Revolution)
1	2	PEARL JAM Given To Fly (Epic)
5	3	ROLLING STONES Saint Of Me (Virgin)
4	4	MATCHBOX 20 3am (Lava/Atlantic)
3	5	AEROSMITH Taste Of India (Columbia)
—	6	VAN HALEN Without You (Warner Bros.)
8	7	METALLICA The Unforgiven II (Elektra/EEG)
6	8	GREEN DAY Time Of Your Life (Good...) (Reprise)
7	9	DAYS OF THE NEW Touch, Peel, And Stand (Outpost/Geffen)
9	10	CREED My Own Prison (Wind-up)
12	11	CHRIS CORNELL Sunshower (Atlantic)
13	12	DAYS OF THE NEW Shelf In The Room (Outpost/Geffen)
15	13	MARCY PLAYGROUND Sex And Candy (Capitol)
11	14	COLLECTIVE SOUL She Said (Dimension/Capitol)
10	15	BIG WRECK The Oaf (Atlantic)
20	16	VAN ZANT Rage (CMC)
16	17	ERIC CLAPTON My Father's Eyes (Duck/Reprise)
17	18	COOL FOR AUGUST Walk Away (Warner Bros.)
14	19	BLACK LAB Wash It Away (DGC/Geffen)
18	20	OUR LADY PEACE Clumsy (Columbia)
21	21	FOO FIGHTERS My Hero (Roswell/Capitol)
—	22	JERRY CANTRELL Cut You In (Columbia)
19	23	LED ZEPPELIN The Girl I Love (Atlantic)
27	24	WHISKEYTOWN Yesterday's News (Outpost/Geffen)
24	25	OZZY OSBOURNE Back On Earth (Epic)
23	26	SAMMY HAGAR Both Sides Now (MCA)
28	27	NAKED Raining On The Sky (Red Ant)
30	28	VERVE Bitter Sweet Symphony (Hut/Virgin)
25	29	KENNY WAYNE SHEPHERD Slow Ride (Revolution)
22	30	SISTER HAZEL Happy (Universal)

ROCK begins on Page 126.

COUNTRY

LW	TW	
3	1	GARTH BROOKS She's Gonna Make It (Capitol)
4	2	GEORGE STRAIT Round About Way (MCA)
5	3	CLINT BLACK Nothin' But The Taillights (RCA)
6	4	COLLIN RAYE Little Red Rodeo (Epic)
7	5	WADE HAYES The Day That She Left Tulsa... (DKC/Columbia)
10	6	TRISHA YEARWOOD Perfect Love (MCA)
1	7	ANITA COCHRAN & STEVE WARINER What If I Said (Warner Bros.)
12	8	DAVID KERSH If I Never Stop Loving You (Curb)
2	9	LEE ANN WOMACK You've Got To Talk To Me (Decca)
11	10	WYNONNA Come Some Rainy Day (Curb/Universal)
13	11	DIXIE CHICKS I Can Love You Better (Monument)
15	12	KINLEYS Just Between You And Me (Epic)
17	13	MARTINA MCBRIDE w/JIM BRICKMAN Valentine (RCA)
16	14	ALAN JACKSON A House With No Curtains (Arista)
18	15	TRACE ADKINS Lonely Won't Leave Me Alone (Capitol)
20	16	CLAY WALKER Then What (Giant)
21	17	JO DEE MESSINA Bye, Bye (Curb)
23	18	SHANIA TWAIN You're Still The One (Mercury)
22	19	TOBY KEITH Dream Walkin' (Mercury)
25	20	PATTY LOVELESS To Have You Back Again (Epic)
30	21	FAITH HILL This Kiss (Warner Bros.)
26	22	MICHAEL PETERSON Too Good To Be True (Reprise)
24	23	DARYLE SINGLETARY The Note (Giant)
—	24	RANDY TRAVIS Out Of My Bones (DreamWorks)
28	25	MILA MASON Closer To Heaven (Atlantic)
31	26	MINDY MCCREADY You'll Never Know (BNA)
32	27	TRACY BYRD I'm From The Country (MCA)
34	28	ALABAMA She's Got That Look In Her... (RCA)
33	29	SONS OF THE DESERT Leaving October (Epic)
36	30	LONESTAR Say When (BNA)
38	34	GARY ALLAN It Would Be You (Decca)
39	35	MELODIE CRITTENDEN Broken Road (Asylum/EEG)

COUNTRY begins on Page 41.

