McBride's 'Wrong' Right On Top

RCA/Nashville's Martina McBride kicks off 1999 at No. 1 on this week's R&R Country chart. "Wrong Again" claims the top spot on the first chart of the new year exactly as McBride did one year ago this week, when "A Broken Wing" hit No. 1. This week's issue also marks the change from projected to historical airplay for R&R Country.

Imus In The Newspaper

Struggling musician Don Imus, Gil Bill in hand, attended radio school so he could eventually play his own records. After realizing all his records "sucked," Imus decided to stay with radio, where he's become one of the most recognized personalities in the medium. He tells his story to R&R Publisher/CEO Erica Farber, Page 104.

BETTERTHANEZRA

The dazzling new single from HOWDOESYOURGARDENGROW?

Produced by Malcolm Burn
Management by John Isbell too 316

BETTERTHANEZRA's garden blooms with unearthly delights.

Better than ever! << --People

Clever, consistent and deftly eclectic. << --Washington Post

Delightfully free-spirited, easily rivals the sonic alchemy of the Beasties and Beck << --Boston Globe

Coulden't Wait:
WKSS WYSP WSTW WKSZ
WSSX KKRD WRFY WNCI
KHTS WFLZ

Already On:
WXKS/Boston Q102/Cincinnati
KBKS/Seattle K92/Roanoke
WKRZ/Wilkes-Barre KQKQ/Omaha
WRHT/Greenville WDJX/Louisville

BS7/New Orleans
WYOY/Jackson
WFBC/Greenville
WBHT/Wilkes-Barre

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clear view to the #1 smash hit "Crush"

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Produced and Arranged by Andy Goldmark for GMARK Music, Inc. and Wayne Kirkpatrick; Executive Producer: Andy Goldmark; Remixed by Mick Guzauskas; Management: John Dukakis

Early Adds:
KSLZ! WXYV!
Memo to yourself: Make improved communications your top resolution this new year! Employee assistance consultant Linda Madonna reminds us that while good communication skills are something we all strive for, too few of us know how to achieve them. She offers some starting points in her column. Also this week: Management columnist Dick Kazan gives us part two of his series on finding, recruiting, and keeping superstars; John Lund reveals his New Year's resolutions for managers; and Dan Vaille brings us his format-by-format predictions for the new year.

Pages 11-14

COLUMBUS FORMS C2
The new Sony Music imprint is officially unveiled this week. Read all about the label and its executive lineup here.

Page 3

IN THE NEWS
- Dave Dillon becomes VP/Radio Programming for Journal Broadcast Group
- Marsha Belcher now Station Mgr. for WMWP/Chicago
- Harvey Pearlman appointed VP/GM of WLLD & WYUU/Tampa
- Todd Fisher Dir./Programming at KSTP/Minneapolis
- Dan Persigehl GM, Dave Cooper PD for KMXP & KZQP/Phoenix
- Mega appoints GMs in Philly, Washington, Tampa

Page 3

THIS WEEK # 1

CHR/POP
- SHAUN MULLING Lately (EMI/BMG/Cherry Hill)
- BRANDY Have You Ever? (Atlantic)

URBAN
- DRI HILL These Are The Times (Universal/Atlantic)

URBAN AC
- DEBORAH COX Nobody's Supposed To Be Here (Arista)

COUNTRY
- MARTINA MURDOE Wrong Again (RCA)

AC
- R. KELLY & CELINE DION I'm Your Angel (Arista)

HOT AC
- SHAUN MULLING Lately (EMI/BMG/Atlantic) / SMITH/SMOKE JAZZ
- WHITE GLS. WASHINGTON, JR. Midnight (EMI/BMG/Atlantic) / ROCK
- METALLICA Turn The Page (Elektra/EGG) / ACTIVE ROCK
- METALLICA Turn The Page (Elektra/EGG) / ALTERNATIVE
- EVERLAST What It's Like (Sony/BMG)

ADULT ALTERNATIVE
- NEW RADICALS You Get What You Give (MCA)

V&R

THE INDUSTRY'S NEWSPAPER

VS&A Report Emphasizes Acquisition Explosion

Radio-deal dollars up seven-fold post-Telecom

By JEREMY SUMBER
WASHINGTON BUREAU

Consolidation. It's happened in the auto industry, it's happened in banking, and, clearly, it's happening in the radio industry.

While it may not come as a surprise to most industry watchers, a recent five-year (1993-97) historical report by investment bankers Veronis, Suhler & Associates shows how explosive the world of radio business has been since the Telecommunications Act of 1996 increased the number of stations a single company may own. Perhaps the most striking figure in the annual report is the number of dollars spent to purchase radio stations pre-Telecom Act vs. post-Telecom Act. Transactions in 1996 and 1997 totaled $27.3 billion, seven times as much as in the 1993-95 period.

Total transactions hit 341 in the two-year period following the Telecommunications Act, while only 238 acquisitions were made in the three years before the act.

"The continuation of consolidation is probably the No. 1 story of the radio industry," said VS&A Managing Director Marc Shapiro. "The sheer number of radio transactions in 1996 and 1997 shows the consolidation trend has spread into the second-tier markets," Shapiro said. The expectation is that the purchasing fever will continue through 1999, he said, as big companies spread out into smaller markets.

Some of the standout companies in the post-Telecom Act world have been Clear Channel, CBS, and even Cumulus, which has a very aggressive growth strategy.

Transaction Boom

<table>
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<tr>
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<td>1996-97</td>
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Expanded coverage of VS&A report: Page 4

Richards Moves To Q101/Chicago As PD

By JON KERR
R&R ALTERNATIVE EDITOR

On the heels of WQXQ (Q101)/Chicago PD Alex Luke's resignation last week, the Emis.

Richards Alternative station has tapped former cross-

state competitor Dave Richards as PD. Richards joins Q101 after five years programming WRCX/Chicago, one of the most respected Active Rock stations in the country. He exited WRCX after the station switched formats to Rhythmic Oldies.

"That's the attractive part of Dave," states Q101 VP/GM

Richards/See Page 16

Dingell, Others Blast FCC on Telecom Act Implementation

The new year stands to be one of political showdowns — not just between a Democratic president and Republican-led congress, but also between a Democratic majority in the FCC and several lawmakers on both political sides who are upset at how the FCC has approached its job.

The most recent salvo came from Democratic Michigan Congressman John Dingell in a speech last month to the Practicing Law Institute, where he accused the FCC of "regulatory gridlock" and said Congress should not have trusted the FCC "to implement the Telecommunications Act of 1996."

"The FCC has spent much of the last three years micro-managing the delivery of telecommunications services instead of letting the market and the consumer decide," Dingell said in his speech. "Does the fault lie with the law Congress passed or the regulatory zeal with which the FCC has implemented it?"

The dispute between a cast of lawmakers on Capitol Hill and the FCC commissioners on M Street goes to the core of the FCC's role as an institution. A Republican-led congress passed the Telecommunications Act of 1996 — with much bipartisan support — to stimulate competition in the marketplace. Since then, many lawmakers have complained that the FCC has repeatedly passed rules or attempted to pass rules that work against the intent of the Telecommunications Act.

FCC/See Page 17

YEARLY INCREASE TABBED AT 12%

November '98 Ad Revenues

The radio industry steamed into the holidays with a record-breaking November, according to the RAB. With 11 months of sales accounted for and December retail spending at a healthy level, RAB President/CEO Gary Fries predicted the year would close out with a 12% increase.

Local business rose 10% compared to November '97, while national billings were up 11%. The month contained the tail-end of campaign advertising for the midterm elections. On a year-to-date basis, local revenues were 11% higher than the previous year (the West has earned the largest increase so far, with a 13% gain). National business was up 15%, with the Southeast region experiencing the biggest gain at 19%.

It's 'D' Day At Q102/Philadelphia

Q102, as well as an important resource for the future development of our company.

DeFrancisco added, "I can't tell you how good it feels to be back working with some of the best people in the business, like Jimmy de Castro, John Madson, Charles Warfield, and Steve Riv.

The people at Chan.

cionally, at Q102 — are good people dedicated to win-

ning. My mission statement is to have a great time, to excel, to do the best radio we've ever done, and to be proud of our accomplishments.

DeFRANCESCO/See Page 25

KLOS/Los Angeles MD/ middayer Rita Wilde has of

icially been named PD of the ABC Rock station. Wilde has been inter-

im PD since John Duncan

left in September. Now she re

laces her airdrift, which is temporarily being filled by Suzanne Ancillio.

"I could not be more excited about announcing Rita Wilde as the new program director," stated KABC-AM, KDAS-AM & KLOS-FM President/GM Bill Sommers. "She has the respect of her peers, the music in-

Wilde/See Page 16

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Management by Jaffe | www.joeymcintyre.com  www.c2records.com

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Dillon Now Journal VP/Programming

Dave Dillon has been named VP/Programming for Journal Broadcasting Group. Dillon will work with the company's GMs and PDs on strategic programming and marketing issues. Dillon has been a Capstar VP/Programming since the company purchased SFX Broadcasting last May. Before that, he had been SFX's Regional VP/Programming since June '95.

"Dave is a proven winner and perfectly suited for this important new position," Journal President/Radio Carl Gardner said. "He's a strategic thinker with years of experience programming targeted, well-positioned stations with formats ranging from Country to Rock to Oldies to Talk. He's worked in a variety of capacities for the biggest names in the business... and has a proven history of success in turning things around." 

Dillon/See Page 25

WMVP Taps Belcher As Station Manager

Marsha Belcher has been named to the newly created Station Manager post at AM's WMVP(ESPN Radio 1000/Chicago. Belcher, who will report to ABC/Chicago VPGM Zemira Jones, joins the station from crosstown WBBM-AM.

This position of Station Manager for ESPN Radio flagship has always been in the plan, and Marsha is the right candidate to fill the job," Jones told R&R. "In her new position, Marsha will handle many of the day-to-day management responsibilities at the station and oversee execution of the extensive game day programming for ESPN Radio 1000. We're very excited to have Marsha join our team at WBBM-AM." 

Belcher/See Page 25

R&R Observes King Holiday

In observance of the Martin Luther King Jr. Day holiday, R&R's Nashville and Washington, DC offices will be closed on Monday, Jan. 18. R&R's Los Angeles office will be open for music reports.

Columbia Sees To Its New Imprint: C2

Reese to head promotion; Blair expands duties

Columbia Records Group formally launched its new imprint, C2, this week and officially announced its promotion staff lineup and stage of initial releases. As expected, Dennis Reese — a former Columbia Records local promotion manager who most recently was VP/Promotion for the Work Group — has been named C2 Head/Promotion. In an expanded capacity, CRG Sr. VP Jerry Blair will direct the promotion efforts at C2 and Columbia Records.

In a written statement, Columbia said, "The formation of C2 allows the Columbia Records Group to better serve its artists in an increasingly competitive and continually shifting marketplace, further reinforcing the company's commitment to long-term artist development. C2's roster will continually evolve, and the decision to release a particular Columbia Records Group artist through C2 will be made on a project-by-project basis."

C2/See Page 17

Pearlman Transfers To Infinity/Tampa

Veteran WJMK/Chicago VP/PM Harvey Pearlman has been named VP/PM for Infinity Broadcasting's CHR/Rhythmic WLID (Wild 96.7) and Oldies WYUY (92.9). Pearlman — who replaces exiting GM Drew Rashbaum — relinquished his JMK post last month (R&R 1/1).

"I'm excited about the opportunity to work with a broadcaster as experienced and legendary as Harvey Pearlman," remarked Infinity Sr. VP Bill Figenshu. "Harvey's track record in Chicago is extraordinary. We expect that his contributions to the continued growth of WLID and WYUY will be significant." Pearlman added, "This is a great opportunity. I look forward to working with the talented staff of '92 and Wild and I see great things ahead for these stations."

Pearlman joined WMJK in 1984. Prior to that, he served in the GM and GSM capacities for Metromedia, Westinghouse, and Infinity.

Jacor/Phoenix Ups Persigehl, Cooper

Dan Persigehl has been elevated from PD to OM for Hot AC KMXP-FM and Pop/Alternative KZPP-FM in Phoenix. Rising to Persigehl's former post at the Jacor duo is Ass. PD/DMD Dave Cooper.

"Dave's worked hard and has earned this promotion," Persigehl told R&R. "He's been in the market nine years and is an absolute rock in our wheel of success. I've developed into a 'big picture' guy and deal more with the sales staff, corporate things, and marketing. While I'm still involved with day-to-day programming, I'll depend more on Dave for those duties. As far as the template stuff goes, Dave Cooper will have his arms around that."

Persigehl/See Page 25

Mega Names New GMs In Three Markets

Tony Guerina takes over as GM at WKDL & WKDV. He'll also assume GM duties for newly acquired WINX-AM/Robinville, MD, which serves the northwest fringe of the Washington metropolitan area. Guerina most recently served as GM of Univision-I.O & WGHO-TV/Chicago.

Concurrently, Josh Mednick becomes GM at WBDN-AM/Tampa. He succeeds John Canesi, who retired the station today (1/8). Mednick, who most recently worked with CBS Radio/San Jose, will also take GM duties at WGGU-FM/Tampa.

Fisher Catches Hubbard Dir./Prog. Post

Two-year KSTP-FM (KSTP/Minneapolis PD Todd Fisher has been elevated to Director/Programming for parent Hubbard Broadcasting. In that capacity, he will oversee Talk KSTP-AM and Hot AC KSKS.

Uncertain whether he'll retain the KSTP-FM PD title, Fisher told R&R, "I have great support on the FM side and will be a little more entrenched with KSTP-AM and get my hands dirty there. I'll be looking for people to help me, operationally, with both stations."

"KSTP-AM has a great heritage and one of Talk radio's deepest on-air local talent lineups. I love programming in the AC format, but I'm a Talk radio junkie and am excited about coming in to see how I can take KSTP-AM to the proverbial next level." Before joining KSTP-FM, Fisher was Capitol Broadcasting's Radio
Radio Report Paints Rosy Picture

Veronis, Suhler annual study shows broadcasters had a fine five years

By JAY HOLTZMANN
R&R WASHINGTON BUREAU

It was the best of times, it was, well, the best of times. Yes, things never really turned sour for the radio industry during the past half-decade, according to the annual five-year (1993-97) historical report from Veronis, Suhler & Associates. The report shows that radio broadcasters had higher revenues, operating income, and operating cash flow in the years following the Telecommunications Act of 1996.

With the industry performing so well in the wake of consolidation, analysts predict a strong year for radio business and advertising growth, with advertising growth expected to be around 10% for 1998.

"I think you'll find a continuation," said Marc Shapiro, managing director for Veronis, Suhler. "Radio had a very strong year. While it slumped a little in the summertime... I think it all went away when the resurgence came and radio continued on its path."

The historical report, released last week, tracks 24 publicly traded radio groups and three radio networks. Revenues at public radio companies increased by over 33% in 1997, following a 32% rise in 1996. Revenues increased at a 24% compound annual rate from 1993-97, according to the report, far better than the 9% compound annual increase in radio spending in that period.

Operating income for radio broadcasters also increased in 1997, as companies began to realize the benefits of consolidation, the report states. The operating income margin rose 1.4 percentage points to 13.8%, a five-year high. Operating cash flow margins climbed from 23% to 31% over five years. Also, radio station assets rose dramatically in the two years following the Telecommunications Act. Assets hit $15.4 billion in 1997, compared to just $4 billion in 1995.

Leading Companies

The Veronis, Suhler report singled out five companies as examples of those with significant growth, all with revenues in excess of $200 million in 1997. The companies were Clear Channel Media, with revenues of $582.1 million; Jacor Communications, with revenues of $301.6 million; American Radio Systems, with revenues of $374.1 million; Clear Channel Communications, with revenues of $332.6 million, and Westwood One, with revenues of $240.8 million.

All those companies had revenue growth of at least 40% from 1990 to 1997, with Jacor's revenue growth of 137% at the top. Of course, two of the five companies have been gobbled up through consolidation, as Clear Channel is in the process of acquiring Jacor and CBS bought out American Radio Systems.

Broadcasters Unite Behind IBOC DAB

Digital Radio Express, Greater Media voice mild criticism

By MATT SNAGLER
R&R WASHINGTON BUREAU

Most major commercial broadcasters and IBOC (in-band, on-channel) DAB proponents have thrown their support behind USA Digital Radio's (USADR) FCC petition that would establish IBOC as the digital radio standard for the country.

Broadcasters such as CBS Corp. — which has an investment in USADR — Clear Channel Communications, and ABC parent company Walt Disney Co., as well as fellow IBOC proponents Lotensitic Technologies and Digital Radio Express, all agreed the FCC should help determine a standard. There was also general harmony about USADR's suggestions that the industry's transition to digital should be limited to 12 years and that a single standard should be adopted for both AM and FM systems.

Amid all the excitement, however, there was also some skepticism. DRE, for example, disagreed with the proposal that would restrict the audio bandwidth at which AM stations broadcast to 5 kHz during the 12-year transition to digital. (DRE President/CEO Norm Miller told R&R that most AM stations currently broadcast at 7.1 kHz.) The USADR proposal would "increase the disparity between AM and FM signals during the transition," DRE said, and that "would hamper audio quality on the AM band. USADR VPE/Engineering, Glenn Walen told R&R, however, that 'since nobody makes any receivers that are wider than 5 kHz, it makes no difference anyway.'"

Miller said DRE's system would not require the bandwidth reduction.

Bloomberg

Business Briefs

Arbitron Postpones Internet Study Release

Arbitron has "indefinitely" postponed the release of its long-awaited NewMedia Internet listening study. "We're not going to get it out until we're content we've got it right," an Arbitron spokesman reportedly told R&R. "Our goal is to make sure our estimates are comparable to what we do with the regular service." The study was declined to say what specifically was wrong with the study.

McCain May Enter 2000 Race

Sen. Commerce Chairman John McCain (R-AZ) has created a committee to explore the possibility of a bid for the White House in 2000. A Senate source told R&R that if McCain won the presidency, there would likely be a special election among the Commerce committee membership. The leading candidate to replace him would probably be second-ranking member Sen. Ted Stevens (R-AK). McCain is expected to make a formal announcement this month.

CBS, AOL Ink News Deal

CBS and America Online on Tuesday officially announced a deal to make CBS News the sole news provider for AOL. While some media reported that the deal was a straight promotion-for-promotion transaction, a source close to the proceedings told R&R that CBS also received millions of dollars in cash from AOL as part of the deal. The agreement gives CBS access to about 15 million AOL subscribers, but a CBS spokesman said that CBS Radio should have "no involvement" with AOL operations. CBS News had been AOL's exclusive news provider, but will be replaced after its contract is up next week.

It won't be CBS' first involvement with the Internet. Two weeks ago, CBS paid $5.7 million, or $15 each, for 380,000 shares of SportsLine USA, giving the media company a 10.4% stake in the Internet site operator. SportsLine's stock has doubled since going public a year ago, though the shares have since hit a high of 38.375 in April. CBS at one point had a 22% stake in SportsLine, though it sold some of its shares after SportsLine hit the April mark. SportsLine has a marketing agreement with CBS to run a sports news website called CBS SportsLine.

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

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Over the past 20 years, we’ve been privy to the intimate details of hundreds of radio battles. In many cases, we’ve witnessed tremendous victories; in others, disappointing failures. In nearly every instance, both the winners and the losers had someone do perceptual research for them. So, what made the difference? The winners almost always had three things in common:

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DEAL OF THE WEEK

- KBMR-AM, KXMR-AM
- KSSS-FM/Bismarck, ND
- Price: $4.5 million

1998 DEALS TO DATE

- Dollars To Date: $15,650,000 (Last Year: $55,394,943)
- Dollars This Week: $15,650,000 (Last Year: $55,394,943)
- Stations Traded This Year: 14
  - (Last Year: 18)

TRANSACTIONS

**Cumulus Stacks Up Stations In North Dakota**

- Trio's purchase for $4.5 million makes it seven in Bismarck; Jacor feeling peacy in Georgia

---

**Deal Of The Week**

**KBMR-AM, KXMR-AM & KSSS-FM/Bismarck, ND**

**Price:** $4.5 million

**Terms:** Asset sale for cash

**Buyer:** Jacor Communications Inc., headed by CEO Randy Michaels. It owns 244 other radio stations. Phone: (606) 655-2267

**Sellers:** MetroSouth Communications LLC, City of Homes Radio LLC & Radio LaGrange LLC

**Frequency:** 720 kHz; 98.1 MHz; 1400 kHz; 96.7 MHz

**Power:** 7.97kw; 14.5kw

**Format:** Country; Country; Oldies; Country; Hot AC; Hot AC

**Broker:** John Pierce of Force Communications & Consultants

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**Michigan**

**WHAK-AM & FM/Rogers City, WBMI-FM/West Branch, WCLS-FM/Oscoda, WHSB-FM/Alpena, and WHST-FM/Tawas City**

**Estimated Price:** $4 million

**Terms:** Asset sale for cash and stock

**Buyer:** Alliance Broadcasting Group Inc., headed by Chairman Joe Newman. It owns 13 radio stations. Phone: (317) 844-7502

**Sellers:** Northern Radio Network, headed by Chairman Robert Currier

**Frequency:** 960 kHz; 99.9 MHz; 105.5 MHz; 100.7 MHz; 107.7 MHz; 106.1 MHz

**Power:** 5kw; 50kw at 476 feet; 6kw at 312 feet; 20.5kw at 361 feet; 100kw at 610 feet; 25kw at 305 feet

**Format:** Country; Country; Oldies; Country; Hot AC; Hot AC

---

**Kansas**

**WREN-AM/Topeka**

**Price:** $2.75 million

**Terms:** Asset sale for cash

**Buyer:** Entercom, headed by President Joseph Field. It owns 40 other stations. Phone: (610) 660-5610

**Sellers:** Mortenson Broadcasting, headed by President Jack Mortenson. It also owns KGNN/AM/Kansas City. Phone: (606) 245-1000

**Frequency:** 1250 kHz

**Power:** 5kw

**Format:** This station is currently silent

**Broker:** John Pierce of Force Communications & Consultants

---

**Georgia**

**WMXY-AM & WZLG-FM/ Hoggansville, WCOH-AM/Newnan, and WMKJ-FM/Peachtree City (Atlanta)**

**Price:** $4.4 million

**Terms:** Asset sale for cash

**Broker:** Jodi Knecht of Jodi Knecht & Associates

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**Bloomberg**

**Business Briefs**

Continued from Page 4

**FCC Warns Tower Operators About Lighting**

The commission said this week that tower owners and operators must "comply strictly with its lighting rules. The warning followed the second incident in recent months in which a helicopter ambulance nearly collided with a poorly lit radio tower. The first occurred Nov. 30 in Muleshoe, Texas, while the second was on Dec. 1 in Arcadia, Florida. In both cases, the chopper had to "alter its approach pattern" when it encountered a tower lacking warning lights.

**FCC Flags Seven-Station Bocephus Deal**

The FCC plans to take a closer look at the $6.4 million December sale of Bocephus Broadcasting's SW Virginia properties to New River Valley Radio, the commission announced Monday. Federal regulators say they are looking at how the purchase would affect diversity in the market. The deal would give New River Valley 84% of the total $2.2 million radio ad revenue in the market, according to BIA Research. But Bocephus head Thomas Joyner told R&R that he expects the sale to go through, since the FCC approved the transfer of the same stations to Root Communications last year before Root pulled out of the deal. The stations are WFNK-AM & WWJM-FM/Blackburg, WNRV-AM/Narrows, WRAD-AM & WRIQ-FM/Radford, WBKFM-AM/Christianburg & WPXK-FM/Pulaski.

**Alliance Buys Six Stations In No. Michigan**

Indianapolis-based Alliance Broadcasting paid an estimated $4 million in cash and stock to acquire the six-station Northern Radio Network group last week. NRR's former Chairman Robert Currier will serve as Sr. VP and Director on the board of Alliance. The stations are WHAK-AM & FM & WHSB-FM/Northeastern Michigan, WBMI-FM/ West Branch, WCLS-FM/Oscoda & WHST-FM/Tawas City.

Alliance Chairman Joe Newman told R&R that he is looking for two more stations in a larger Michigan market to add some punch to his group profile. Alliance now owns 13 stations nationally. Also spending this week was Jacor Communications, which paid $4.4 million to MetroSouth Communications, City of Homes Radio and Radio LaGrange.

Continued on Page 8
For more than a decade, my firm has delivered The Most Powerful, Advanced Research in Radio... Multi-Variate analysis tools that provide a clearer picture of your station, competitors, listeners.

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Catholic Family Radio Debuts

San Diego-based group begins with seven stations

BY JEFFREY YOR bachelor's DEPARTMENT CHIEF

After nearly a year of grueling fund-raising, John Lynch's Catholic Family Radio network flipped the "on-air" switch Monday morning on seven network-owned stations in Chicago, Denver, Philadelphia, Kansas City, Los Angeles, Milwaukee, and Minneapolis.

Initially, the network is producing nine hours of live programming daily with Alan Keyes, John Crusade, and Doug Barry each doing three-hour shows. But Lynch expects to produce round-the-clock programming by March 1. The programming intends to stress "Catholic family values and solutions to everyday problems," Lynch said. "What's going on in Washington today is a threat to families. I'm not a holy roller," Lynch said. "I just believe that there is a threat to families. The programming will not be Bible-thumping but will be about building stronger families."

The San Diego-based network will add three daily commentaries to programming by Feb. 1. They will come from various groups, including members of the Catholic clergy — bishops and cardinals — on issues of the day and Catholics who've been successful in the business world. Commentaries will also come from

IBOC

Continued from Page 4

Greater Media said that while it supports the IBOC development efforts under way, it believes "there is insufficient evidence that IBOC DAB works." As previously reported by R&R, National Public Radio agreed that IBOC is "not the best approach" to DAB and suggested that a "grand alliance" system with different standards for AM and FM should be adopted.

Also filing comments in support of the petition were HefTel Broadcasting Corp., Cumulus Media, Susquehanna Radio Corp., and Bonneville International Corp. Replies are due to the FCC by Jan. 25.
You could win $1000 instantly when you watch the new IQ TV demo arriving on your desk soon.

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THE ART OF STRATEGIC PLANNING
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ADVERTISING YOUR RADIO STATION: In One Ear...And Here Tomorrow
Presenter: Chuck Blore

For too many radio stations, advertising the station itself (whether on your own airwaves, on television, or on billboards) is an afterthought...or something you leave entirely in the hands of outsiders. Radio & advertising legend Chuck Blore spent years creating memorable, hugely successful radio programming. Since then he has spent even more years creating memorable, hugely successful ad campaigns for radio stations. For two full hours, Chuck will share his insights exclusively with our PD GRAD SCHOOL attendees.

RADIO IN THE NEW MEDIA WORLD
Presenter: Larry Rosin

Radio around the world now faces serious new competition for its audience — including the Internet and digital satellite radio. Why should this concern you? Both media represent direct attacks on consumers' regular radio usage. Rosin's Edison Media Research and Arbitron recently conducted the first major study intended to give us a clear picture of the impact these new media will have on us.

THE 90-MINUTE HOUR
Presenter: Harold Taylor

"I wish I could learn to manage my time!" If you've ever said that, then this session is for you. It's a fast-paced, highly entertaining demonstration of how to cut through nice-sounding but hard-to-utilize time management theories and truly put into practice the principles of personal organization. Ask anyone who has seen this seminar and they'll tell you: Harold Taylor is terrific!

THE 21st CENTURY PD: HOW TO SURVIVE & PROSPER WITH MEGA-OWNERSHIP
Guests: Marc Chase, Rick Cummings, Steve Goldstein

You already know that "the old days" of radio are gone forever. But how does this effect the day-to-day programmer? Is there still room for gut instincts? How can a young PD get noticed by "the big guys?" What new tricks do older PDs need to learn to remain competitive? Is it possible to have fun when overseeing the products of multiple radio stations? Is there any way someone with a "radio mentality" can even survive among all the corporate suits these days? Three of radio's brightest, most successful programmers share their thoughts in a candid, free-wheeling exchange with PD GRAD SCHOOL attendees.

POWER PHONES
Presenter: Dan O'Day

In the hands of a talented air personality, the telephone is an incredibly powerful ratings weapon. You'll learn specific techniques for making your on-air phone calls sound as fresh, exciting and entertaining as possible...every time!

UNLEASHING THE CREATIVE ANIMAL IN YOU!
Presenter: Doug Harris

Doug Harris will share the proven methods for inspiring creative thought in organizations and individuals. They have made effective brainstorming for new ideas a regular pastime in his clients' radio stations. This workshop deals with both the small group process and the "solo drill" for discovering innovative solutions to problems encountered by broadcast marketing, promotions, programming, and sales professionals. With a touch of music therapy, a dose of escapism, and the help of a rhyming dictionary, Doug delivers a laboratory-style examination of the science of creativity, applicable to everyone who needs to develop creative programming and promotional strategies. Two promotional scenarios are presented as examples, with plenty of opportunity for group interaction.

What is PD GRAD SCHOOL?
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IMPROVING COMMUNICATION: A GREAT NEW YEAR’S RESOLUTION

By Linda Madonna

By the time the first strains of “Auld Lang Syne” hit our ears, most of us have already compiled a laundry list of New Year’s resolutions. I will quit smoking, I will lose 20 pounds, I will go to the gym three times a week. Or, perhaps, I will get that promotion, I will raise our station’s share, I will ask for a raise. May I suggest one new year’s resolution that rarely appears on anyone’s “to do” list, yet could make the most dramatic improvement of all in both your personal and business lives. It is, simply, to improve your communication skills.

You may realize that good communication is critical to your relationships at home and in the office, yet communication is a more complex art than most people realize. Take listening, for example. While listening accounts for at least half of all meaningful exchange, it is rarely the first thing people think of when the word “communication” is mentioned. Conversely, the words that we speak, the other half of the equation — may be cited more often as the key to proper communication, yet most of us still need work in using them most effectively. With a bit of conscious effort, however, all of us can improve our communication skills in the coming year.

Now, for the first step, listen closely. Literally. Good listening is the foundation for all positive communication. Your attention must be focused on the speaker, and you must have a receptive attitude toward what is being said. Granted, this is not always easy — you won’t find every conversation riveting and interesting. Nonetheless, you can show receptivity by putting other things out of your mind and trying to ignore surrounding distractions. At the workplace, for example, push thoughts about a recent disturbing phone call out of your mind until your current conversation with a co-worker is over. Likewise, you cannot do anything about the “old” thought while you are talking to your colleague, so it is best to put it aside, then revisit it at a more appropriate moment. If there are other outside distractions, such as “competing” conversations in the workplace or noisy kids at home, close the door or move the conversation to another location. If this is not possible, explain that you want to give your co-worker or family member your undivided attention but cannot do so at that moment. Set up a time to resume the conversation at a later date — over lunch, for example, or when the kids have gone to bed.

Once involved in the conversation, try to empathize with the individual and understand why he or she is expressing certain thoughts and feelings. This means not being judgmental and letting the speaker finish before you respond. And never underestimate the power of body language: Making eye contact and giving an occasional nod of affirmation is far more preferable than letting your eyes wander around the room. Remember, too, that sometimes even diligent listening can result in confusion if one of the parties misinterprets what the other is saying. Who hasn’t been involved in a conversation that goes something like this:

“Why did you do that?”

“That’s what you said you wanted me to do.”

“I never said that! I said wanted you to...”

What to do? During the listening process, if there is the least bit of uncertainty as to what the speaker means, clarify by asking questions or restating your interpretation of what you heard:

“So, what I heard you saying is...”

OK, so now it’s your turn to speak. Or is it? Recognizing when it is your turn to start talking is an important element in the communication process itself. But assuming that all signs point to go, the fundamental rule of all conversation is to treat the other person with respect. This means avoiding sarcasm and a condescending attitude, both of which instantly convey a lack of caring. It is best to always begin with a positive comment, perhaps based on an area of agreement with something that has just been said. If multiple issues were raised, they should be addressed one at a time. And always ask for feedback during your part of the conversation so that you will know whether the person is in agreement or if particular issues require further discussion.

Another communication hurdle for many people is initiating a conversation that asks the other party a change in behavior or for some desired action. The first thing to keep in mind is that you have a right to express your opinion or feelings. If the issue pertains to a problem you’re having with the person to whom you are speaking, it is best to speak in “I” statements. For instance, try, “I feel that you don’t always listen when I ask you to do certain chores,” rather than “you” statements, like “You always ignore me when I ask you to do something.” The latter tends to put the other person on the defensive. (See “Have Your Way With Words,” right.)

If you know a conversation will be particularly difficult for you, it is often a good idea to rehearse the conversation in your mind before actually initiating it. This will help you formulate your thoughts to present them clearly, non-confrontationally, and with a greater likelihood of generating a response. It also helps you speak rationally rather than emotionally.

The art of positive communication is a skill that will prove beneficial in most circumstances in both your business and personal life. It is a new year’s resolution worth making — and keeping.

Linda Madonna, ESW, is director of Corporate Family Network, a New York-based independent employee assistance provider specializing in the media and advertising industries. She can be reached at (212) 309-0381.

Have Your Way With Words

Here are some additional tips to help you achieve positive, assertive conversation:

• Describe your feelings or the situation in terms that are as value-free as possible.

• Clearly lay out your points one at a time (this is where a little rehearsal can be extremely valuable). Keep them to a minimum, but if necessary, repeat the most important point. If you have a long list, save some points for another conversation.

• Look for common ground on which to build a foundation of understanding, particularly focusing on issues that can be mutually beneficial to you and the other party.

• Focus on things that are reasonably within someone’s control to change. Don’t focus on tight working quarters, for example, if it simply is not possible to add more space.
HOW TO FIND, RECRUIT, AND KEEP SUPERSTARS

Part two: Recruiting them!

By Dick Kazan

"Sure, luck means a lot in football. Not having a good quarterback is bad luck," said coaching legend Don Shula, only half-kidding. Because you work in a rapidly consolidating industry, bad luck for you is not recruiting and retaining the superstars that could make your company or station more successful, thereby helping to ensure your job and financial well-being. Shula saw it to the extent that he consistently had outstanding players. So should you.

There are no secret superstars in your business. Identify the outstanding performers and build a close relationship with them, just as you do with prospective customers. When Steven Spielberg casts a movie, he doesn’t wait until it goes into pre-production to select his stars. A year or more in advance, he begins to court Tom Hanks or Harrison Ford so they share his excitement for the project.

There are various ways for you to use Spielberg’s approach. Meet with your candidates at industry conferences. Schedule luncheons, telephone conferences, etc. so you can capture their interest. While the conversation, regularly drop them notes or e-mail letting them know about the extraordinary things your company is doing and the opportunities it creates. Send cards on birthdays or other special occasions with personal greetings. Everybody appreciates this thoughtfulness.

Because superstars are well-rewarded, they’re seldom in the job market. But sometimes a significant event suddenly makes them available. A commission plan is abruptly reduced, a sales territory is shrunk, a format is changed, or an insensitive senior manager irritates them — and you’re presented with a brief window of opportunity...if you’re prepared to act.

Years ago, Ford Motor Co. fired its president, Lee lacocca. A near-collapse Chrysler Corp. immediately made him chairman, CEO, and president. He restructured Chrysler by recruiting key Ford personnel, and together they returned Chrysler to profitability in one of the great corporate rescues of our time. When your superstar candidate is available, if you start a lengthy interview process, you’ll lose your candidate. Recently, an outstanding radio salesperson was negotiating to join a big radio syndication firm, but by the time it put an attractive proposal on the table (still contingent upon the approval of yet another VP), he’d already accepted a better offer.

Your business is quickly becoming one of free agency. It’s ironic, but at the same time thousands of people are being terminated, others are able to command dramatic increases in compensation. Why? Because the entertainment industry, which paid record prices for broadcast rights to sports events and premium prices for other media companies, has convinced Wall Street this makes sense. Now it’s dependent upon its big names to make these investments profitable.

Last month, when the L.A. Dodgers signed free agent Kevin Brown to a record seven-year, $105-million contract, other baseball execs and media critics said it was stupid. But Scott Boras, Brown’s agent, responded, “[News Corp. Chairman] Rupert Murdoch is one of the most savvy entrepreneurs in the world, and all the Fox-based entities are run by people who know what they do.” In other words, Fox expects to make a multiple of what it’ll pay Kevin Brown. Incidentally, three other teams intended to match or exceed the Dodger offer — but they didn’t act until it was too late.

In your industry, superstars aren’t paid this magnitude of money, but they’re starting to be compensated at levels far higher than ever before. Like Rupert Murdoch, you’ll need to pay if you want to be successful. Next week, we’ll discuss how you retain superstars once you have them on board.

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

Radio toolbox

More marketing information and resources from the RAB

FROM MEDIA TARGETING 2000
Almost two-fifths (39%) of checking account holders earn more than $50,000 per year, and 35% are college graduates. On average, this group spends 47% of its daily media time on the radio.

INSTANT BACKGROUND — BANKS
Percentage of consumers who say they would consider consolidating their financial affairs with the following types of organizations (more than one answer possible): Savings bank, 48%; commercial bank, 44%; insurance company, 29%; brokerage company, 29% (CDB Research & Consulting/USBanker, May 1998).

RAB CATEGORY FILES
“Millenium Bank has no deposits and no clients. But it does have a slogan: ‘21st century product with 19th century service.’ That may sound like hollow adspeak, but in fact it’s an idea some bankers are putting to the test. The number of charters filed for de novo (new) banks has been steadily rising since 1995. In fact, last year the FDIC closed more than 180 charters — the highest since 1989.”

(Fortune, May 25, 1998)

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**TRENDING INTO 1999: THE YEAR AHEAD**

By Dan Vallie

As we come into a new year, what do we see for the formats? We don't believe in crystal balls, but we do rely on experiences from many markets, analyzing the station trends, the country, current results, and intuition. So here goes...

Soft AC: Put on your shades...the future looks bright! Until someone has the courage and commitment to try to sell older demes, the fragmentation at the upper end of 25-54 won't be as intense as 25-34. Soft AC will do well.

Mainstream AC: We know this format works in the right conditions, and many markets have these conditions. More mainstreams will debut, and other formats will shift to mainstream AC.

Pop/Alternative: In a handful of markets, the station positioned as Hot AC will continue to perform. This is usually the case where the market is extremely fragmented or the Hot AC did not "over-niche" itself. But most Hot ACs, as we enter the 21st century, will have transitioned to Alternative, CHR, or will simply become the Hot AC of 1999 — whether it's called Pop/Alternative or not.

CHR will continue to do well in 1999, though it seems it will continue the big spurt it had in '97 and '98. More CHR will appear, if you define CHR as an 18-34 and 22-31 in format leaving female and non-ethnic. As we go into a new century, the attitude, for a time, will be focused on today and tomorrow...and that's what CHR is. It's a big question beyond available music or competition is the economy. The rule of thumb remains "When the economy is good, CHR does well, when it's not good..."

Country: What a great run it's been for Country. Everyone agrees the format has cooled, but it has leveled off in a better position than it was in 1999. Country is a solid format, but it's still tough to be the No. 2 Country station, even in many Southern markets. Speaking of that CHR rule of thumb, Country seems to do well when the economy suffers — another reason to keep your eye on Wall Street. A final note: It's questionable whether there's a market yet for Young Country, Old Country, and other variations on the format. In most cases, it seems there's one Country format and no splinter formats...yet.

Classic Hits: Whatever you want to call it, a 70s and 80s pop rock/based station, indications are this format's time is coming and may be now. Many markets are completely sold out of this product. The early "70s-only" incarnations of the format came too soon and were too narrow. We believe the '70s and '80s version of the format is a comer.

Alternative: After riding high, this format has been hurt the last couple of years in most markets because of CHR and Pop/Alternative. But sharing this hot product with Alternative roots, forcing the format further to the left is a niche format, primarily with 18-24 males.

Rock: This can be complex, depending on the market, the competition, and how much new product (vs. library product) is in the clock. If you can get "the Rock image," it can be strong. Otherwise, you can be just another Rock station with no clear image or purpose. You definitely need a morning show.

Classic Rock: Unpredictable — it depends on the market, fragmentation, Oldies and Classic Hits competition, etc. With a few exceptions, Classic Rock seems to do best in medium-sized markets.

Urban: Unlike Country, variations of the Urban format work and will continue to do so. Young Urban, Urban AC, Urban Oldies, etc. — done right and in the right market — all work. There is appeal, and the Urban market is not as fragmented as the Anglo market. These formats will continue to do well.

Spanish Language: The various Spanish-language formats — based on demos, music/talk preferences, etc. — will continue to debut and do well, especially as the Hispanic population grows in many markets.