ALTERNATIVE

LW	TW	
1	1	GREEN DAY Time Of Your Life (Good...) (Reprise)
2	2	MARCY PLAYGROUND Sex And Candy (Capitol)
3	3	PEARL JAM Given To Fly (Epic)
4	4	VERVE Bitter Sweet Symphony (Hut/Virgin)
5	5	OUR LADY PEACE Clumsy (Columbia)
8	6	FOO FIGHTERS My Hero (Roswell/Capitol)
6	7	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)
9	8	CREED My Own Prison (Wind-up)
7	9	BEN FOLDS FIVE Brick (550 Music)
10	10	EVERCLEAR I Will Buy You A New Life (Capitol)
11	11	BLINK 182 Dammit (Growing Up) (Cargo/MCA)
12	12	BLACK LAB Wash It Away (DGC/Geffen)
15	13	CHRIS CORNELL Sunshower (Atlantic)
23	14	FASTBALL The Way (Hollywood)
17	15	NATALIE IMBRUGLIA Torn (RCA)
14	16	DAYS OF THE NEW Touch, Peel, And Stand (Outpost/Geffen)
20	17	RADIOHEAD Karma Police (Capitol)
21	18	BARENAKED LADIES Brian Wilson (Reprise)
13	19	OASIS All Around The World (Epic)
18	20	LOREENA MCKENITT The Mummings' Dance (Quinlan Road/WB)
19	21	311 Beautiful Disaster (Capricorn/Mercury)
16	22	MATCHBOX 20 3am (Lava/Atlantic)
25	23	BIG WRECK The Oaf (Atlantic)
22	24	EVERCLEAR Everything To Everyone (Capitol)
—	25	JERRY CANTRELL Cut You In (Columbia)
27	26	HUFFAMOOSE Wait (Interscope)
24	27	CORNERSHOP Brimful Of Asha (Luaka Bop/WB)
30	28	DAYS OF THE NEW Shelf In The Room (Outpost/Geffen)
28	29	FINLEY QUAYE Sunday Shining (550 Music)
26	30	SMASH MOUTH Why Can't We Be Friends? (Interscope)

ALTERNATIVE begins on Page 132.

NAC/SMOOTH JAZZ

LW	TW	
1	1	AVENUE BLUE Always There (Mesa/Bluemoon/Atlantic)
4	2	PAUL HARDCASTLE Paradise Cove (JVC/JMI)
2	3	RICHARD ELLIOT If You Want My Love (Metro Blue/Blue Note)
3	4	CANDY DULFER For The Love Of You (N2K Encoded Music)
5	5	THOM ROTELLA What's The Story? (Telarc)
9	6	BRIAN TARQUIN One Arabian Knight (Instinct)
13	7	CHIEMI MINUCCI Dreams (JVC/JMI)
11	8	RICK BRAUN Chelsea (Mesa/Bluemoon/Atlantic)
12	9	CHUCK LOEB Just Us (Shanachie)
7	10	DAVID BENOIT Rue De La Soliel (GRP)
8	11	PHILLIPE SAISSE Riviera (Verve Forecast)
14	12	BONEY JAMES After The Rain (Warner Bros.)
10	13	PAUL TAYLOR Groove Zone (Countdown/Unity)
15	14	RANDY CRAWFORD Bye Bye (Bluemoon/Atlantic)
17	15	JOHN TESH (JAMES INGRAM Give Me Forever... (GTSP/Mercury)
18	16	EVAN MARKS Coast To Coast (Verve Forecast)
21	17	RICHARD SMITH First Kiss (Heads Up)
16	18	BOB JAMES Mind Games (Warner Bros.)
20	19	KIRK WHALUM If Only For One Night (Warner Bros.)
27	20	DOWN TO THE BONE Brooklyn Heights (Nu Groove)
24	21	DIANA KRALL Peel Me A Grape (Impulse!/GRP)
28	22	RIPPINGTONS In Another Life (Peak/Windham Hill Jazz)
23	23	DEAN JAMES Market Street (Braja/Ichiban)
6	24	KENNY G Loving You (Arista)
22	25	VANESSA WILLIAMS Oh How The Years Go By (Mercury)
30	26	JOYCE COOLING After Hours (Heads Up)
—	27	KENNY G My Heart Will Go On (Arista)
—	28	PAT METHENY Follow Me (Warner Bros.)
—	29	JONATHAN BUTLER Dancing On The Shore (N2K Encoded Music)
26	30	PETE BELASCO All In My Mind (Verve Forecast)