News/Talk: There's a lot to talk about and plenty of news. There are several national Talk stars. This will slowly nurture new local Talk stars. A presidential election is coming. A new millennium is coming. The economy is beginning to become questionable again. The international scene is changing and getting a bit scary again. News and Talk formats seem to benefit from the same thing: One reports it, one talks about it. The trends will go up and down, but generally these formats will do well.

NAC/Smooth Jazz: This format will continue to be successful in major markets where fragmentation is prevalent, particularly in markets with an ethnic population. This format seldom performs well in smaller markets.

Oldies: '60s will continue to be a rare niche. It will continue to appeal to upper and numbers, but the format is growing older. Even though the format will be fragmented in some markets by rhythm-based Oldies stations and Classic Hits, it will remain a '60s-based and risk-losing identity....and then.

Religious/Contemporary Christian: There are more Religious stations than ever, both Anglo and Spanish. There is strong passion and appeal for Christian radio, but the shares will remain small, with few exceptions, until the format becomes more targeted and focused instead of trying to please every age group and all variations of spiritual maturity.

Digital Satellite: don't do it: It's inevitable. We, as a nation, as world...embrace new technology. This new technology will thrive. The only question is how slowly or quickly it's accepted. This will not be an issue in the immediate future, but decisions made by the radio industry today will affect the future of this new technology in the future.

In the meantime, to quote guy from Minneapolis we used to call Prince, "Let's party like it's 1999." We're going to hear that song a lot in the new 12 months.

Dan Vallie is President/Founder of Vallie Richards Consulting, one of the country's leading contemporary consultancies. He can be reached at (828) 262-3919 or e-mail at tie@vallie Richards.com.
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For more information, please contact George Nadel Rivin, CPA, or Don Garrett, CPA at 818-769-2010.

Miller, Kaplan, Arase & Co., LLP
CERTIFIED PUBLIC ACCOUNTANTS
Texas Gets Another Rhythmic Oldies As KHYS Makes Switch

Clear Channel has flipped CHR/Rhythmic KHYS-FM/Houston to Rhythmic Oldies, repositioning the station as "98.5 The Jam!"

The format change took place New Year’s Eve, and Clear Channel officials are awaiting FCC approval of new call letters. With a selection of core artists including Steve Wonder, the Commodores, Al Green, and Earth Wind & Fire, the station becomes the latest in the Lone Star State to move to a Rhythmic Oldies format. KTXQ/Dallas (R&R 9/4/98) and KFMK/Austin (R&R 2/4/98) also recently made the switch.

With the exit of PD Greg Head, KHYS is being programmed by Carl Conner Jr. PD of Urban sister KMQJ.

Richards

Continued from Page 1

Check Hillier: “There’s no one else who knows the market, our music, or our talent like he does. Just as he took KZOK/Seattle on to the top of the Classic Rock empire, then fashioned Rock 103.5 into America’s pre-eminent Active Rock station, he’s perfectly poised to further enhance Q101’s profile in the Alternative arena.”

Richards added, “I’m thrilled to death to get back to work in the ultimate situation. I’m staying in America’s greatest city, working in America’s biggest building, and taking the wheel of America’s top Alternative station.”

Both Richards and Hillier denied rumors that the station would be changing musical direction to Active Rock. In addition to responding “Are you insane?” to Chicago Sun-Times columnist Robert Feder’s question of a format change, Hillier told R&R, “The question is how do we enrich this format, not desert it. We are going to get better. We are not going to change formats.”

Barnett Heads To Chancellor Mkts. Group

Michael Barnett has been named Sr. VP/National Sales for Chancellor Marketing Group. He was most recently Director of CBS Promotions Group/New York.

“Our marketers are demanding strong promotional concepts backed by sophisticated levels of execution,” stated Chancellor Marketing Group President Alison Giander. “To ensure success, our national customers need to know there’s one person at Chancellor they can call to fill their marketing needs. Michael is an incredibly skilled marketer, and there’s no one better to function as a customer entry point to Chancellor.”

Prior to his tenure with CBS, Barnett held media sales and sales management posts in Boston and Philadelphia. “The opportunity to work with Chancellor Marketing Group is very attractive because of their leadership in providing integrated marketing solutions for regional and national customers,” he said. “Chancellor Media is a visionary company that’s made a tremendous investment in this field, and I’m proud to be a part of it.”

Wilde

Continued from Page 1

dustry, and the millions of listeners.”

Wilde added, “KLOS has been an integral part of my life for the past 16 years, and I’m extremely excited about the opportunity to lead this great rock ‘n’ roll radio station into the new millennium.” Wilde has been at KLOS for 16 years, joining from KEZY/Athens, CA. During her tenure, she has held various airshifts, notably mornings and middays. She has been MD since 1991 and has hosted many syndicated shows such as Woodstock II, Rockline, and the Welden Woods Live Radio Concert. Wilde also wrote, produced, and aired a daily feature for an Australian radio network on American entertainment.

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EXECUTIVE ACTION

Gallagher Now WJR & WPLT/Detroit Dir./Sales

WJR/Detroit GSM John Gallagher has been promoted to Director Sales for the Talk station and ABC Radio Alternative sister WPLT-FM. He will manage the advertising sales efforts of both radio stations, including a sales staff of 30.

WJR & WPLT President/GM Mike Fezzey commented, “We’ve never had a better team on-air or behind the scenes, and John is a huge part of our continued success. John has a proven track record of delivering phenomenal growth at WJR, and I have no doubt he’ll be just as successful with Planet 96.3.” Gallagher has been with WJR for 11 years and has served as the station’s NSM and Business Manager.

Bell Directs Chancellor/Cincy Sports Sales, Mkts.

Brian Bell has become Director/Sports Sales & Marketing for Chancellor’s WBOB-AM & WUBE-FM/Cincinnati. He joins the Bengals flagship stations from Mercury Communications in Buffalo, which broadcasts the NFL Bills and NHL Sabres games.

“Brian’s track record speaks for itself,” said Chancellor/Cincinnati VP/GM John Rohm. “He’s a winner wherever he goes, and we expect the same here.”

Bell added, “I look forward to this new opportunity with Chancellor and to continuing a successful career in Cincinnati.”

A ‘Star’ Is Born As KOZN/KC Flips To AC

Infinity Broadcasting’s KOZN (The Zone/Kansas City has jettisoned Adult Alternative, transitioning to mainstream AC as “Star 102— playing a better variety from the ’80s, ’90s & today.”

There’s no mainstream Hot AC in Kansas City, and this move appears to create a head-to-head battle with crossown AC KUDL-FM. Core artists on the new station will include Mariah Carey, Phil Collins, Celine Dion, Elton John, and Rod Stewart.

Targeting women 35-49, Star 102 reportedly will run without air personalities until a staff is hired. According to new PD Jon Zellner, “We’re planning a heavy winter and spring marketing campaign to make sure all Kansas City adult women know they now have a choice for contemporary music. We’ll play upbeat music — without the older, sleepless, background music heard on other ACs.”

For the past three years, Zellner has programmed co-owned CHR/Pop KMXV-FM. He retains those responsibilities and replaces KOZN PD Paul Krieger, who exists.

In this summer’s Arbitron, KOZN ranked 14th with a 3.7/12 among 27 rated signals. UC KPRS led the field with a 9.0, while KUDL was eighth at 4.9.
WKSI/Greensboro MD Cushman Adds PD Responsibilities

WKSI (The Point)/Greensboro MD Jeff Cushman has been boosted to PD/MD. He succeeds Michael Hayes, who recently left the pops/alternative to program WQWV/Pittsburgh (R&R 11/20/98).

GM Dick Harlow told R&R, "There are a lot of quality people out there, and we received hundreds of applications for this job. Our industry is changing in such a way that many people are unemployed, or are going through changes. But having the chance to see Jeff every day, I feel he's demonstrated the potential to develop into a great PD. We also feel he's a perfect candidate for what we're doing right now. Considering the way things are going for us, we see no need to make changes." This is the first programming opportunity for Cushman, who joined WKSI approximately 18 months ago.

FCC

Continued from Page 1

For their part, FCC commissioners have said they are working within the parameters of the Act. Dingell and others disagree.

"Curious Priorities"

In attacking the FCC's implementation of the Telecom Act, Dingell said the FCC "has devoted an enormous amount of time and resources over the past three years to a curious set of priorities."

Among those cited were the FCC's order requiring TV stations to go to color, and candidate candidates free airtime, which Dingell criticized as being inconsequential to campaign finance reform; the FCC's interest in advertising by liquor companies, which Dingell believes should be handled by the Federal Trade Commission; and the FCC's proposal of a program to fund the wiring of schools for Internet access, which would be a costly and ineffective exercise, Dingell said.

Other lawmakers recently attacked the commission after reports leaked about a proposal to change the TV and radio ownership rules. In two letters, Sen. McCain lambasted the FCC for working against the intent of the Telecom Act and warned the commission to "reflect carefully" on its duty. In a third letter, McCain blasted the commission on its handling of telephone deregulation.

The dispute between the lawmakers and the regulatory officials comes down to a question of how much the government should control competition in the marketplace. Dingell and others would like to see a free market with few restrictions, while FCC Chairman Bill Kennard has repeatedly said he would like to introduce more regulations, particularly those that help spur minority broadcast ownership.

One major criticism of the FCC has been how it defines some of its criteria for looking at broadcast transactions. Terms such as "public interest" and "diversity" need to be defined, said Greg Schmidt, general counsel for LNN Television, which will soon be part of Channel Media. "The commission has got to come to grips with some very fundamental issues, and I think Congress could help clarify that stuff," Schmidt said.

Some industry experts believe Congress is already firmly in opposition to how Kennard has implemented the Telecom Act. One broadcast lobbyist said Kennard may have already doomed himself by not working closely with lawmakers to further his policies. "Even if the commission wasn't to do anything else here in the next several months," the lobbyist said, "they think they already have a foot in the house and Senate Corn-"cemetery leadership, who, almost without exception, have said they want to keep at least part of Telecom Act implementation."—Jeremy Shawder

The Best Of Friends

John Lee Hooker took time to pose with Virgin Record exec after his sold-out show at the Ventura Theatre in Ventura, CA. The legendary bluesman is promoting his latest release, Virgin releases, Best Of Friends, which features duets with Bonnie Raitt, Ben Harper, Van Morrison, and others. (Standing, l) Virgin Records America VP/Field Promotions Jeffrey Naumann and Director/Producer/Manager Sig Scliffords; (sitting, l) Virgin Records America co-President Ray Cooper, Hooker, and manager Mike Kappas.

UPDATE

Ross Appointed GM For Caballero/Bakersfield

Richard Ross has been named GM of Caballero Television & Radio's Spanish AC KRME-FM, Regional Mexican KSUV-FM, and Masa Music (Spanish) KFUS-FM in Bakersfield.

Caballero COO Dave Watson commented, "We've been searching for the ideal GM for nearly six months. Richard is an exceptional leader and motivator, and he will play a vital part in the growth of the Caballero properties in Bakersfield."

Ross, who's worked primarily in TV, told R&R, "It's a little bit new for me on the radio side, it's not that I'm foreign to radio — I've competed against it for 14 years. Here I'll have a management and operations role [for KRME & KSUV] and work to get TV revenues up. The improvements of sales support — making the staff more professional and more proficient — is the key focus or the radio end."

Ross previously worked at ABC National Television Sales in Los Angeles. Prior to that, he served as West Coast Manager of KAFE-TV & KFVI-TV in Bakersfield and held similar positions at KING-TV/Seattle, KCRA-TV/Sacramento, and KGTV/TV/Bakersfield.

Urban Arrives In Atlanta At WPTR-FM

Albany Broadcasting's WPTR-FM/Albany has dropped its struggling Country format in favor of Urban, becoming "Jamae 96.3." Michael Morgan — who serves as GM for the company's NewsMax/WROW, AM CHR/Pop WFLY-FM, and AC WYJB-FM — adds similar duties at WPTR, which was acquired by the WAIQ owners.

Morgan told R&R, "This is Albany's 24-hour contemporary Urban station. There are college stations that fill this void, but this is the first time a commercial FM has ventured into this area, and we're excited about it. This market has never had this kind of a station before. Out of the top 10 formats in the country, this format wasn't on the air in some variety in Albany. We feel we've filled a void." WPTR signed on Dec. 23. Three days later, Atlantic Star's crosstown WXLE-FM flipped from AC to Rhythmic Oldies as "The Beat." Both stations hope to capitalize on gaining new listeners to Urban-oriented formats, 'PTR will focus on current format, and switch to "hot AC" titles," Morgan said. "We're ramping the hits, but that will expand as time goes on. We've got something special shows, 'ol skool' hours, and some possible weekend gospel hours and build a well-rounded radio station. Right now, it's kind of one-dimensional, but we're on the air, and it sounds pretty good."

WPTR has signed an agreement with ABC Radio Networks to air The Tom Joyner Morning Show. The station is still seeking air person-

nell to fill all other shifts.

'NEZ/Hartford Hires Ricardo As PD/MD

Longtime WLBS/New York air talent Ricky Ricardo has been named PD/MD of Mega Communications' Urban WNEZ 'Llama! 910/Hartford-New Britain, replacing Mark Dennis. In addition to his programming duties, Ricardo will serve as the station's interim afternoon driver from Jan. 18 until a new air talent is hired.

"We look forward to bringing a little New York flavor — and a little professionalism — to an up-and-coming market such as Hartford," Ricardo told R&R. "We look forward to taking this station to yet another level." He worked with [Mega President/CEO] Alfredo Alonso when he was my GM at WSKQ/New York. This is the company's first Urban station, and we plan to take this station as high as we can get here in Central Connecticut.

A 23-year veteran, Ricardo first joined WLBS in 1979 as a Frankie Crockett protege. Between in two additional stints at the Inner City Broadcasting Urban station, Ricardo also held airstrips at WQHT/NY, WPGC/Washington, and WHQT/Miami. He's credited with launching the hit-oriented Tropical format currently airing on WSKQ/NY.

'SR/Memphis Gives Barron VP Stripes

WSRR/Memphis GSM Dan Barron has been named VP of the Barnstable Broadcasting Classic Hits station. Barron joined Barnstable in 1989 as an AE with WSSR's sister station, WGKX, and was named WSSR's GSM in 1995.

In making the announcement during a ceremony at the company's Memphis Radio Group headquarters, Barnstable Chairman/CEO Al Kaniec said, "Dan has clearly earned this recognition through his outstanding sales leadership in Memphis. He's produced outstanding sales performances each year he has been in management and has built WSRR into a true radio market leader in the Memphis advertising community."

Barron called his promotion "a great honor. I am especially appreciative of the opportunity I've had to learn and grow as a radio manager with Barnstable. Most importantly, I've been blessed with a staff of radio professionals whose talent and hard work keep me making good."
Radio

**DALE HENDRY,** previously GM at Moses Entertainment's KVYN & KVYN/Naples, is named CEO of the company's radio group.

**National Radio**

**MAIN STREET COMMUNICATIONS** is syndicating the Fleet/ Jesse Top

**Changes**

AC: KYMG is now in its offices at 800 E. Diamond Blvd., Suite 3-370, Anchorage, AK.

CHR: Adam Smasher joins KRBD/ Houston for evenings ... WFMX/Worcester, SC, MD Kyle Shannon adds morning show duties ... Jake (Mac) Watson joins KJPH/Austin for afternoons. Former WYSR/Charleston, WV, morning driver Jeff (Coak) Newcomer joins for Production/Image Dir. duties ... George McFly joins WLDI/West Palm Beach for mornings ... KQAR/Little Rock Shawn Michaels is updated to nights ... WZOK/Rockford, IL, MD David J adds APD stripes ... KCLD/Visalia, CA, MD midday Host Cheryl West (a.k.a. Jenna West) joins WZOK for middays ... WPLY/Philadelphia overnight Moskey-boy joins WDRQ/Detroit for Swing ... Greg Web is now the weekender at KWIN/Stockton, CA ... Former WROX/Norfolk MD/afternoon driver & Erie ZE S rects joins KFR/KPhoenix as a swinger ... KKQK/Kearney, NE, afternoon driver & Man joins KKQO/Omaha for overnights ... Tom White (a.k.a. Tommy Del Rib) is now MD/mornings at Rhythmic KWWV-FM/San Luis Obispo, CA.

**Classic Hits:** At WQEG-FM/Boston, Steve York moves from nights to middays, Karen Blake takes afternoons, and Dave Breen lands nights.

**Country:** Rob Mason and Gary Dixon join KASE/Austin for mornings. They're teamed with Bama Brown and Julia Hilder to form the "Morning Zoo Crew." Also at Capital/Austin: Bob Crowley rides to News Dir. for KASE/KVT-FM, and Jon Littrell is named Promo Coordinator ... Jennifer Ward joins KILT/Houston as Programming Asst. ... WYCD/Detroit morning driver Eddie Haskell moves to afternoons, trading places with Dr. Don Carpenter ... At KRWQ/Midford, OR, Bryan Burtsche shifts from afternoons to Production. Dan Arthur moves from evenings to afternoons, and Rob King segs from evenings to mornings. New part-timers include J.D. Walker, Toby Harper, and Ron Alan ... WKL-B/Fayetteville has relocated to 55 Morrissett Blvd., BOSTON, MA ... New phone is (617) 823-9600 ... Kim Crew is now the MD at WLWJ/Montgomery, AL ... WCTO/Alleston morning co-host Ken Anderson moves to WCOL/Columbus, OH, to take Jodie Sibley for mornings ... After 18 years at WPOC/Baltimore, Todd Grimmer- steed goes to Classic Country KCKC/Denver for afternoons. Bill Gardner departs WESC/Greenville, SC, after four years at WMTJ/Johnstown, PA, OM Brian Cleary goes from middays to afternoons. Lara Mosby switches from evenings to middays, and overnight/monday stint Bubba Conner switches to shows.

**America's Health Network (AHN)** teams up with KATZ DIMENSIONS to produce 60-second radio spots that open with a 30-second health message, followed by a commercial. The spots are meant to provide helpful information while keeping listeners tuned into the show. - (904) 304-4473

**WinStar Global Media** has signed an exclusive national ad sales representation agreement with all SW NETWORKS syndicated radio properties.

**Media Juggling** offers a new concert of Starline, beginning with a January 12, 10pm ET interview with Nazanin Afshin-Jam. The 90-minute show will be delivered via satellite and is available for barter. ... (212) 869-5256.

**National Radio Formats**

**Alternative Programming** Steven Knoll *(400) 231-2818* Gary Knaul Rock: EVERLAST ONE Hit Wonder NAZARETH Light Comes Down EVELYN four Wednesdays PETER Shes Huge Ch/n/Hot AC BURLINGTON REAPRE Rescue LONDON BUS STOP This Ain't Nothing Yet Mainstream AC LOVELY ON Your Daily BILL WHITES A Few Words Top Many Lite AC MARYLAND WAUS On Four ROB BOONE noon Wednesdays MD JOHNNY TISH & JAMES MCGRADE Forever More. MAC BOSTON SOFT Touch JIMMY SOMMERS Promise Me UC: LAKE STREET EASY & D.C. Going Home With Me BUSTA Rhymes Gonna Sonne More EXCUSE Surprise Place On Earth BROADCAST PROGRAMMING Mover Powers *(405) 426-3082* CHR Mike Anthony SAVAGE HOME THE NICHER Kiss me SUGAR Every Morning AM SOFT Hit ANNY CRAWFORD Kansas City Overnighter Monkey West (a.k.a. EZ Street) for KCMO/西安 Every Morning Soft Rock GARY SCOTT Hits: WBBG/AM Cross Over Entertainment WBBG/AM Cross Over Entertainment Radio Station.

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**Chronicle**

**MARRIAGES**


**BIRTHS**

BWSW-AM & FM/Pittsburgh Account Mgr.: Pam Kress Perry, husband Mark, daughter At Jan- uary, December 30.


RCA/Nashville Midwest Regional Rep: Gusine Tomasson, husband Doug, son Henry Mor ris, daughter Arielle, December 9.

Arista Mgr./Midwest Region Promotion/Bill Heltemes, wife Su san, daughter Grace Alexandria Davidson, December 4.

WLBE/Bellefontaine, OH, talk host Russ Walker, wife Sharon, daughter Bailey Leis, November 20.

**Condolences**

Windy City Airchecks archived Tim Benati, 51.

Former Quad Cities broadcaster and concert promoter Frederick Epstein, 84, December 27.


Joe V/P Promotions Promotion Debbie George’s mother, Mildred “Millie” Monck, December 5.

Former KEZK-FM/ST. Louis morning host Mary Phelan Beau denastal, 37, December 5.

KEZK/Denver and WOKY/Milwau kee is listed. The show is available for syndication on a bar ter basis; (602) 493-1886 ... West wood One Names James Star VY Affiliated Information & Compliance & Head of Affiliated, J.C. Patrick and Jane Kelly as executives for its Satellite Dev. Services, formerly known as On-Air Fundraising & Promotions ... Kevin Dalton becomes Regional Sales Director Broadcast News Center, and Andrea Cetera is named Mgr./Direct Radio Sales ... Cynthia Samuelss is tapped 3rd Nat’l Editor at NPR.

**Records**: Caprice Crane, former MTA Music Supervisor, and John Butcher, a marketing executive at Tommy Boy Records, have formed a new independent label, Tainted Records; (212) 978-0202 ... David Caren is appointed A&R mgr. for Celtic Heartbeat Records ... Chris tine Woodard is promoted to Dir./ Business Affairs at Zomba Recording Corp. ... Kenny Nemes, formerly Nat’l Ad Dir. at Higher Octave Mu sic Group, is bumped up to Product Dir. Mgr. Dorothenah Hackett is named Nat’l Retail/Marketing Co ordinator at the label ... BMG names Carolyn Wright VP/Sales, BMG Classics and David Neidhart VP/Sales & Marketing, BMG Classics. Juanita Copeland is elevated to Dir./Admin. at Pioneer Music Group ... Linda Johnson named VP/Sales, and Jenny Collwell are promoted to Regional Sales and Mktg. Dirs. for the Midwest, West Coast, and Southeast/Mid-Atlantic regions, respectively, at the Zomba Group ... Camille Evans has been appointed Mktg. Dir. at TVT/Blind Recordings ... Kathie Grady is appointed Assoc. Dir./A&R Administration, West Coast for Sony Music ... Laura Stu lman is named Sr. Director/Marketing at Sony Wonder ... Gillian Mor ris becomes Dir./Film & TV Music Licensing for Artisti, while Michelle Belcher rises to Assoc. Dir./Film & TV Music Licensing for the label ... Shane Tierney is promoted to Dir./Catalog Development at Rhino Records.

**Industry**: Ameritech New Media is carrying The Box Music Network on all of its cable TV systems ... Karen Pattani-Hason is made VP/P&O Programming Development ... Tracy Rodman becomes Communications Mgr. at Pucffic Research & Engineering Corp. ... TCI Music Inc. takes on Seth Schachner as VP/Programming Development ... John Grayson joins World Sound Systems as Marketing Specialist ... Liquid Audio hires Charly Prevost as VP/Retail Mktg. & Proof ...One...
SHOW PREP

TELEVISION

TOP TEN SHOWS DECEMBER 29-20 JANUARY 3

<table>
<thead>
<tr>
<th>Total Audience</th>
<th>(95.8 million households)</th>
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<tr>
<td><strong>1.</strong></td>
<td><strong>Touched By An Angel</strong></td>
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<td><strong>2.</strong></td>
<td><strong>30 Minutes</strong></td>
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<td><strong>3.</strong></td>
<td><strong>Movie (Sundance)</strong></td>
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<td><strong>4.</strong></td>
<td><strong>Rose Bowl Postgame</strong></td>
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<td><strong>5.</strong></td>
<td><strong>NFL Wildcard Postgame</strong></td>
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<td><strong>6.</strong></td>
<td><strong>Monday Night Football</strong></td>
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<td><strong>7.</strong></td>
<td><strong>Friday Night Live</strong></td>
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<tr>
<td><strong>8.</strong></td>
<td><strong>The Simpsons</strong></td>
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<td><strong>9.</strong></td>
<td><strong>The X-Files</strong></td>
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<td><strong>10.</strong></td>
<td><strong>2010 (Sunday)</strong></td>
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Adults 18-34

| **ALL EYES ON YOU** |
| **2PAC** |
| **TOTAL REUNION TOUR ’99** |
| **ANNA GRANADA** |
| **24: FREE FALLS** |
| **THE ROLLING STONES & THE WHO** |
| **SUGAR BOWL** |
| **JESSICA SIMPSON** |
| **THE HOST** |
| **THE CHELSEA STORY** |
| **THE STORY OF LADY CHERRY** |
| **SHADOW MAN** |
| **THE ROCK** |

**MEDIUM**

| **CUSTOM** |
| **ANTONIO BANDERAS** |
| **THE SMOKE** |
| **DON'T OPEN THE WINDOW** |
| **THE ROLLING STONES** |
| **THE SONGS OF RONNIE WOOD** |

**LARGE**

| **BRANDY EVELY** |
| **LARRY HILL** |
| **BET** |
| **WEEDS** |
| **THE TOUCH** |
| **THE EAGLE Guess What?** |
| **THE CRUSH** |
| **THE ORPHANAGE** |
| **THE CHRONICLES OF NARNIA** |
| **THE ANDY GRIFFITH SHOW** |

COMING NEXT WEEK

All shows are ET/PT unless otherwise noted: subtract one hour for CT. Check listings for showings in your mountain time zone. All listings subject to change.

Tube Tops

Burt Bacharach & Elvis Costello, Backstreet Boys, Blondie w/ Coolio, Brandi, Cher, Dickey Chapelle, Goo Goo Dolls, Whitney Houston, Puff Daddy, Master P w/ Silk/Stick the Shocka & M B Dick, Next, Third Eye Blind, Tigres Del Norte, Tricia Yearwood w/ Garth Brooks are slated to perform live from L.A.'s Shrine Auditorium when ABC presents the three-hour, 26th annual American Music Awards, which also is set to showcase Brian McKnight and LeAnn Rimes in a tribute to Billy Joel (Monday, 1/1, 11pm).

Friday, 1/8

- Chris Isaak, The Tonight Show
- With Jay Leno (NBC, check local listings)
- Vic Chestnut, Late Night With Conan O'Brien (NBC, 11:30p)
- Saturday, 1/9
- Night, Saturday Night Live (NBC, 11:30p).
- Monday, 1/11
- Brenda Lee is profiled on TNT's documentary series The Life And Times Of... (Tppm).
- Tanya Tucker performs on TNT's The Old Rodeo Boys Live From Vegas (10pm).
- Black Crowes Late Show With David Letterman (CBS, check local listings).

Tuesday, 1/12

- Terri Clark, Joe De Messina, the Lynns, and Tanya Tucker perform for Ladies Night At The Wild Horse Saloon (TNN, 11pm).
- Sugar Ray, Jay Leno
- B.B. King, David Letterman
- G.E. Smith, Conan O'Brien
- Wednesday, 1/13
- Whitney Houston, Jay Leno
- Alain Morisette, David Letterman
- Thursday, 1/14
- Judas, The Life And Times Of... (HBO)
- Bryan Adams, Joan Arden and Celine Dion perform on An Intimate Evening With Anne Murray (TNT, 10pm)
- Judas, Jay Leno
- Goo Goo Dolls, Conan O'Brien

**VIDEO**

**NEW THIS WEEK**

- **(54) Rimini**

**FILMS**

**WEEKEND BOX OFFICE JANU 1-3**

- **1** Patch Adams (19.05)
- **2** Slumber (14.58)
- **3** You've Got Mail (14.47)
- **4** The Prince Of Egypt $11.24 (DreamWorks)
- **5** A Boy's Life (8.83)
- **6** Mighty Joe Young (8.11)
- **7** The Faculty (7.48)
- **8** Enemy Of The State (4.78) (Buena Vista)
- **9** Star Trek: Insurrection (Paramount) $7.47
- **10** Shakespeare In Love $3.17 (Miramax)

**COMING ATTRACTIONS:**

No music-related movies opening this week.

(All figures in millions)

Source: AC/ Nielsen EDI
KKOB/Albuquerque’s Return To The Top

Citadel Communications’ retooled heritage Talker reclaims No. 1 spot

When one thinks of legendary AM call letters around the country, a number of obvious standouts come to mind. One such set of call letters belongs to Citadel Communications’ News/Talk winner KKOB-AM/Albuquerque. For nearly eight decades now, KKOB has served New Mexico’s largest city and has stood as the station of record for both the power brokers of business and politics in the state and ordinary everyday citizens.

Prior to just a few months ago, it had been nearly a decade since KKOB last held the No. 1 ratings spot in Albuquerque. But over the past few years, the station, under the watchful eye of Dir./AM Operations Bob Shomper, has transitioned from an old-line full-service music and information format to a completely retooled, modern-day News/Talk radio station. That transition paid off, as KKOB once again claimed the top slot in town in the Summer ‘98 Arbitron.

Over the holidays, I caught up with Shomper, who is justifiably proud of his hard-working staff, the members of which have joined forces to achieve KKOB’s return to the top of the ratings pile in Albuquerque’s crowded radio market.

R&R: Give us some quick background on yourself, Bob, and how you came to be the Dir./AM Operations at KKOB.

BS: I’ve spent 20 years in radio, mostly as a small- and medium-market programmer. In May of ‘96 I was programming at KARN in Little Rock, when I got a call from consultant Brian Jennings. He told me that KKOB was looking for a PD and asked if I’d be interested in an interview. I liked everything about it — the station, the town, and especially Citadel. I was reluctant to leave KARN, as I’d only been there a short time, but KKOB was too good an opportunity to pass up. Ironically, within a year after I arrived here, Citadel bought KARN.

R&R: Had the station already begun the transition from full-service to News/Talk before you arrived?

BS: Yes, KKOB actually moved away from the last of its music programing and into a full-fledged News/Talk position about four years ago. Prior to Citadel’s purchasing KKOB, the station had already add Limbaugh’s program, which is what really began the move to what would eventually become an all-Talk position for KKOB. But the real commitment to News/Talk came as the result of Citadel’s purchase of the station.

R&R: What did you see as your biggest challenge upon your arrival at the station?

BS: I saw a lot of things that I think any good News/Talk program director would see and hear that needed attention. As is the case any time you come into a new station that is in need of some adjustment, there were some quick and easy fixes and other things that were going to need more long-term solutions. The first fix implemented was to move Paul Harvey’s News from noon to 1pm. This seemingly simple little move was not accomplished without significant audience reaction, because Paul Harvey has been on this station at noon forever. But I felt that interrupting Rush’s daily show, which was airing from 10am until noon — they’d break for Harvey, then go back to Rush at 12:30 — was actually hurting both programs.

That seemingly small change probably best epitomizes one of the biggest challenges with a station that is an institution like KKOB, and that is that change comes hard simply because many things have “always been done that way.”

R&R: So, in your opinion, is heritage something that worked mostly in your favor or against you in the evolution of KKOB?

BS: No question, it works mostly in our favor. While we certainly wanted the station to get an updated sound, we also wanted to be sure that many of the elements that have made it so successful and familiar with the audience remained intact. A good example of that is morning man Larry Ahrens. He’s been an institution in mornings in this market for nearly two decades. He’s worth so much to the station because he is really a big part of the daily lives of anyone who lives here. He’s totally involved in the community. He sponsors a very successful annual charity golf tournament and is literally a household word in Albuquerque. Since KKOB evolved to all-Talk, Larry’s ratings have never been better. He’s solidly and consistently No. 1.

R&R: You’ve mentioned Rush and Larry Ahrens. Outline the rest of KKOB’s day for us.

BS: Larry holds down 5:30-10am. Rush airs next until 1pm, followed by Dr. Laura from 1-3pm. Chris Jackson is our local afternoon host from 3 until 6pm. Chris is a former TV reporter from Orlando who was one of those guys who wanted a change in his life, so he packed up and moved to Albuquerque. He answered an ad in the newspaper and came in and did an on-air audition at our sister station here in town, KHTL.

A little over two years ago we moved him to evenings on KOB, then he graduated to afternoon drive in January of ’98. He’s a remarkable talk talent who really understands how to select good topics and how to move through callers. He’s energetic and never fails to take a stand on an issue. He’s been a great addition to KKOB.

continued on page 22
Continued from Page 21

After Chris we move to local sports/talk for an hour from 6-7pm, then more local talk with Mike San- 
tullo, our resident raving liberal, un- 
til 9pm. Mike’s been in town for more than 25 years. His show is rock solid night after night. Mike Reagan, who does very well in this market, is up next until 1pm, then Art Bell holds down the remainder of the evening and overnights. In addition to that lineup, we are also the flag- 
ship station for University of New Mexico sports. That’s a great fran- chise to have, since it’s not only the biggest sports entity in town, but it’s also the focus of interest for the whole state, as there aren’t any major league professional sports fran- 
chises in New Mexico.

One of the biggest challenges with a station that is an institution like K Kob, is that change comes hard simply because many things have ‘always been done that way.’

R&R: Albuquerque is a pretty competitive radio market for the size of the town, isn’t it?

BS: That’s an understatement. There are no fewer than 43 differ- 
ent radio signals in this market of just about 600,000. New Mexico is 
the fifth largest state in land mass, and Albuquerque is the state’s big-

gest city. And with Santa Fe — the second biggest city and the state capital — less than 50 miles away, naturally the bulk of the state’s pop-
ulation is congregated in and around 
Albuquerque. There are five News/
Talk or Sports/Talk stations. Three of those are owned by Citadel as part of the company’s eight-station clus-
ter here, including Talkers KKOB and K HLT, and KNML, the ‘Sports Animal.’

R&R: What kind of a town is Al-
buquerque and how does that affect your approach to the station’s pro-
gramming?

BS: The population here is about 39% Hispanic, which includes a lot of English-speaking Hispanics. There is also a significant segment of people with families that have liter-
ally been a part of this area for 400 years. Unlike in some other cities, these are families with strong roots and con-
nections to this city. So even as KKOB has evolved and grown as a station, we must still be very con-
scious of not losing sight of the deep-rooted sense of community 
that prevails here and how much a part of that community KKOB 
has been for so many people for 77 years.

And while, as in much of the western U.S., there is a significant Republican political base here, the political climate in Albuquerque is still very independent-minded. All of 
that plays a part in the way we target KKOB. As I said earlier, we 
have an on-air lineup that offers a pretty broad spectrum of points of view.

R&R: Many Talk stations have reduced their news staffs over 
the past few years as the format has 
evolved. How have the changes that 
KKOB has gone through affected your commitment to news?

BS: KKOB is the kind of radio sta-
tion where the state’s governor, 
the mayor, or a senator will simply drop in to talk to listeners and participate in our talk shows. Listeners have a strong feeling that if news is being made, KKOB is where you will hear about it. The strength of 
KKOB’s news image is a large part of what we’ve built upon 
during our changes over the past few 
years. We have a 24-hour newsservice 
staffed locally by five full-time and 
half a dozen part-time news report-
ers and anchors. Vern Beachy is our news director, and he just done a 
terrific job of building upon the long-
time credibility of KKOB’s news 
image.

R&R: What is something you are 
must proud of when it comes to look-

ing back over the evolution and 
changes that have taken place at 
KKOB these past several years?

BS: KKOB just finished up an 
other record-setting year for reve-
";

news. We’re real proud of the fact 
that this is our third record-breaking 
year in a row. It’s a testament to both 
our dedication to providing Albu-
querque with great programming and 
local news and a first-rate ef-
fort from our sales department.

There’s also a huge commitment 
to the format that starts right at 
the top from [Citadel Communications 
President] Larry Wilson, through 
Paul Ehils, our GM, and Bob Prof-
fit, who was KKOB’s GM and is now 
COO of Citadel. In addition, 
Brian Jenning, who has recently been 
named VP/AM Programming for 
Citadel, which I think only further demonstrates the company’s com-
mitment to our AM properties, 
which are primarily News-, Talk- 
and Sports-formatted.

R&R: As we enter this final year of 
the ’90s, what are your thoughts 
and opinions as to what Talk radio 
and KKOB will need to do to retain 
the kind of success the format has 
seen over this past decade?

BS: Well, I’m sure you’ve heard 
this before, but if we want to keep 
people listening to our stations, 
we’ll need to deliver a fast-paced, 
informative, and entertaining prod-
uct to them. If it’s not entertaining, 
we can’t expect people to stay in-
terested. We’ll need to discuss more 
than politics. Above all, in between 
the many great national programs 
that are out there, I think good pro-
grammers will need to continually 
strive to identify those hosts and is-
Sues that will touch listeners on a 
local level, especially in smaller and 
medium markets. Through it all, as 
programmers we need to continue to 
be diligent at watching that bot-
tom line.

R&R: Finally, what were your 
goals and your mission when you 
joined KKOB, and have you 
achieved them yet?

BS: KKOB is certainly not the 
same station it was four or five years 
ago, and it’s probably not the same 
station that you’ll hear four or five 
years from now. I like to set goals in a pyramid fashion, where each 
goal is bigger and a little bit harder to achieve as you go higher on the 
pyramid.

Our top goal every year has al-
ways been to regain the No.1 spot. 
And this past year, I’m happy to say, 
we reached that goal. Now our goal, 
or mission, is to retain that level of 
success. The goal as I see it is to 
provide great programming that will 
achieve great Arbitron ratings that 
will in turn command top dollar from our advertisers. If we can com-
bine that with continuing to find 
more and more ways to embrace the 
community and be involved in it, 
we’ll continue to succeed. I’m for-
unate to have great talent, a great 
facility, and a remarkable company 
behind us, so I’m confident about our 
future.

If you have questions or com-
ments that you’d like to add, 
call Al Peterson at (619) 486-7559, fax (619) 486-7232, or 
e-mail alpeterson@aol.com.

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Type of Room NO. OF ROOMS CONVENTION RATES

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Emphasis On The Basics

Consultant E. Alvin Davis foresees owners concentrating on operations

If your Oldies ratings have begun to dwindle, you're probably looking at which competitors have lured away those coveted shares. But could it be that these listeners have simply reached for the "off" button on their radios?

Consultant E. Alvin Davis says that's one of his biggest concerns—and one that many station owners have never even considered. "It is easy for ownership and management to become complacent with exclusive formats in the marketplace," Davis tells R&R. "It is easy to make the assumption of 'Where else is the audience going to?' and not make these stations as good as they could be. The management thinks, 'Since we're the only Oldies station in the market, it doesn't matter if we play lots of commercials, don't have the best talent, or if we're not live major parts of the day.'"

"The flaw in that thinking is that there are numerous choices the audience has. The most obvious one is to simply turn the radio off. It may not be as much that these stations lose audience to other stations as it is that the people who love this type of music just don't listen to these radio stations as much as they used to."

A 30-year radio veteran, Davis has operated his Cincinnati-based firm since 1979. Specializing in Oldies, Davis isn't known to mince words when it comes to his opinions on the format. This week, Davis provides R&R with his perspective on what's happening in the Oldies world.

Stretching To The Limit

As part of a greater concern, Davis says, "In this age of consolidation, many stations—perhaps most stations—have increased commercial loads. Most Oldies stations already had larger commercial loads than their general-market competitors. This increase makes these stations even heavier, in terms of commercials. We're seeing many places—not necessarily with clients of ours—where commercial loads have been stretched."

When looking at stations that aren't achieving the ratings success they previously enjoyed, Davis says, "Obviously, we don't know if that's the element that's causing the change, but there does seem to be a common thread among a lot of these stations that are now not faring as well in the ratings."

Davis doesn't claim to have a crystal ball, but he foresees a return to the basics at Oldies radio in 1999. He explains, "As I look at the radio industry since the dawn of consolidation, for the most part most companies have not really been focused on operations. That's not to say that they haven't looked at operations for some stations in some situations, but their primary focus has been acquiring beachfront real estate. I'm not being critical of that. Were I in their places, I might have done the same thing, because there's only a limited time of opportunity. At some point, though, you've got to run these radio stations. Our expectation would be that, in 1999 or shortly thereafter, the industry will get very, very serious about maximizing the profitability of all of these radio stations."

Jamm Ing Format Fragmentation

Fueled by the success of Chancel lor's "Jamm Ing" Oldies stations, the Rhythmic Oldies concept is creating a major buzz in the industry. How will these new outlets impact existing stations that emphasize the traditional '60s-based approach? "It's really too soon to tell," Davis says. "It's a relatively new phenomenon. The first thing for all of us to realize is that anytime there is a body of music that hasn't been exposed in a marketplace, there is likely to be a certain pent-up demand being met."