NAC begins on Page 121.

ADULT ALTERNATIVE

LW	TW	
1	1	VERVE Bitter Sweet Symphony (Hut/Virgin)
2	2	LOREENA MCKENITT The Mummings' Dance (Quinlan Road/WB)
5	3	ERIC CLAPTON My Father's Eyes (Duck/Reprise)
4	4	ALANA DAVIS 32 Flavors (Elektra/EEG)
7	5	MARCY PLAYGROUND Sex And Candy (Capitol)
9	6	AGENTS OF GOOD ROOTS Smiling Up The Frown (RCA)
3	7	MATCHBOX 20 3am (Lava/Atlantic)
6	8	BEN FOLDS FIVE Brick (550 Music)
10	9	THIRD EYE BLIND How's It Going To Be (Elektra/EEG)
8	10	GREEN DAY Time Of Your Life (Good...) (Reprise)
11	11	SARAH MCLACHLAN Sweet Surrender (Arista)
12	12	SISTER HAZEL Happy (Universal)
15	13	HUFFAMOOSE James (Interscope)
18	14	KENNY WAYNE SHEPHERD Blue On Black (Revolution)
17	15	NATALIE IMBRUGLIA Torn (RCA)
14	16	MARK KNOPFLER Wag The Dog (Mercury)
13	17	LISA LOEB I Do (Geffen)
16	18	BARENAKED LADIES Brian Wilson (Reprise)
—	19	MARC COHN Already Home (Atlantic)
20	20	B.B. KING w/BONNIE RAITT Baby I Love You (MCA)
21	21	BILLIE MYERS Kiss The Rain (Universal)
22	22	ABRA MOORE Don't Feel Like Cryin' (Arista Austin/Arista)
19	23	ROLLING STONES Saint Of Me (Virgin)
—	24	ROBBIE ROBERTSON Unbound (Capitol)
29	25	FASTBALL The Way (Hollywood)
24	26	PEARL JAM Given To Fly (Epic)
25	27	PAULA COLE Me (Imago/WB)
—	28	CHRIS STILLS Razorblades (Atlantic)
26	29	FLEETWOOD MAC Landslide (Reprise)
28	30	FREDDY JONES BAND Mystic Buzz (Capricorn/Mercury)

ADULT ALTERNATIVE begins on Page 140.

AUTOHOOK
YOU'LL LIKE WHAT YOU HEAR FROM US

Great Hooks Great Service Great Price No Excuses

(203) 266-0070
Al Boettner • President

Publisher's Profile

By Erica Farber



BRUCE HINTON

Chairman MCA Records/Nashville and Decca Records

Music Row is home to over 20 record labels, and, for seven consecutive years, MCA/Nashville has had the distinction of being the top country label in the top country town. This dynamic company has a roster that includes award-winning superstars such as Reba McEntire, Vince Gill, and George Strait, along with up-and-coming talent including David Lee Murphy, Chely Wright, and Big House. A resurrected Decca Records was launched three years ago, and it, too, is enjoying success with veteran Mark Chesnutt and several breakthrough artists.

Leading these incredible teams on the road to unprecedented success is consummate music man Bruce Hinton. Having co-founded the first national independent country record promotion company, Hinton proved his confidence and belief in the long-term success of country music early on.