Noting that traditional Oldies stations have experienced the same phenomenon when they first enter a market, Davis says, "There tends to be higher levels of listening earlier on. It's novel, it's unique, and people haven't heard this music in a while. But it eventually tends to become 'same old, same old,' and that's where the challenge takes over in maintaining any of these library formats."

As far as its effect on '60s-based Oldies stations, Davis says, "Our expectation is that most of the impact of these Rhythmic Oldies stations will affect fringe audience. They are not necessarily at all—in any way, shape, or form—direct competitors. In most situations, the person who really loves '60s Oldies is not a candidate to be a primary listener of these radio stations."

"We in radio tend to think that everybody listens to our radio stations because they really love it. But the reality is, radio listening tends to be, for many listeners, a choice of misery. They listen to a station not because it's their favorite or because it's perfect, but because, of all the choices available, it comes closest to meeting their expectations. As soon as someone comes along with a less miserable choice, you can lose those listeners."

Davis also contends that the new stations and existing Oldies stations don't share the same racial demographic. He explains, "For most of these Urban Gold stations, the Urban component is a large part of their listening. Oldies stations, for the most part, have virtually no black listeners. You can't lose your black audience if you don't have a black audience."

While there's a common denominator among Rhythmic Oldies stations, Davis notes, "They are all different. The reality, in most cases, is that it really isn't a format. It is some kind of concept that virtually every one is doing differently—and that can include stations within the same company. I think we're dealing here with a new concept, and everybody is approaching that concept differently. For a variety of reasons, some may be due to marketplace differences and some may be just because of philosophical differences. I am not so sure we know enough about it and all its permutations to be able to make those kind of distinctions."

When asked if there's an inherent danger of existing Oldies programers over-reacting when a Jamm Ing Oldies station arrives in their market, Davis jokes, "Is this the radio business?" He continues, "Sure, absolutely. It probably isn't necessary. If you're doing a good job in serving your audience, you should continue to do that good job. You probably shouldn't hang up on black music or whatever just because you think the competition is going to be in the marketplace."

"The challenge of this is probably less from a programming format and more from a sales perspective. The moniker 'Jamm Ing' Oldies may serve to confuse some people in the buying community. Oldies listeners know what Oldies are, so there's not going to be any confusion to them. A lot of these buyers are very young and really don't know much about Oldies. When they hear 'Jamm Ing,' they're going to be wondering, 'How are these stations distinct? Are they the same?' We're suggesting to our clients that the sales staff have a clear understanding and a strategic approach to not only deal with this issue, but to make pre-emptive strikes."

Additional Listening Loss

In terms of additional fragmentation of the Oldies format, Davis says, "I believe there is a true kind of R&R format, which would be different from what we hear right now on Jamm Ing Oldies stations. One could take a similar demographic and narrow-focus as an Oldies station by playing just black-appealing titles. Certain Oldies stations have done this and have achieved, relative to the efficiencies of their delivery systems, pretty significant ratings."

What is it? "Is something really a format? A format in the sense of 'Is there a body of music deep enough, having enough appeal and interest, to sustain listening? The second component is radio executing a format in such a manner that it remains interesting, attractive, and viable to an audience."

"Most Oldies stations don't have the Time Spent Listening that they should have. That's a function of how they program. It's also a function of how people use radio, but there are certain kinds of characteristics and programming philosophies that generate significantly better Time Spent Listening—and that is a product of execution."

24 • RAR January 6, 1999

CALVIN GILBERT

OLDIES

A lot of these buyers are very young and really don't know much about Oldies. When they hear 'Jamm Ing,' they're going to be wondering, 'How are these stations distinct? Are they the same?'"
Temotions ‘ Rising”

The Temotions recently celebrated their 14th album to go gold, Phoenix Rising, their latest (and 56th) release. On hand for the plaque presentation were (standing, l-r) Motown VP/R&B Promotions Ron Johnson; Temotions Barden Bennett and Tenny Weeks; Motown Exec VP Michael Mitchell, Sr. Director/Marketing Liz Loblack and Sr. VP/R&B Promotions Wayman Jones; (kneeling, l-r) Motown GM Field and marketing’s Joli Brown.

VS&A
Continued from Page 1

strategy focused on smaller and medium-sized markets, Shapiro said.

The report, which tracks 24 publicly traded radio broadcasters and three radio networks, also shows that the radio industry is incredibly healthy heading into 1999, Shapiro said: “Radio is a very solid medium. I hate the word ‘recession-proof’ but it is certainly recession-resistant.” Our very strong fourth quarter is evidence to show good growth.”

DeFrancisco
Continued from Page 1

At Garnett, DeFrancisco also served as National PD and held the President/GM, VP/Station Manager.

Dillon
Continued from Page 3

ety of markets, many similar to the markets we serve. In his recent cor-
porate role, Davie’s proven to be an invaluable resource for more than 65 stations in widely diverse formats and markets.”

Dillon’s resume also includes programming stints at KODA/ Houston, WHTX/Pittsburgh, WJYY/Miami, WOKV-AM &

Mega
Continued from Page 3

upon the completion of that station’s acquisition from Gulf Atlantic
Media.

“We’re adding three very well-
known executives in Spanish language radio,” Mega President/CEO Alfredo Alonzo told R&R. “We have someone who ran a TV & O/K Washington, D.C.

and Josh comes with a back-
ground that includes many years at KYXZ/AM-Houston. I’m very excited about them joining the company. In Philadelphia, tech-
nical improvements are being made to WSSJ. They had a very good ground system, and we’re building a quality facility for the new format. It will be Spanish Oldies, but with more of a Tropi-
cal sound than contemporary.”

Belcher
Continued from Page 3

excited to have her join the ESPN Radio team.”

Belcher’s entire broadcast career to date has been at WBBM-AM, which she joined in 1982 as an AE. She later served as L&M and, most recently, GSM for the CBS all-

Fisher
Continued from Page 3

Division Director/Programming and WWMM/Baltimore’s PD. He

previously programmed WEGX/Philadelphia, WBSB/Baltimore, KZPP/Phoenix, WTKT/Trenton, WRAJ/Raleigh, and KFV/Mohave, CA.

Changes
Continued from Page 18

Music Corp. promotes Teresa Gay to VP/Business & Accounting and appointments. Darrell Howes to Dir. Mktg. & Promo... John DeSana is promoted to Group President/HE-
LAX Products at Andrew Corp. Dalet Digital Media Systems will provide digital audio editing and on-
delivery for National Public Radio... Along with communications systems upgrades, Wiley, Rein &

Fielding will be changing the firm’s general phone number to (202) 719-7000. All four-digit ex-
tensions will remain the same.

Sales: Wendell Power becomes one of two local sales managers at WGN-AMChicago... WINS/New
York hires Barbara Rubinowitz as Sales Manager... Ernest Caldemio-
ne is named Dir/Sales of Burnsta-
ble’s KJY & KRK/Dos Mortes... Associated Press Broadcast News Center appoints Marie Jane Siew-
ert Sales Rep/Large Markets.
KYNG/Dallas Gets A ‘Superstar’ Makeover

Nearly seven years after signing on as America’s first “Young Country” station, KYNG was relaunched Monday (1/4) as “The New 105.3, Superstar Country” under recently hired PD Bob McNeill. McNeill has identified about a dozen artists — including Garth Brooks, Shania Twain, Reba McEntire, Brooks & Dunn, Alan Jackson, and Collin Raye — as “superstar” artists whose music will comprise about half of each hour’s playlist, including a “seven-song super set” each hour of songs from only those artists. McNeill says the playlist will still include “just as many currents” as before, but the focus of the non-current material has shifted to the late ‘80s and early ‘90s.

Along with the changes in name and music came some shifts among the airstaff. AW Pantoja switches from afternoons to mornings, where he’s joined by MD Jim Verdi and morning news anchor Martha Martinez. Sequencing from mornings to other dayparts are Stubie Doak, who heads to afternoons, and Anna de Haro, who shifts to nights. Evening jock Wynn Richards has left the station. The “Young Country” positioner hasn’t disappeared completely — the station’s still using it about four times an hour pending the results of research on the phrase.

Something’s Fishy In Florida

In what could be a precedent-setting case for stations that carry big-league sports teams, WQAM-AM/Miami owner Beasley-Reed Acquisitions has sued the Florida Marlins for damages, alleging the baseball team intentionally went from champions to last-place losers by trading away their highest-priced players to cut costs. Also named in the suit is Wayne Huizenga’s Front Row Communications, which negotiated the five-year, $15 million broadcast deal. According to Tuesday’s (1/5) Sun-Sentinel, an attorney for the Marlins says the club will counter sue WQAM to collect $2 million in unpaid rights fees. The station has refused to pay those fees ever since it filed a breach of contract complaint against the team, alleging it lost advertising revenues because the Marlins promised a competitive club but instead fielded a “non-credible team,” and that the Marlins’ management “systematically ravaged the championship team and dramatically diminished the value of ad time to be sold by WQAM during games and other related Marlins programming.” In Tuesday’s Miami Herald, Marlins owner Huizenga said, “They owe us that money. We should be suing them. When we won the World Series, they didn’t pay us any extra money. I can’t imagine how they could win.” WQAM management had not returned ST’s calls at press time.

Kansas City is without a full-market Alternative signal after a pair of format flips this week. As of Tuesday (1/5), the station formerly known as Alternative KNRX was playing nothing but Prince’s “1999” in anticipation of a new format, thought to be of the Rhythmic “Jammin’ Oldies” variety. The upper-demo KNRX listeners who might have dialed over to Adult Alternative KOZN tuned in only to find out that it, too, had flipped — it’s now Hot AC “Star 102.1.” (See story, Page 16)

Big Day For Debuts In Detroit

With the new year came a bunch of new radio voices in the Motor City market, all converging on the airwaves Monday (1/4):
- Russ Parr & Olivia Fox’s WKYS/DC morning show started satellite syndication for Motown consumption on WDTJ-FM.
- Steve Cochran debuted his new show on WKIQ. With his arrival, former morning man Kevin O’Neill segued to middays, and Susan Cruise left the Hot AC to relocate to New York.
- “Extreme Radio” WKRK became the

Continued on Page 28
Arbitron surveys your listeners all over your metro...does your music testing do that?

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How could they? For example, our Phoenix clients, Country giant KNIX and AC leader KESZ each have 27 Hot Zips (out of 111 total zips in the metro) that deliver about 70% of all their average quarter hour ratings. They need to reach the listeners in all these zip codes effectively. Because people aren't willing to drive a great distance at night, "auditorium" tests tend to draw people only from the few zip codes around the hotel test site. And, after all, you couldn't conduct an auditorium test in 27 different hotels, could you? But Music-Tec's Interactive tests reach all 27 Hot Zips just the way Arbitron reaches them: with completely random sample distribution.

The result? After moving up to Music-Tec's Interactive tests, Country KNIX is back on top #1 25-54 Persons and 12+ Persons. KESZ has risen to #2 25-54 Persons (Arbitron Mon-Sun 6AM-Mid Summer 1998 share rank in both cases). They're rather pleased.

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**Atlanta Move-In Madness!**

Atlanta may not be an "under-radioed" market for long. Companies that have been jockeying for better position in the metro are set to see their wishes come true in the near year:

- Dogwood Communications’ WAMJ (Magic 107.5), licensed to Roswell (just outside Atlanta), gets a significant boost from 6kw to 25kw, giving the station a good metro signal.
- U.S. Broadcasting’s WPEZ-FM has been authorized to move from Macon to Hampton, GA, as a C1 at 100kw (but not at full height). Experts say the move will give ‘PEZ a signal similar to Cox’s WJZF — but with better coverage in fast-growing Henry County.
- CP WAVE is still not on the air but has a construction permit to go at 3kw from Mableton, GA, just outside Atlanta.
- Clarke Broadcasting’s WNGC-FM/Athens, GA, is building a new tower and has a CP to go 100kw. That should put the signal on par with urban AC WALR, also licensed to Athens.
- And that doesn’t even count Susquehanna’s long-running campaign to move WHMA/Anniston, AL, closer to town....

Westwood One Sr. Dir./Affiliate Marketing, Talk Programming Amy Bolton leaves the net to join MediaAmerica as Dir./Talk Affiliate Marketing. In her new position, Bolton will direct affiliate marketing for Cox Radio Syndication’s new talk lineup.

Former WABC/NY morning co-host Mike Gallagher pioneered his new midday talk program Monday via Dame-Gallagher Networks. Initial affiliates include WHP/ Harrisburg, KRTG/Portland, WAEB/Allentown, WJNO/West Palm Beach, and WFMD/Frederick, MD.

KRLA/L.A. completed its new Talk lineup, adding market vets Ira Fistell and Ken Minyard to the mix. Fistell, who spent 20 years at crosstown KABC before leaving in 1995, is handling the 11pm-3am shift. Minyard has teamed with his son, Rick, for afternoon drive. Monday also marked the KRLA debut of middayer Michael Jackson, whose KABC contract kept him off the air for the station’s first two months. Speaking of KABC, afternoon driver Larry Elder won’t be leaving anytime soon — he’s re-upped his deal for another four years.

Continued on Page 26

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**Rumbles, Pt. 1**

- Jacob switched KWLM-AM/SLC to Classic Country yesterday (1/7). Programming and doing mornings as “Gentleman Jim” is Jim Mickelson, who somehow will keep his M/D/midday post at sister KKRT-FM.
- WPAL-AM/Charleston, SC, has flipped from Urban AC to Country.
- WSST/Wausau-Stevens Point, WI, is set to switch to Alternative today (1/8).
- WXEX/Providence dropped Alternative on New Year’s Day and is now simulcasting co-owned Classic Rock outlet WYHK (The Hawk).
- KPRR/El Paso PD John Candelaria rises to OM for Clear Channel/El Paso. He will oversee Clear Channel’s five stations there.
- Hot AC KEBY/Omaha-Ventura, CA, taps Miles Sexton as its new GM.
- KRZR/Fresno PD E. Curtis Johnson is named PD at sister KROS.
- Pop/Alternative KLLV/Bakersfield ups MD/ Jon Griffin to PD/MD. He replaces former OM Mark McKay, who left for the WBHT/Wilkes Barre PD gig.
- Former WBAX/West Palm Beach PD Kevin Calahan returns to Colorado Springs and fills Hot AC KVJU’s programming vacancy.
- WAAQ/Melbourne MD/afternoon driver Beeu Richards is named PD at WHYH/Montgomery, AL. WAAQ nighttimer Larry McKay adds MD stripes.
- Former WTNJ/Jackson, TN, PD Brest Sharp is appointed PD at WSVR/Charleston, WV, as PD Mark Summer exits to take another position within parent Bristol Broadcasting.
- KRRO/Sioux Falls, SD, PD/John Ford exits; Reid Holsen is interim PD.
- KFMW/Waterloo, IA, AP/Dmiddayer Michael Cross becomes PD of Rhythmic Oldies sister KOKZ.
- KFFM & KGSN/Yakima, WA, O/P/D Jim Allen exits to become AP/DMD at KFFM/Portland. KFFM MD Harrison Wood also exits to join KQVS/Denver for MD/swing duties.
- KHTS/San Diego APD Ron Geronimo segues to sister KMSX for similar duties.
- Alternative WNEP/Rochester, NY, tweaks its music mix, adding library titles from such artists as AOC/D and Led Zeppelin!
alanis morissette

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Best wishes for a quick recovery to WPXY/Rochester OM/PD Clarke Ingram,

who's a little sore after cracking some ribs in a car accident over the holidays.

To end things on a happier note, congrats to R&R Nashville sales rep Jennifer Scruggs and Atlantic/Nashville VP/GM Brian Switzer, who got engaged over the holidays. No date for the nuptials has been set.

If you have Street Talk, call the R&R News Desk at (310) 788-1699 or e-mail jaxstreet@rbonline.com
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**A&R Crystal Ball Gazing**

**STEVE WONSIEWICZ**

Talent vets say rap/rock will grow, swing will stay, and solo male acts may finally break out

Swing danced its way across America, teen pop idols sold millions of records, rock/rap crossed into the mainstream, a solo male singer/songwriter finally broke through, and the rap and hip-hop juggernaut showed no signs of slowing down.

What’s helping drive the surging popularity of rap/rock is the steadfast appeal of hard rock. That’s evident in the fact that Metallica’s album Reload was the 12th-best selling disc last year, and Creed’s My Own Prison came in at No. 26.

Williams remarks, “I get a feeling there are a lot of young bands out there that are going back to the basics and picking up guitars. I’m starting to see it in the clubs again. It’s getting back to the basics of guitars, lead singers, and great songs.”

Williams also remains bullish about the future of electronics. Perhaps the most hyped form of music over the last two years. As to why it didn’t explode into the mainstream in 1998, Williams cautions, “The inherent nature of the genre is that it’s not song-based. It’s more about rhythms and attitude. In order for a genre to break at a mass level, people have to like songs. But the fact that acts like Crystal Method and Fatboy Slim

**Rapping To A Rock Beat**

What could help rap/rock break out big-time, says Flom, is growth potential of a handful of stations branding themselves “Extreme.” Flom continues, “The极端 radio format seems to be taking and with that you’re going to see more aggressive rock bands catch on. We haven’t really seen the really big group yet. This could be the year in which a band emerges that sells five or six million albums. That will open it up for the bands and the format because it will prove it can succeed at a mass level.”

Dovetailing with the increasing popularity of rap/rock, says Flom, will be hard rock’s continued rise.

“There were a lot of great records, by bands like Monster Magnet and White Zombie, and while there were a ton of alternative rock bands, there weren’t that many of those types of bands. More kids will be turning to the music. It’s a just a cycle, but it will continue to build.”

To prime the sales and airplay pumps, Flom plans to do more street marketing in 1999. “One thing we’ve started experimenting with is taking samplers and singles and giving them away at independent record stores to buyers who purchase a similar type of album. We want to take it right to the street and use intern and college kids who will do the work and put flyers up at shows. The Internet also will be more important in building the fan base.”

**Swing Still Holds Swing**

While many pundits are already beginning to write swing’s obituary, Flom believes they’re mistaken. “I don’t buy it,” he counters. “We haven’t seen the biggest swing band yet.”

Why? “Because I’ve been to the clubs in the Midwest and saw the kids go nuts. They know all the dances and wear all the clothes. If great music continues to emerge from that arena, people will buy it, especially if there is a star associated with it.”

“Brian Setzer has shown how many records you can sell when you have great music and a star. The superstar of the next generation can still emerge and prove all the pundits wrong, because at the end of the day, if people like it, it will sell. People aren’t saying, ‘I’m not buying any more swing records, and I’ll only buy or listen to this type of music.’ That’s not the way they operate. They react to music that really touches them.”

Outstanding new albums include a lot of what Flom posits. Williams is a big believer in the potential of rap/rock and hard rock this year, and he thinks the rap/rock hybrid sound will become more diverse in 1999.

“Hip-hop will continue to be dominant, but it will see that influence creep over to the alternative and pop side of things. We’ll see more rock bands influenced by a variety of hip-hop sounds rather than by any distinct genre. And there’s a lot of anticipation for the new Nine Inch Nails record. We don’t know what Trent Reznor is doing, and he could throw everybody for a loop.”

**We’ll see more rock bands influenced by a variety of hip-hop sounds rather than by any distinct genre.**

— Mark Williams

I thought it was very interesting how easily certain artists got on the radio without having anything else to back them up. I remember, not so long ago, that you really had to prove yourself to radio in terms of the whole campaign — marketing, touring, the video. You basically had to show them why they should come to an artist. I saw less and less of that last year. If the song was catchy — boom — it was on the radio out of the box.”

Looking forward, he doesn’t see that changing much. “It’s going to be much harder, yet much more rewarding. There are going to be fewer spots on the playlist, but those spots will deliver a bigger bang for your buck.”

Florio, who admits he’s not a big fan of swing, says he isn’t surprised the genre caught on. “I don’t know if it was something that captured people’s imagination or something that was new and fresh and hadn’t been on the radio in a while. Plus, there were some good bands.

“Trends are not fuelled so much by a sound, but by the quality of the artist that radio has to play. Because radio had some great swing bands, all of a sudden swing became important. The same thing happened to ska a few years ago. In 1999, I’d like to see some really great rock bands get on the radio.”

Like Flom and Williams, Florh thinks hard rock is in for a great year. “Things are getting harder again and more youthful in terms of the audience. It isn’t unusual to see 13-, 14-, and 15-year-olds at concerts now.”

In addition to radio, a strong touring market will help fan the flames. “Korn’s ‘Family Values’ tour will be back, and you’ll see the return of Lollapalooza.”

Florio also believes 1999 could be a peak year for unsigned local acts. “More and more programmers are discovering their own music and putting it on. Certainly, several programmers have been doing it for years, but I think they’re digging deeper to find great songs.

“Ultimately, it goes back to the year of the song. It’s the song that matters. It used to be that local or independent artists wouldn’t get played because there wasn’t the major-label machine behind them. Now, the machine is the song.”
Just In: 1998 Grammy Nominee!
Impacting This Week

secret smile the new single


From Feeling Strangely Fine
Recorded and Produced by Nick Launay • Mixed by Rob Caramolino • Remixed by Lord Alge • Management: Jim Grant for JGM • www.semisonic.com • www.marecords.com
Alternative 'Freaks' Over Atlanta's Marvelous 3

Chalk up another one for Alternative WNNX (99X)Atlanta. The cutting-edge station that opened the door for Shawn Mullins last year helped put alt-rock trio Marvelous 3 on the map when it added the Atlanta-based band's song "Freak Of The Week" in November. That airplay led to intense label interest, which was followed by the band's signing with Hi Fi/ the local stage for our [yearly radio show] 'Big Day Out.'"

Once she heard "Freak Of The Week" and the rest of Hey! Album, Fram realized it was time to give the band the ultimate shot. "It was awesome the first time we heard it. But it's not just that song. There are four or five songs that could be singles for us, which is very important. We want to support the band, not just the song."

As for its radio plans, Elektra elected to strike while the iron's hot rather than wait until the new year. Comments Sr. VP/Promotion Greg Thompson, "The horse had already left the gate. There was already a buzz about the song and the band. After we signed them, people started coming to us and asking for a copy. It doesn't make any sense to tell them we can't give them one, so we quickly moved the record into our system and got a CDProto radio." When radio is already buzzing about an act, says Thompson, it's best to move quickly. "Look what happened with Shawn Mullins. Rather than slow things down, Columbia moved quickly and ended up having a No. 1 record. We believe we will do the same thing. Great labels react to the market rather than try to control the market."

And like Columbia did with Mullins, Elektra has its sights set on other formats. Thompson continues. The band's roots are at Alternative. Before you start crossing an act, you have to make sure those roots are strong, then you take it to the next best place.

"Right now, we're looking at taking them to Active Rock and Rock in January or February. But where and when do we go depends on how the marketplace reacts. I would hope that Rock radio sees how valuable a band like this could be for them."

In the meantime, the pace continues to quicken for Marvelous 3. In addition to landing its opening slot for Eve 6's headline tour beginning early this year, the group is putting the finishing touches on a newly remixed and remastered Hey! Album. That disc will include a few new songs. Fram, who says Walker has already played them for her, calls the new tracks "incredible." The new version of the album hits retail on January 25.

Elektra. The net result: "Freak Of The Week" was the Most-Added song at Alternative the last chart week of 1998.

Major-market stations quickly following 99X's lead include WHFS/Washington, KRTS/San Francisco, KROQ/Los Angeles, KEDJ and KZZN in Phoenix, WFNX and WBCN in Boston, WPLT and WXDG in Detroit, KZIN/Minneapolis, XTRA/San Diego, and KWOD/Sacramento.

Like fellow Atlantan Mullins, Marvelous 3 is hardly an overnight sensation. Bandmembers — who have known each other since they were kids — have been playing the city in various incarnations for the past decade and have collectively sold more than 20,000 albums. Fronted by singer/guitarist Bitch Walker, the trio released Math And Other Problems to local acclaim in '97 — they won four Atlanta Local Music Awards, including Best Atlanta Rock 'N Roll Band. But it wasn't until the release in October '98 of their next album, Hey! Album, which includes "Freak Of The Week," that things started happening for the band.

Commenting on the station's history with Marvelous 3, 99X PD Leslie Fram says, "Bitch has been around with this band and others for a long time and has great name recognition. But these guys have also worked really hard to build a local following. They're not novices. They have a really tight live show. That's why we put them on..."
**TOP 20**

**JANUARY 8, 1999**

**ARTIST TITLE LABEL** | **TOTAL PLAYS**
--- | ---
**SHAWN MULLINS** Lullaby (SMG/Columbia) | 1602 1829 39.0
**EAGLE-EYE CHERRY** Save Tonight (Work) | 1641 1722 38.0
**SARAH MCLACHLAN** Angel (Warner Sunset/Reprise) | 1616 1515 35.0
**JEWEL** Hands (Atlantic) | 1411 1623 39.0
**GOO GOO DOLLS** Slide (Warner Bros.) | 1573 1624 39.0
**THIRD EYE BLIND** Jumper (Elektra/EEG) | 1437 1473 37.0
**SHERYL CROW** My Favorite Mistake (A&M) | 1410 1673 39.0
**MATCHBOX 20** Back 2 Good (Lava/Atlantic) | 1249 1159 36.0
**EVE 6** Inside Out (RCA) | 1178 1228 32.0
**BARENaked LADIES** It’s All Been Done (Reprise) | 1175 995 39.0
**ALANIS MORISSETTE** Thank U (Maverick/Reprise) | 1152 1329 35.0
**UZ** Sweetest Thing (Island) | 1140 1116 34.0
**NEW RADICALS** You Get What You Give (MCA) | 1056 1009 39.0
**EVERCLEAR** Father Of Mine (Capitol) | 888 866 32.0
**SIXPENCE NONE THE RICHER** Kiss Me (Squint/Columbia) | 853 868 28.6
**SUGAR RAY** Every Morning (Lava/Atlantic) | 812 396 32.6
**LENNY KRAVITZ** Fly Away (Virgin) | 765 619 30.2
**BARENaked LADIES** One Week (Reprise) | 752 929 32.0
**GOO GOO DOLLS** Iris (Warner Sunset/Reprise) | 735 804 26.0
**DAVE MATTHEWS BAND** Crash (RCA) | 709 666 28.0

This chart reflects the display from December 28-January 3. Songs ranked by total plays. Contributing stations combine from the Custom Chart function on R&R ONLINE ©1999. R&R Inc.

Note: KQZN/Kansas City, MO is no longer a Pop/Alternative contributor. Their playlist was not used in this week’s data. Plays for all songs were reviewed — and where appropriate — bullet points were awarded. Chart positions, however, were not changed.

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**New & Active**

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<td>SOUL Coughing Bitters (Dust/NIR)</td>
<td>271 309 12.3</td>
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<td>NATALIE IMBRUGLIA Smoke (RCA)</td>
<td>110 193 8.0</td>
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<td>EVERLAST What It’s Like (Tommy Boy)</td>
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<td>HOLE Malibu (Geffen)</td>
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<td>OFFSPRING Pretty Fly (For A White Guy) (Columbia)</td>
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<tr>
<td>MY FRIEND STEVE Charmed (Mammouth)</td>
<td>110 193 8.0</td>
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**Perspective**

**by Jeff Cushman**

Many people keep waiting for the Pop/Alternative music well to dry up. It eventually will, of course, but we’re still getting good product that allows us to keep adding new music each week.

The nature of music is that certain styles get hot and then fade. It happened with all kinds of music, including dance and alternative. Everything runs in cycles, and Pop/Alternative will eventually fade.

It’s hard these days for us to find core artists. If somebody puts out two hit singles, they’re suddenly a core artist. Sheryl Crow, Hootie & the Blowfish, Matchbox 20, Natalie Merchant, and Alanis Morissette are core artists for us. We play a lot of their gold, and their new releases have been hits, so they look to have staying power.

There’s tons of duplication between us and crosstown Pop/Alternative WKZL. You can listen to a pop in 30 minutes, and there won’t be very many songs that are exclusive to one station. We try to differentiate ourselves from them by every now and then, playing a pop record that won’t offend our P1 listeners. At the same time, those pop records give us a station a mass-appeal flavor.

But music’s the thing for both stations. The battle for music image and artist ownership in this market is as intense as it’s ever been.

Jeff Cushman is the newly-appointed PD/MD of Pop/Alternative WKSU/ Greensboro.

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**Contributing Stations**

- KPWR/Inglewood, CA (Hot AC)
- KROQ/Los Angeles, CA (Hot AC)
- KMNZ/Madison, WI (CHR)
- WHFS/Washington, DC (CHR)
- WQKZ/Atlanta, GA (CHR)
- WRIF/Detroit, MI (CHR)
- Y105/Wichita, KS (CHR)
- WZTM/Tampa, FL (CHR)
- WQWQ/Philadephia, PA (CHR)
- WZBB/Atlanta, GA (CHR)
- WJRT/East Lansing, MI (CHR)
- WQMY/Memphis, TN (CHR)
- WBFN/Pompano Beach, FL (CHR)
- WMMR/Philadelphia, PA (CHR)
- KIIS/Fort Worth, TX (CHR)
- KZZO/Sioux Falls, SD (CHR)
- WBBQ/Tampa, FL (CHR)
- WQES/Philadelphia, PA (CHR)
- WOR/Union, NJ (CHR)
- WXRT/Tampa, FL (CHR)
- WKYS/Marlboro, VA (CHR)
- WOIC/Ft. Lauderdale, FL (CHR)
- WEZK/Shelbyville, IN (CHR)
- WSTE/Rockford, IL (CHR)
- WAMG/Chicago, IL (CHR)
- WMZQ/Chicago, IL (CHR)
- WOAY/Huntington, WV (CHR)
- WAPP/Atlanta, GA (CHR)
- WBBQ/Tampa, FL (CHR)
- WSJO/Savannah, GA (CHR)
- WZLQ/Atlanta, GA (CHR)
- WLLC/Louisville, KY (CHR)
- WRIF/Southfield, MI (CHR)
- WZDU/Denver, CO (CHR)
- WACR/Denver, CO (CHR)
- WDFN/Fort Wayne, IN (CHR)
- WRQX/Atlanta, GA (CHR)
- WGWY/West Palm Beach, FL (CHR)
- WMMR/Philadelphia, PA (CHR)

40 Total Stations

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**Clear. Consistent. Quality.**

(It makes a WORLD of difference)
WE'VE GOT A LONG WAY TO RUN

COLLECTIVE SOUL: RUN

FROM THE FORTHCOMING ALBUM

DOSAGE

IN STORES FEB. 9

AS WELL AS THE SOUNDTRACK TO THE MOVIE

VARSITY BLUES

PRODUCED BY ED ROLAND
MIXED BY TOM LORD-ALGE
MANAGEMENT: ARTHUR SPIVAK / SPIVAK ENTERTAINMENT

Impacting at Top 40,
Modern AC & AAA
January 11th & 12th
In the second of a two-part series focusing on new jobs for the new year, Zapoleon Media Strategies consultants, Guy Zapoleon and Mark St. John and KRBE/Houston PD John Peake offer their advice and suggestions for those willing to take a trip on the next employment escalator.

Zapoleon and St. John are veteran programmers and highly successful in attracting and maintaining formats at station owned by numerous companies, including Chancellor Media. Peake is also an experienced programmer who works very closely with KRBE owner Susquehanna, owner of 23 radio properties.

R&R: What qualities do you look for in potential candidates that you may or may not have considered a "real" thrill to work with?

GZ & MS: Cluster awareness. It's a whole new competitive ballgame, and the old rules don't apply. Either you are programming a single station that is part of a cluster, or you will be part of developing a cluster strategy. We'd also consider bringing awareness, how to build and maintain a solid "brand" that will be remembered by listeners filling out Arbitron diaries.

Computer savvy is also a must. People who say it's not important will be lost in the brave new world. For "success of the past" thinking to take place, Internet analysis and digital systems that increasingly control radio traffic play an integral role in it as well. You need to be well-rounded. Being into radio is fantastic, but it's important to have other interests. If the audience does, you must be able to relate.

Being a team player is another important skill. We use the example of businesses you get hired. Huge corporations are creating vastly different structures and resources, and you must be able to work within the structure to accomplish your goals as well as those of the station. There's no more room for "success of the past" thinking. You need to remember the audience is as it was. You need to be well-rounded. Being into radio is fantastic, but it's important to have other interests. If the audience does, you must be able to relate.

Being a team player is another important skill. We use the example of businesses you get hired. Huge corporations are creating vastly different structures and resources, and you must be able to work within the structure to accomplish your goals as well as those of the station. There's no more room for "success of the past" thinking. You need to remember the audience is as it was. You need to be well-rounded. Being into radio is fantastic, but it's important to have other interests. If the audience does, you must be able to relate.

R&R: What qualities should a candidate have?

GZ & MS: Candidates need to be conversant in all basic skills, but they also need to know how to be a mentor and teachers. Today's programmers must build a team to get the job done, and delegation is critical - especially for programmers who are too set in their own worlds. You can't do it all yourself.

People realize this is a business. The old sales vs. programming warts don't cut it anymore, and you have to foster mutual understanding. Good radio and good revenue can work hand in hand. When every employee knows the company's stock price, the company does well, you win.

[Capstar VP/Programming] Alan Furst and I were discussing recruiting from nontraditional sources, such as colleges. These candidates bring a much higher skill set and will to succeed. It's time we recruited instead of just waiting for good people to seek us out.

JP: It's definitely a benefit when a candidate has current tech-savvy skills. We use the Internet, voice mail, e-mail, and cutting-edge technology on a regular basis. The learning curve on these applications can be steep, therefore experience in this area is a benefit. It's also important that candidates have the ability to manage multiple tasks efficiently. It's not unusual for an MD or production director to handle more than one station. The ability to jump in and handle the responsibilities of a multiple-station environment is becoming increasingly important.

R&R: For on-air positions, possessing great talent is general-ly more or less important, and how do you define great talent today?

GZ & MS: Finding, developing, and nurturing air talent is a top priority in today's environment. Because there are fewer entry-level positions, big companies must use their small markets as a proving ground. Talent must be multifaceted and able to do multiple formats. Great morning shows and still-air personality, although there is more nationally syndicated talent. Programmers must learn how to utilize talent within the company.

JP: Finding quality air talent is more important than ever. Radio has to strive to be entertaining 24 hours, a day, seven days a week. With increased competition from other sources, it is becoming a greater challenge. Within this increasingly competitive environment, radio must be a great entertainment source, and this talent plays a key role in that. Great talent in 1999 must have the ability to understand and entertain the audience and deliver ratings.

R&R: How important are packages and how long should they be, and what should be on them?

GZ & MS: Your package says everything about you. It should be well done and to the point. A computer and a decen printer. Be sure to create custom letters, not form letters. They help make em- ployers think you really care about that position. But if you don't write a good letter, you won't be invited. A "best of" tape, include an entire scoped show, too. PD's ask for them.

JP: I like packages that are neat and easy to read. I have a lot of time spent at the station and in each package, and consequently an easy-to-read presentation with the most pertinent information is preferable. Two to three pages is the perfect-length. Cassettes are still the most convenient format that I can use in the office, car, or home. CDs are also a good choice. Overnight ship- ping is not a must, but it clearly can imply one's level of interest.

R&R: The radio job market is tight. If you were going to offer some real advice for people looking for a job today, what would it be?

GZ & MS: Use e-mail to network, for this is an incredible tool! Joel Denver's All Access Media website (www.allaccess.com) is a great place to visit - almost everyone in the industry is listed there. Start networking before you lose your job to gain valuable time when you need it most. Keep up the network, because most busy people will respond to e-mail even if you can't get on the phone.

You may even want to create a website devoted to selling yourself. That makes it easy for PD's to check
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**NEW & ACTIVE**

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**NEW RELEASES**

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<td>Secret Smile</td>
<td>MCA</td>
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Continued from Page 37

out your aircheck and public persona.

JP: Use common sense when looking for and applying for jobs. When you interview, remember you must interview the people and company as much as they interview you. Go prepared with questions and don't be afraid to ask the tough ones. Look for a situation that will provide a good match. If you luck interviewing experience, go to the bookstore. There are countless books on interview skills.

R&R: If you lost your job tomorrow, where would you begin and what actions would you take?

JP: I would start calling other PDs, trade contacts, and friends in the business. I would want my availability known. Looking for a job is a full-time job!

R&R: How do you advise those "on the beach" to maintain their faith and keep their spirits and hopes high?

GZ & MS: Be prepared in advance, so you don't scramble when you lose a job. Keep your resume up to date and keep airchecks on hand. Take some time to get your head together, but not too long. Jump back in quickly, and try to get part-time jobs anywhere. You are responsible for your own destiny, so don't allow self-pity to take over. Be proactive. Plan your finances for the year in advance. Save money, so you don't have to worry about downsizing.

JP: It is very difficult to be out of work. It can be difficult financially, and it can take a toll on your self-esteem. You need to remain confident that you are capable of good work and can be a valuable asset. Talk to friends and family and do everything you can to stay in touch with friends in the business.

R&R: What is the best way to go about getting a job with the company you currently work for?

GZ & MS: Send your package and aircheck, then contact us by phone or email at Zapoleon Media Strategies. We keep a database of every tape we receive. If you haven't done so already, do it. You never know when the right person might hear your tape.

JP: Be sure that the people in your company are aware of your skills and good work. Speak with a radio friend who was nervous about changes within his company and was not sure the new regime was familiar with his abilities. This provided him the perfect opportunity to send a tape that showcased his multiple skills and gave the new owners more knowledge about his experience. It is very important that you communicate your career goals to your company. If a position becomes available within the company but no one is aware of your desires, how can you be considered for advancement? This sounds simple, but it is often ignored.

R&R: What is your company's hiring philosophy? Do they have mandates on what to look for in prospective employees?

JP: We do not follow specific mandates when making new hires at Susquehanna, but we always strive to find the most talented and skilled people available. I think our company's success indicates that.

R&R: Do you have an example of a success story about someone you recently hired and how they got the gig?

JP: How often do you hear, "It's who you know?" While good networking is very important when job searching, it's not everything. We recently hired Adam Smasher for nights at KRBE. I had never heard him and was unaware of his work. He simply sent a tape when he saw the position was available while reading R&R. So, it's not always who you know.
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<td>JOHNNY CASH</td>
<td>A LITTLE TEAR IN THE CURTAIN</td>
<td>A LITTLE THING LIKE YOU</td>
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This chart reflects airplay from December 28-January 3. Songs ranked by total plays. Highlighted songs indicate Breaker. 51 CHR/Rhythmic reporters. 46 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1999, R&R Inc.
## NEW & ACTIVE

- **Touch and Go** by [You, U?] (Rock/Indie)

- **Space Girls** by [Goodbye (Virgin)]

- **Shania Twain** from 'This Moment On (Mercury)'

- **Bizzy Bone** by [Nobody Can Stop Me (Mo Thugs/Ruthless/Relativity)]

- **Pat Joe** by [URG Punisher Set Ya (U) (Hydraulix/Real/Alicia)]

- **Hi-Definition World (E & K) (Rick, Use) [Girls So Del/Columbia)]

- **Timbaland & Magoo** by [Keep It Real (BlackGround/Atlantic)]

**Songs ranked by total plays**

### ADDS JANUARY 12

- **London Bus Stop** by [You Ain't Seen Nothin' Yet (Universal)]

- **Silk** by [If You (Lovin' Me) (Elektra/EEG)]

### NEW RELEASES

#### Stations and their adds listed alphabetically by market

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### KMR's Annual Record Awards — KMR/San Francisco hosted its 13th annual Record Awards recently with Columbia's Jerry Blair receiving the National Promotion Exec of the Year. Smiling for the camera are (l-r) KMR PD Joey Argue and afternoon personality Sway Blair, KMR MD Glenn Aure, middayer Rosary, and ADM Larry Jackson.
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<thead>
<tr>
<th>Station</th>
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<td>DeBary &amp; Co.</td>
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<td>Queen</td>
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<td>Tiny Dancer</td>
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<td>WABC</td>
<td>105.9FM</td>
<td>Whitney Houston</td>
<td>I Will Always Love You</td>
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<td>105.9FM</td>
<td>Celine Dion</td>
<td>My Heart Will Go On</td>
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<td>WABC</td>
<td>105.9FM</td>
<td>Garth Brook</td>
<td>Friends In Low Places</td>
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<td>WABC</td>
<td>105.9FM</td>
<td>Jewel</td>
<td>Foolish Games</td>
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<td>Dream On</td>
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<td>105.9FM</td>
<td>Bon Jovi</td>
<td>Livin' On A Prayer</td>
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<td>WABC</td>
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<td>Panama</td>
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<td>WABC</td>
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<td>Pearl Jam</td>
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<td>WABC</td>
<td>105.9FM</td>
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**URBAN PLAYLISTS**

January 8, 1990 RAR • 47
A new report by Interep Research shows that Urban listeners closely parallel the total population in occupation, income, and education. Using a series of graphs that compare the percentage of Urban radio listeners in a given qualitative category to the percentage of the total U.S. population in that category, the analysis offers a powerful illustration of the consumer strength of Urban listeners. There are a number of things we'll highlight from this report, and I'll also talk with Interep's Ray Hockstein, author of the report.