Key to his success: "The philosophy of both myself and Tony Brown is that we really wanted the special artists. When I took over MCA, we sharply reduced the artist roster to about 15 or 16 artists, and we still hold to about the same number today. It is really about great music and artists who can sustain."

How he sees country music chang-

ing: "From traditional music being about 60% of a station's playlist, it is now about 30%. Who knows what way the pendulum may swing?"

Is he surprised that country has become so broad-based?: "Country is about good music. Radio has to stay on top of the masses. In Country, had the stations splintered into subformats, overall growth would have been a problem. Radio has been smart and understands the balance."

Greatest career triumph: "When I knew that we were on course for MCA to become No. 1. We had been in the middle of the pack and were so busy getting to the top that we never had time to stop and breathe. You work your tail off and are too busy to know it!"

On staying No. 1: "It is much harder staying there than getting there. Nothing less than working harder is the real answer. We are constantly evolving and constantly asking the question, 'What if?' At MCA, we are a culture of no bad ideas. We have to keep the ideas flowing. Bottom line, our success is our people."

Greatest disappointment: "I don't think that way. I don't dwell on them; I move on."

An artist he regrets not signing: "Typically, you are not envious of other artists, because your focus is on who you sign, not what's across the street. We are lucky to have who we have. I do have great admiration for Alabama, because they have kept their career focus, continue to keep their material relevant, and give back to the community."

One thing people would be surprised to learn about him: "I am a total jazz fanatic and, more specifically, a fan of keyboard artists. That music gives me a great amount of pleasure and allows me an opportunity to give my business mind a rest."

Person he most admires: "Abraham Lincoln. Doing what he did at the time he did it and with the country in the condition it was then was more courageous than anything we can relate to today."

Favorite song: "Oscar Peterson's rendition of 'Tenderly,' recorded live at Carnegie Hall in the '50s. Every time I play it, it gives me goose bumps."

Favorite television show: "Although I watch very little, there is one show that I make an appointment to watch: *Seinfeld*. I got on the bandwagon the first year it came on, and I was hooked. I am also a CNN junkie when I need that news fix."

Favorite format: "Basically Country — and NPR, to hear *All Things Considered*."

Favorite movie: "*To Kill A Mockingbird*. It works on so many levels, it is genius!"

Favorite book: "Anything by Elmore Leonard. I love his characters and the dialogue. It is so vivid and real."

Favorite beverage: "Any great cabernet, and I do love California wine. Sterling is a very good, everyday wine."

Stock recommendation: "I have a biased interest in major media companies, Seagram's included. Five and 10 years out, it is hard to imagine that they wouldn't perform well. The world of entertainment takes deep pockets, and I believe these types of stocks are a very good play for long-term investors."

Hobbies: "Vegetating! Working very long hours, I have finally come to see the wisdom of balance in one's life. Spending time with my family and planning real vacations are very important. I do have two things on my wish list: One is to become computer literate, and the other is to learn to speak Spanish."

Thoughts on retirement: "I am as fired up and motivated as ever to keep MCA at the level it enjoys today. There is no retirement in the near future."



**Thank you radio for the
R&R Readers' Poll Single and
Album of the Year awards.**

I am truly honored.

A handwritten signature in black ink, appearing to read "Tim Allen". The signature is stylized with a large, sweeping flourish that extends upwards and to the right.



THE NASHVILLE DREAMTEAM



top row

jimmy HARNEN, northeast radio promotion & marketing 800-738-8734

*bruce SHINDLER, head of promotion**

rick ROCKHILL, southeast radio promotion & marketing 770-417-3100

bob MITCHELL, west coast radio promotion & marketing 888-881-7650

bottom row

suzanne DURHAM, southwest radio promotion & marketing 800-486-7864

george BRINER, midwest radio promotion & marketing 800-285-5711

*scott BORCHETTA, senior executive, promotion & artist development**

*shannon EAGON, promotion coordinator**

**Nashville Promotion number: 615-463-4650*