What's All About

Hockstein had this to say about the findings: "If an advertiser still questions the need for Urban radio stations on a general market buy, this type of analysis clearly illustrates that, for most products, adults listening to Urban radio are just as likely to be customers as anyone else in the population." For me, the bottom line of that statement — and the result of the research — is that the stereotype of Urban radio listeners as poorly educated African Americans who have no money to spend on products is simply not justified.

The report reveals several positive sales points as well. For instance, the format's listeners are more likely to be in the prime buying demo (18-49) of many advertisers. In addition, they are more likely to be employed full-time and to live in households with three or more persons, which translates into more spending on food, personal hygiene products, and other household items. Other categories cited in the report with above-average indices among Urban listeners include visits to shopping malls, fast-food restaurants, and theme parks, and the propensity to own various types of electronic equipment, including CD players and multiple televisions and VCRs.

I asked Hockstein to explain the intent of this report. "Basically," he said, "it was simply to show that Urban radio listeners are as vital — if not, in some categories, more important — consumers than those in the general population. The categories advertisers look at to make that determination are income, education, full-time employment, and the number of employed women in a household.

Let's see what these charts indicate.

Household Income

Hockstein had this to say about the finding concerning income (chart No. 1): "The $75,000 range is a break that represents the highest level of earning, and for certain products that's appropriate. But it's not the core earning level most advertisers who have a criteria for household income would target. The next break we set was between $50,000 and $75,000. You see that there is virtually no statistical difference between the U.S. population as a whole and Urban radio listeners. This clearly reveals that Urban listeners are consumers of products and services on a par with non-Urban-listening segments of the population."

Education

Regarding the educational charts (chart No. 2), Hockstein said, "What I like to do with this category is to group College Graduates and Attended College together and look at the two of them as a whole. If you put them together, there is virtually no difference. Notice that Urban listeners add up to 40%, and the general U.S. population comes out with 37.7%." Hockstein went on to say, "What we see is that we have a consumer who equally meets the criteria for advertisers that wish to speak to those who have attended college. We also see that this category is growing each year."

Employment

Hockstein's take on this category was short and sweet (chart No. 3): "You need income to purchase products and services. Urban radio has a considerably higher percentage of listeners who are employed full-time compared to the U.S. population as a whole. Plus, you should note that many Urban radio stations these days do very well in after-work listening and are targeting females."

Working Women

Hockstein said, "Looking at these statistics (chart No. 4), you notice that Urban radio represents an excellent vehicle for those advertisers that target working women."

Stereo/Electronic Equipment

Again, the study shows (chart No. 5) that Urban listeners are above average in this category. Take the time to look at the full report, because there are other things folks in sales can use to sell our fantastic Urban audience. For more information regarding this report, contact Michele Skettino at Interep: (212) 916-0536; fax (212) 916-0774; e-mail: michele skettino@interep.com.
SILK IS BACK.

Going For Adds Now!

IF YOU (LOVIN' ME)
You freaked with them
You moved with them
You jammed with them
Now they're back to remind you what the first time was like.
The premiere single from TONIGHT
ALBUM IN STORES MARCH 23
URBAN TODAY
JANUARY 8, 1999

NEW & ACTIVE

ROBIN S Dance (Atlantic)
You Fear. (78 Tel St: 62 Add: 6 971
RYAN Seve My Everyday (Island)
Total Plays: 492 Total St: 34 Add: 13
GETO BOYS Sang and Put Me Down (Rap-A-Lot/Noize Tyke)
Total Plays: 877 Total St: 24 Add: 1
METHOD MAN Break Ups To Make Ups (Def Jam/RAL/Mercury)
Total Plays: 404 Total St: 32 Add: 1
WHITNEY HOUSTON It's Not Right But It's Okay (Arista)
Total Plays: 552 Total St: 34 Add: 1
SHANTE When I Close My Eyes (LaFace/Arista)
Total Plays: 157 Total St: 8 Add: 4
YOUTH EDITION Anything Is Possible (R&B)
Total Plays: 116 Total St: 23 Add: 1
SIX NINE It Ain't Right (DollyFied/RCA)
Total Plays: 214 Total St: 20 Add: 3

DMX Ruff Ryders Anthem (Def Jam/Mercury)
Total Plays: 271 Total St: 4 Add: 2
DJ CLUE D'MX (Def Jam/RAL/Mercury)
Total Plays: 238 Total St: 20 Add: 1
MO THUGS FAMILY Sweet Dreams (H.O.L.A/Red Ant)
Total Plays: 176 Total St: 12 Add: 1
LAURYN HILL You (Cash Money/Universal)
Total Plays: 151 Total St: 18 Add: 1
LAURYN HILL & D'ANGELO Nothing Matters (Rhymesville/Columbia)
Total Plays: 41 Total St: 5 Add: 1
BOUNTY KILLER It's A Party (Blunt/TVT)
Total Plays: 86 Total St: 18 Add: 2

BREAKERS

TLC Silky Ho (LaFace/Arista)
Total Plays: 11318 Total St: 717
FOXY BROWN Hot Spot (Violator/Def Jam/RAL/Mercury)
Total Plays: 1227 Total St: 76
XSCAPE Softest Place On Earth (So So Def/Columbia)
Total Plays: 1213 Total St: 785
JUVENTILE Ha! (Cash Money/Universal)
Total Plays: 11692 Total St: 525

MOST ADDED

ARTIST TITLE AGENCY
SHANICE When I Close My Eyes (LaFace/Arista) 61
METHON Break Ups To Make Ups (Def Jam/RAL/Mercury) 61
GINUNE I Want You (Da Breaker) 30
STRAWBERRY Secret (JKin/9/8/7) 61
TLC Silky Ho (LaFace/Arista) 61
TQ Bye Baby Bye (Blackwork/Epic) 61
LAURYN HILL Ex-Factor (Rhymesville/Columbia) 57
JUVENTILE Ha! (Cash Money/Universal) 57
WHITNEY HOUSTON KEYS... Heartbreak Hotel (Arista) 57
XSCAPE Softest Place On Earth (So So Def/Columbia) 57

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)
TLC Silky Ho (LaFace/Arista) +818
LAURYN LILL Ex-Factor (Rhymesville/Columbia) +785
R. KELLY When A Woman's Fed Up (Uve) +632
WHITNEY HOUSTON KEYS... Heartbreak Hotel (Arista) +556
XSCAPE Softest Place On Earth (So So Def/Columbia) +381
TYRESE Sweet Lady (RCA) +356
TEVIN CAMPBELL Another Way (Owes/VWB) +339
METHON Break Ups To Make Ups (Def Jam/RAL/Mercury) +322
SHANICE When I Close My Eyes (LaFace/Arista) +312
JESSIE POWELL You (Says/MCA) +298

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
LAURYN HILL Don Wop (That Thing) (Rhymesville/Columbia) 32
KIRK FRANKLIN Lean On Me (GoGoCentro) 32
MASTER P IDSNOOP DOGG Thug Girl No Limit/Priority) 32
VOICES OF THEORY Wherever You Go (H.O.L.A/R.Ant) 32
SHAILLA O'NEAL Make This A Night...(T.W.A.M./J&M) 32
MONICA The First Night (Arista) 32
JAGGED EDGE Getta Be So (So So Def/Columbia) 32
DMX RAP'HITS Evants' How Can't It Be (Def Jam/Mercury) 32
MI A Whatcha Wanna Do? (Lo Limbo/Priority) 32

Breakers: Songs replacing 100 or more plays for the first time. Bulletin
sponsored to songs gaining plays during the previous week. If two songs
are listed in rotation of plays, the song being played on more stations
takes first. Most increased plays lists the songs with the greatest
week-to-week increase in total plays. Weighted chart appears on R&B
Online.

www.redantrecords.com
www.bcsolos.com
I t's hard to believe that it's been nine years since this young man stepped onto the music scene with his first No. 1 hit, "To-morrow (A Better You, A Better Me)." With a string of hits like "I'm Ready," "Shhh," and "Can We Talk," it's no won-der that. "Another Way" is doing so well. Tevin Campbell's debut single from his latest album, Tevin Campbell, claimed the No. 31 position on the mainstream Urban chart with a bullet (R & R, 12/18/98). I think '99 is going to classify "Another Way" as yet another hit for this 22-year-old musical talent.

Tevin Campbell contains the production skills of such notable producers as Marc Kinchen, Wyclef Jean, Stevie J. and Daryl Simmons. With Faith Evans co-writing "The Only One For Me" and SWV's Coko lending her vocals on "Everything You Are," my anticipation of its first-quarter release is overwhelming. I've always been a fan of Tevin's, but when I heard "Shhh," I became a fan-atrice! I shocked me to hear this young man singing such a sensual song, but boys do eventually grow up to be men. (Yes, Lord?)

"Another Way" has Tevin tired of playing the sex game. While sippin' on gin with Kim, the phone rings, It's Jane. (Busted!) Appar-ently, he manages to get himself out of that predicament and continues with the game-playing. One evening he's kickin' it with Trace (yes another member of the trio), who isn't like the other two — she's a playa too.

While her and Tevin are together, she gets a call from a "friend" (of the male persuasion), and now Tevin, Mr. Playa himself, is hurt! (Do unto others...) Burn out and tired of keeping score, he decides to seek an alternative lifestyle, one that involves honesty and fidelity. Realizing that he doesn't need every woman in the world, Tevin commits to finding just one girl to be with. (One down, another gazzillion to go.)

Kinchen did a good job with this track. This single bumps and is so appropriate for young people today. (Wait a minute, I'm livin' in a dream world. It applies to some older people as well. There's no age limit for playas.) Peace.

— Tanya O'Quinn
Asst. Urban Editor

JINGLIN' BABY (OLDIES STYLE) — Groove Addicts is the company responsible for those great jingles heard on Oldies KACE/Los Angeles. Taking a break from jingling are (top row, l-r) keyboardist/composer Mark LeVang, engineer Gerhardt Joost, KACE PD Kevin Fleming, guitarist Danny Jacobs, bassist Freddie Washington Jr., Groove Addicts Debo Grobman and Dan Blas, guitarist Paul Jackson, Jr., and George Nishigomi; (bottom row, l-r) drummer Roby Lawson and keyboardist/composer Larry Dunn.

Youth Edition

Top 15 Bubbling Under Billboard Sales

It's Already Possible At:

WGCI 26x KPRS 10x
KIPR 35x WTMG 26x
WFLM 10x WJFX 40x
WQHH 25x WKPO 18x
WJZD 10x WJKX 10x
KLMB 10x KRVV 10x
WTMP 8x WYLD 5x

And Now YOU Can Believe That

"Anything Is Possible"

January 8, 1999 R&R • 51
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<th>Stations</th>
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**ID**

**Total Plays:**

**BRANDY Have You Ever? (Atlantic)**

**EMPLOYER**

**Total Plays:**

**ID**

**Total Plays:**

**TEVIN**

**Total Plays:**

**RELAX**

**Total Plays:**

**ID**

**Total Plays:**

**KELLY PRICE**

**Total Plays:**

**LAURYN HILL & D'ANGELO**

**Total Plays:**

**BREAKERS**

**R. KELLY When a Woman's Fed Up (Jive)**

**Total Plays Increase:**

**SHANICE**

**Total Plays:**

**WHITNEY HOUSTON**

**Total Plays:**

**LAURYN HILL Ex-Factor (Ruffhouse/Columbia)**

**Total Plays:**

**DRU HILL These Are The Times (University/Island)**

**Total Plays:**

**STRAWBERRI**

**Total Plays:**

**KEITH SWEAT**

**Total Plays:**

**TRIN-I-TTE 5:7 Can You Always (R-rite/Interscope)**

**Total Plays:**

**ARTIST TITLE LABEL(S) ADDS**

**GERALD LEVERT Secret Love (T-Neck/Island)**

**Total Plays:**

**TAMIA**

**Total Plays:**

**KELLY PRICE Secret Love (T-Neck/Island)**

**Total Plays:**

**DRU HILL Rедин & ACTIVE 1999, in**

**BREAKERS**

**Another Way (Qwest/WB)**

**Total Plays:**

**LAURYN HILL Doo Wop (That Thing) (Ruffhouse/Columbia)**

**Total Plays:**

**DAVINA I Can't Help Myself (That Thing)**

**Total Plays:**

**JIMMY SOMMERS Promise Me (Gemini/Universal)**

**Total Plays:**

**XSCAPE Softest Place On Earth (So So Def/Columbia)**

**Total Plays:**

**R. KELLY/KITH MURRAY Home Alone (Jive)**

**Total Plays:**

**LAURYN HILL & ANGELO Nothing Matters (Ruffhouse/Columbia)**

**Total Plays:**

**KELLY PRICE**

**Total Plays:**

**DRU HILL Rедин & ACTIVE 1999, in**

**BRANDY Angel In Disguise (Atlantic)**

**Total Plays:**

**Total Stations/Adds Chart**

**ARTIST TITLE LABEL(S) ADDS**

**GEORGE BENSON**

**Total Plays:**

**George Benson Back To Love (GRP)**

**Total Plays:**

**Songs ranked by total plays**

---

**NEW & ACTIVE**

**TEVIN CAMPBELL**

**Total Plays:**

**LAURYN HILL**

**Total Plays:**

**DAVINA**

**Total Plays:**

**JIMMY SOMMERS**

**Total Plays:**

**XSCAPE**

**Total Plays:**

**R. KELLY/KITH MURRAY**

**Total Plays:**

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**FAITH EVANS Love Like This (Bad Boy/Arista)**

**Total Plays Increase:**

**MOST INCREASED PLAYS**

**WHITNEY HOUSTON**

**Total Plays:**

**LAURYN HILL**

**Total Plays:**

**DAVINA**

**Total Plays:**

**JIMMY SOMMERS**

**Total Plays:**

**XSCAPE**

**Total Plays:**

**R. KELLY When a Woman's Fed Up (Jive)**

**Total Plays Increase:**

**TAMIA**

**Total Plays:**

**KELLY PRICE**

**Total Plays:**

**DRU HILL**

**Total Plays:**

**STRAWBERRI**

**Total Plays:**

**KEITH SWEAT**

**Total Plays:**

**TRIN-I-TTE 5:7 Can You Always... (R-rite/Interscope)**

**Total Plays:**

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**HOTTEST RECURRENTS**

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'Twas The Season For Giving

While millions of Americans wind down their work schedules during the holidays, anyone who's ever been inside a radio station knows that the workload actually increases dramatically as staffs gear up for and execute holiday promotions and goodwill efforts.

Here are just some of the things Country stations were up to in the last month as they enlisted listeners in serving the less fortunate during the holiday season.

- WQMX/Akron turned over the keys to a brand-new house built by station staffers, clients, and listeners in conjunction with Habitat For Humanity.
- WPMI/Baton Rouge's annual "One New Toy Concert" featured Michael Peterson before a sold-out crowd of 1000 fans who brought toys and gifts, which were given to area families.
- KCTR/Billings, MT's "Flakesgiving" with Kris Rochester said they'd be hanging out with the fans and serving up "serving some Flakesgiving." - named in honor of the morning team, "The Breakfast Flakes" - raised over $24,000 in the four days before Thanksgiving. The money helped in the distribution of over 1500 meals to needy families.
- WNKT/Charleston morning show "Steve Wanyo's Toy Tree" collected 400 toys and over $2000 while broadcasting from 50 feet in the air in a five-ton Marine truck.
- WUSN/Chicago raised over $616,000 during its two-day St. Jude's radiothon, which saw US99 personalities broadcasting from 6am-7pm at a local mall.
- WYCY/Cincinnati morning teamers Big Dave and Amanda Orlando plugged in their "Toys For Tots Jukebox" in December, broadcasting from 5:30am Thursday, December 11 to 5pm on Friday, December 12. They took all requests, regardless of musical format, as long as that request was tied to a cash pledge for Toys For Tots. The music heard on WCY during that time ranged from Waylon Jennings to Frank Sinatra to Ozzy Osbourne to Metallica.
- KRQ/Medford, OR's "O Country Raffle Tree" was part of the city's Providence Festival Of Trees fund-raising campaign. The tree was adorned with items from country stars and record labels and brought over $2000 on the auction block. Morning team Larry Neal and Brian Bishop got $475 for a Furby, with proceeds going to the Children's Miracle Network.
- WOOG/Memphis garnered a bid of $3000 for a Furby it put up for auction, with proceeds going to the Make-A-Wish Foundation.
- WSIX/Nashville got $3200 for Deana Carter's one-of-a-kind "Tennessee Orange" Guild electric guitar at the station's recent "Parade of Pennies Auction." The high bidder was former recording artist Jimmy Velvet, who wanted the guitar because Deana's father, session guitarist Fred Carter Jr., played on all of his records. Others bid on the guitar because Deana auto-graphed it - and placed her footprints on it. This year's auction raised $7400 (more than three times last year's total) for Dream Makers of Middle Tennessee.
- WSM-FM/Nashville teamed with Tennessee Oiler Chris Sanders and other Oilers to treat 100 kids to $80 shopping sprees as part of its "Sania Sanders" Christmas promotion.
- WJLM/Roanoke, VA, morning personality Slam Duncan collected over 2200 bikes for Toys For Tots during his four-day broadcast from an RV suspended 130 feet over a local mall.
- WYLY/Raleigh collected over $3000 in cash and more than 6000 toys at its third annual 12-hour Salvation Army Toy Drive.

HOPPY HOLIDAYS - Leave it to those Froggy guys to come up with a holiday greeting card that conveys the message of the season while keeping with the ever-present amphibian theme. This "Happy Holidays" howdy came courtesy of WGGY/Wilkes-Barre PD Mark Lindow and MD Mike Kirmn.

HONEY, I'M FEATHERED - It's beyond me why personalities offer to humiliate themselves to spur on Christmas giving. Listeners always seem to respond to station pleas, often exceeding the lofty goals stations set. Despite that, KSON/San Diego morning teamers Tony Randall (l) and Kris Rochester said they'll be tarred and feathered if KSON fans could fill seven vans with toys. As you can see, the pair lost - although they did substitute honey for the tar. (Nice shower caps. Have they been hanging out with the Epic folks?)

A PLATINUM CHRISTMAS - Platinum Entertainment/Intersound/Double J Music was another stop on the merry little trade elves' route as they collected food for Second Harvest Food Bank. Displaying their contributions with the do-gooders are Platinum staffers, including VP/GM Eddie Mascolo (standing, second from 1) and Double J's GM Juan Contreras (standing, second from 1).
New Year Brings New Releases

CARTER FAMILY SONG
A new version of Carter Family's classic song "I Never Will Marry" has been recorded by musician Kyle Lehning, with vocals from singer and actress Sarah Evans. The song will be part of Lehning's upcoming album, due for release in March. Lehning says, "I wanted to capture the essence of the original Carter Family version, while giving it a modern twist." The new recording features a lush arrangement with strings and harmonica, and highlights Lehning's unique take on this timeless classic.

With Capitol still reeling from the holiday hits induced by sales of Garth Brooks' "The Ultimate Collection," the label's first-quarter release is Tim Wilson's latest album, "The Wild World," set for February release. The album, which includes songs like "Mississippi Song" and "The Party," features a mix of traditional country and pop influences. Wilson says, "I was really happy with the way this album turned out. I think it's going to appeal to a wide range of listeners." The album is set to be a strong contender for early spring country radio airplay.

In other news, the much-anticipated film "Street" starring Reba McEntire and Tim McGraw is set for release in March. The movie, directed by Academy Award-winner Michael Apted, tells the story of a struggling country singer and a music manager who must navigate the cutthroat world of the music industry. McEntire says, "I'm really excited about this movie. I think it's going to be a big hit." The film is set to premiere at the Sundance Film Festival in January.

Stay tuned for more updates on the latest in country music news. Until then, keep listening to your favorite country artists and let us know what you think about these new releases.

New Album Coming Soon

"The Ranger" is the latest album from country singer Reba McEntire. The album, produced by Davidson and recorded at the McEntire-owned Studio B in Nashville, is set for release in March. The album features 12 new songs, including "If I Had A Nickel," "Back On The Road," and "The Next Time I Fall." McEntire says, "I'm really proud of these songs. I think they really showcase my voice and my style." The album is set to be released in all formats, including CD, vinyl, and digital, and is expected to be a strong contender for late spring radio hits.
Thank you!
Country Music Industry

for 10 years of caring and for raising $85 million for treatment and research at St. Jude Children's Research Hospital!

Please join us in celebrating a decade of Country Cares!
**COUNTRY TOP 50**

**JANUARY 8, 1999**

**Table:**

<table>
<thead>
<tr>
<th>Artist/Title/Label</th>
<th>Runs</th>
<th>Play Rank</th>
<th>Total Plays</th>
<th>Most Last Week</th>
<th>Total Points</th>
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<td>MARTINA McBride - Wrong Again (RCA)</td>
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<td>1</td>
<td>5643</td>
<td>27318</td>
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<td>ALAN JACKSON - Right On The Money (Arista)</td>
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<td>BLACKHAWK - There You Have It (Arista)</td>
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<td>CLAY WALKER - You're Beginning To Get Me (Giants)</td>
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<td>LARI WHITE - Take Me (Lyric Street)</td>
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<td>27</td>
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<td>LINDA DAVIS - I'm Yours (DreamWorks)</td>
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<td>CHAD BROCK - Ordinary Life (Warner Bros.)</td>
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<td>LEANN RIMES - Arms Of Mine (MCG-Curb)</td>
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<td>T. GRAHAM BROWN - Wine Into Water (Interworld)</td>
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<td>GARY ALAN - I'll Take Today (Decca)</td>
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<td>TY HERNDON - Hands Of A Working Man (Epic)</td>
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<td>729</td>
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<td>JOE DIFFIE - Behind Closed Doors (Epic)</td>
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<td>KEITH HARLING - Write It In Stone (MCA)</td>
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This chart reflects play from December 28, 1998 to January 3, 1999. Songs ranked by total points. Highlighted songs indicate Breaker.

187 Country reporters. 179 current playlists. Songs that are down in points for three consecutive weeks and below no. 1 are moved to re-entrant; © 1999, R&R Inc.
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<thead>
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<th>Calls</th>
<th>Market</th>
<th>Middl</th>
<th>ADH (00)</th>
<th>Come (00)</th>
<th>Turn-Over</th>
<th>R&amp;R Weight</th>
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<td>WHNT</td>
<td>Huntsville, AL</td>
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For Detailed Reporter Information, please see Means Tracking on R&R ONLINE.
Deana Carter "You Still Shake Me"
Capital: With the football team from Deana Carter’s alma mater, the University of Tennessee, roaring to a national championship at this week’s Fiesta Bowl, the person who paid $3200 for her one-of-a-kind “Tennessee Orange” electric guitar is probably more pleased than ever. The guitar, which Carter donated for a recent celebrity auction, also featured her autograph on the front — and her bare footprints on the back. “You Still Shake Me” is the latest single from Carter’s Everything’s Gonna Be Alright album.

Claudia Church “What’s The Matter With You Baby”
Reprise: For a first single, newcomer Claudia Church chose a song written by Beth Nielsen Chapman and Annie Roboff. Since their work includes Faith Hill’s “This Kiss,” you can safely assume that Chapman and Roboff have a proven knack for writing material geared to female vocalists. Church’s self-titled debut album, produced by husband Rodney Crowell, will be released later this year.

Wade Hayes “Tore Up From The Floor Up”
Columbia: If you’ve seen the video for this Wade Hayes single, you may have noticed a band and a guy who portrays an irate neighbor. The band is Hayes’ own touring outfit, and the neighbor is his friend, songwriter/producer Chick Rains. Written by J.B. Rudd and Bob Regan, “Tore Up From The Floor Up” was the initial title of Hayes’ latest album. Instead, it turns out to be the new single from When The Wrong One Loves You Right.

Faith Hill “Love Ain’t Like That”
Warner Bros.: Faith Hill has started the new year on a high note. When the Grammy nominations were announced this week, Hill led the way for three awards, including Best Country Female Vocal Performance for “This Kiss” and Best Country Vocal Collaboration for “Just To Say That You Love Me,” the latter being her work with husband Tim McGraw. “Love Ain’t Like That” is the latest single from Hill’s platinum album Faith, which is also nominated as Best Country Album.

Shane McAnally “Say Anything”
MCG: Newcomer Shane McAnally moved to Nashville in 1994 after a series of performances in the Dallas/Ft. Worth area on the Johnnie High Music Revue — where LeAnn Rimes worked before achieving stardom. The 23-year-old Texas singer/songwriter’s upcoming debut album was co-produced by Brian Ahern (Emmylou Harris, Anne Murray) and Rich Herrin.

Mark Wills “Wish You Were Here”
Mercury: With an eye and ear toward high-quality songs, Mark Wills is establishing himself as an artist who’s in country music for the long haul. In the process, he’s racked up several hits — and his sophomore album was recently certified gold. “Wish You Were Here,” the title track from that particular album, was written by Skip Ewing, Debbie Moore, and Grand Ole Opry great Bill Anderson.

OUT OF THE BOX
Jay Richards, PD
KLLL/Lubbock, TX

LEE ANN WOMACK
"Til I Think Of A Reason Later." (Decca)

Lee Ann Womack’s "Til I Think Of A Reason Later," is positively infectious! In a time of cookie-cutter music, this is so refreshing. The first time I heard the single, I thought, “God, I know women like that!” Women can be so difficult to other women! My wife, for one, will pick apart any woman just because they look at her wrong. With our target audience being 25-54, female-targetted, I thought this song would be a perfect fit. It’s already one of the top five most-requested. In the past couple of months, it seemed like everything released was very generic and down-tempo. Here comes Lee Ann with a very fun, up-tempo reaction song with hit potential. We’ve played all of Lee Ann’s music in the past … people know her here and love her. Adding this song was just an automatic.

On The Record
Gary Griffin, MD
WEZL/Charleston, SC

TRAVIS TRITT
“No More Looking Over My Shoulder” (Warner Bros.)

We usually don’t go out of the box on new songs, but for an artist like Travis Tritt, you just have to. I listened to how “No More Looking Over My Shoulder” sounded in a mix on the air, and my gut said, “Let’s go with it!” Plus he was coming to town, so we wanted to beef it up as much as possible. I’ve always been a Tritt fan, and he has a really cool song here. Definately a top 10. And I love the groove to it — clean, smooth, and up-tempo. I think this single is undeniably a winner! If you’re not playing it, you should be.

When the Stars talk…
Bob Kingsley listens!

Bob Kingsley with America’s MusicMakers is an exclusive two-minute daily feature that spotlights the biggest stars in Country music, sharing personal true-life stories directly with your listeners.

“When the Stars talk... Bob Kingsley listens and my audience gets the exclusive.”
John St. John, PD, KYGO, Denver, CO

“America’s MusicMakers is that extra something special from Bob that Nashville loved to hear.”
Greg Cole, PD, WSM, Nashville, TN

To find out how you can fill your calendar with the hottest stars in country music today, call Robin Rhodes at 972-448-3376.
NEW & ACTIVE

SUZI BOGGUS From Where I Stand (Capitol)
Total Stations: 23, Total Points: 748, Total Adds: 1.
Including: KYCW 3

JON RANDALL She Don’t Believe In Fairy Tales (Asylum/EEG)
Total Stations: 24, Total Points: 661, Total Adds: 1.
Including: WVLK 10

MARK WILLS Wish You Were Here (Mercury)
Total Stations: 19, Total Points: 582, Total Adds: 16.
Including: KUBL 15, WAMZ 15, WWGY 13, WXXK 11, WOBL 10, WXXB 10, WXXT 10, WQBT 8, KFQI 6, KSOAP 5, WNOE 5
Plays Include: KHAK 10 (9), KZZX 8 (5), KFDI 6 (5)

TRACTORS Shortenin’ Bread (Arista)
Total Stations:.12, Total Points: 560, Total Adds: 0.
Including: KGEQ 11 (17), WOVL 10 (10), WDJR 9 (7), KIZN 7 (7), KDP 7 (7)

SHANNON BROWN I Won’t Lie (Arista)
Total Stations: 14, Total Points: 558, Total Adds: 0.
Including: KEGO 26 (24), KXPL 16 (14), KSON 14 (12), WCTO 12 (12), WOVL 10 (10), WLLL 6 (6), WCTN 6 (6), KLLL 5 (5), WBBS 5 (5), WYBT 5 (5), WQHK 5 (5)

CLAUDIA CHURCH What’s The Matter With You Baby (Reprise)
Total Stations: 11, Total Points: 546, Total Adds: 8.
Including: KMLE 22, KUBL 15, WGE 15, KTS 14, WXXB 14, WXAH 8, KHAK 7
Plays Include: KSP 8 (7), KTT 7 (5), WIVK 5 (5)

SCRUGGS W/ CARPENTER It’s Only Love (Reprise)
Total Stations: 11, Total Points: 543, Total Adds: 0.

SHANE MCANALLY Say Anything (MCG/Curb)
Total Stations: 12, Total Points: 279, Total Adds: 10.
Including: WAYZ 20, WAXX 8, WOVL 6, WAMZ 5, WKRF 5
Plays Include: WNOE 5 (5)

MONTE WARREN Someday (Asylum/EEG)
Total Stations: 11, Total Points: 224, Total Adds: 2.
Playing Include: KEAN 7 (7), KFDI 7 (5), KTT 5 (5), WCTO 5 (5), WQBT 5 (5)

WARREN BROTHERS Better Man (BNA)
Total Stations: 10, Total Points: 209, Total Adds: 9.
Including: WXXB 15, KXKG 10, WOVL 7, KSP 6, KHAK 5, KFDI 5
Plays Include: KZZX 9 (5)

SPECIALS

ABCD radio NETWORKS
Coast-To-Coast
Mark Edwards (977) 991-9200
Adds:
BROOKS & DUNN I Can’t Get Over You
DEANA CARTER You Still Shake Me
PETTY LOVELESS Can’t Get Enough

Hottest:
TIM McGRAW For A Little While
ALABAMA Keepin’ Up

Real Country
Dave Nicholson (602) 986-6236
Adds:
GEORGE STRAIT Meanwhile

Hottest:
JO DIT MESSINA Stand Beside Me
TIM McGRAW For A Little While
RANDY TRAVIS Spent A Day In A World Outside A Man

NAEA MENTIRE Wrong Right

ALTERNATIVE PROGRAMMING
Steve Knoll (800) 231-2618
Gary Knoll
Adds:
BROOKS & DUNN I Can’t Get Over You
SANTY BROWN Save Me Why
KEITH BRYAN I Just Had Her Body Down
WANE HAYES Torn Up From The Floor Up
PETTY LOVELESS Can’t Get Enough
TRAVIS TRIBBETT No More Losing Over My Shoulder
WARRIN BROOKS Shoulder Right

Hottest:
NAEA MENTIRE Wrong Right
BROOKS & DUNN You Were The One
GEORGE STRAT Meanwhile

BROADCAST PROGRAMMING
Warter Powers (800) 426-9082
Super Country/Pure Country
Ken Moultrie
Adds:
BROOKS & DUNN I Can’t Get Over You
GEORGE STRAT Meanwhile

Hottest:
CLAY WALKER You’re Beginning To Get To Me
TIM McGRAW For A Little While
MARTINA MCBRIDE Wrong Again
ANKIN TAYLOR You’re The One
AALON JACKSON Right On The Money

Hot Country
David Feiker
Adds:
BROOKS & DUNN I Can’t Get Over You
GEORGE STRAT Meanwhile

Hottest:
TIM McGRAW For A Little While
MARTINA MCBRIDE Wrong Again
JOHN MICHAEL MONTGOMERY Hold On

Country Video

COUNTRY VIDEO

COUNTRY MUSIC TELEVISION

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COUNTRY REPORTERS

Stations and their adds listed alphabetically by market

January 8, 1999

76 Total Reporters
179 Current Reporters
179 Current Playlists

Reported Frozen Playlist (4):

WYAY/Atlanta, GA
WMSU/Jackson, MS
KMEX/Monterey-Salinas, CA
WDSY/Pittsburgh, PA

Did Not Report, Playlist Frozen (4):

WUSX/Chattanooga, TN
KKKH/Houston, TX
WIBS/Syracuse, NY
KIM/Ft. Myers, AZ

No Longer A Reporter (20):

KRZ/Karlsbad, CA
KASH/Anchorage, AK
WPU/Atlantic City, NJ
WKNX/Charlotte, SC
KADC/Baltimore, MD

187 Current Reporters
179 Current Playlists

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KASH/Anchorage, AK
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WKNX/Charlotte, SC
KADC/Baltimore, MD
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A Full Plate Of Dream Jobs

Restaurant reviewer/"American Top 40" writer tells how he found success in the best of both worlds

Legendary Los Angeles weekend radio fixture Merrill Shindler has an established himself in several worlds, including pop music and restaurants. He shares his dining experiences and enthusiastically answers phone-in questions on KLSX, CBS's "FM Talk Station" (weekends, 7-5pm), and next time you tune in Casey Kasem's countdown show, listen to the closing credits, and you'll hear Shindler's name there too. His Kasem association dates back exactly 20 years ago this month.

Without a doubt, Shindler boasts one of the most impressive (and, for the past year, dis-腾) resumes going. Everything he does seems to be a dream job. Just prior to a recent phone call, for example, he was sifting through trivia questions and answers for the pilot of a new TV game show.

And as that wasn't enough, he also edits Los Angeles' 'Quartet Guide,' where frequent diners note their impressions of famous — and infamous — establishments. If budget is a concern, you can't go wrong with the Shindler-analyzed "Taste Sensations Of Los Angeles Under $10." He also writes weekly dining reviews for various Southern California newspapers, including the Pasadena Star Telegram.

Hollywood's Calling

Prior to his moving to Los Angeles, Shindler called the Bay Area home. He worked for three years there as music editor for Rolling Stone magazine. But when the magazine upgraded to New York, the native "New Yawker" didn't return to his former turf. "I knew everyone would pack up all their belongings, make the move, and then be canned. Indeed, that's what happened; within a year, they were all gone."

Shindler elected to remain in San Francisco, picking up writing assignments for several magazines and working on television shows for local PBS outlet, KQED. "I noticed an ad in Media Week for a radio-show pop-music writer," he recalls. "After sending off a resume, I received a test for American Top 40, which was, at the time, syndicated by Watermark. They provided some raw material, and you had to turn it into a Casey-style story."

Approximately 300 people applied for the job, and Shindler emerged as one of five finalists. "It was very interesting, because I hadn't had much experience listen-ing to American Top 40. I'd been with Rolling Stone and was more involved with Bob Dylan and the Grateful Dead. We were tertimentary — the world of the Carpenters and Partridge Family just wasn't us."

So, ramping up his resources as an editor, Shindler demonstrated that he possessed the unique ability to creatively synthesize Casey-style stories. "I was able to condense a story down to a 90-second, no-wasted-word-type format."

When offered the job, however, he wasn't particularly thrilled about leaving the Bay Area. "I wound up in L.A., in a place of utter confusion. However, the job was certainly enjoyable and a pleasant challenge."

Fast-Break Artist

After getting himself settled, Shindler, the perpetual freelancer, began sending story ideas to various local publications. His work on both food and movies quickly began popping up throughout the Southland, and he enjoyed a 10-year run as Los Angeles Magazine's film critic. Within a year of moving to Los Angeles, he recalls. "I had a good job writing for one of the more-listened-to shows in America, I was the movie critic for the house organ of Hollywood, and I was writing about restaurants for the Los Angeles Herald-Examiner."

It was quite a start for someone who was reluctant to relocate. Pick- ing a favorite from that list is difficult, because each gave him some sort of pleasure. Shindler certainly didn't stumble into the movie crit-ic's role. He holds a master's degree in film criticism & aesthetics from New York University. He jokes, "Too much knowledge can clutter things up. While I've never taken a writing course in my life, my bottom line has always been the ability to write clearly and with a bit of wit. The only way I know how to write is the way I speak."

"Music is something I always loved and continue to love. But you must eat, or die, so the thing I probably have the most fun with is finding restaurants. Everyone knows about the big places, but coming across that great place in the farthest end of the universe is a great feeling."

It's that ability to seek out the trea-sures, along with his diverse and eclectic tastes, that helps him to pre- pare for his weekly countdown writ- ing duties. "I don't think what I do changes that much over the last 20 years. The Top 40 has always been an amalgam of many different types of music. I wonder if there's a station in the county that plays every song on it. Some charts are more skewed in one direction or another, but the overlap is very thor-ough. Once you find a Dion, and Whitney Houston are, more or less, found on all the charts we deal with."

"Jim Brickman is an example of someone more apt to chart on AC than Top 40, but he has a few good stories, like the one about his mother painting piano keys on a piece of paper so she could practice."

Stories like this one about Brick- man are collected in a variety of dif- ferent ways. "We do interviews and certainly look at all the articles in various magazines and newspapers."

Sometimes, these videos are only images, and that's fine, too. "We sometimes appear on TV, in a piece of MTV and VH1 is also part of Shindler's routine. "That gives you an idea of the band's notion of what the song is all about."

Through these videos, in a piece of MTV and VH1 is also part of Shindler's routine. "That gives you an idea of the band's notion of what the song is all about."

The internet has also greatly enhanced his information-gathering process. "The only stuff you were previously able to get on new acts might have been a one- or two-page press release. You'll now find web-sites with material from all kinds of obscure sources. You can easily find a dozen or so websites about Robyn. There are all these great stories that you wish you could read about her, but they're in Swedish."

Building A Story

Over the years, Shindler has helped develop the Casey-style story on two levels. "There are statistical facts that should be different for every story, and there are human in-terest stories. You go through enough interviews and try to find good stories about funny things that have happened to artists on the road; that's really our bread and butter."

Shindler's countdowns are assembled in many pieces, with some sto- ries about the acts done in advance. "It weaves its way throughout the week," Shindler explains. "On Wednesdays, for example, I talk with the producer and see what sto- ries are needed for the CHR ver- sion, which is taped each Thursday. I'll spend much of Wednesday coming up with more stories and then send them to Casey."

In between, he's assessing what needs appear both with various restau-rant columns or whatever else comes up on his plate that particular week. "It's triage — you do what you have to do."

"I always try to be a good listener," Shindler believes. "That's just obvious with my dining critic. I listen to their stories about the dream job. I listen to the story behind the story."

And many of those stories are told with some sort of humor. "It's a matter of search and discovery."

At Home On The Air

Some of the components of Shindler's varied written work hold him in good stead for his KLSX dining expert duties. Angelinos have been accustomed to hearing him in this capacity since the KABC/Hot AC days more than 13 years ago. "KABC has always had problems attracting older demographics, and they saw me as someone who could bring in younger people. We started as a two-hour [late-afternoon/early evening] show, moved to three hours, and then four."

After a short-lived move to com-owned "The Zone." Shindler's din- ing show returned to KABC's Wednesday night line-up. "That's something I never fully under-stood, but I was happy when I got the KLSX offer."

KLSX had been doing a hybrid format of Talk that worked during the week and alternative music on the weekends.

But, as Shindler points out, airing Talk on weekends can truly be "a cash cow. Specialty shows work very well and tend to bring in a good advertiser base. "We have a lot of fun at KLSX, where the rules are much looser. It's just terrific being on the air. The in- mates run the asylum, so I can relax, enjoy myself, and be fairly lazy. I'm also having a much younger audience and don't hear from people looking for early bird specials."

But being a restaurant critic can actually be worse than being a regular customer. "Every three seconds, someone comes to your table wanting to know how your meal is. It makes me crazy." Shindler estimates that a remarkable 80% of his calls come from people on cars phones. He suggests, "It means my listeners can afford cars, are still allowed to drive by the courts, and are probablyheadered for restaurants. In most cases, they have the interest and money to go to places like Spago."

The reputation Shindler present-ly enjoys is extremely ironic, since he considered himself "king of the nerds" while attending Bronx High. "It's very funny to have achieved any level of hipness."

Money For Something

You couldn't keep track of station — and entire group — movements last year without a program. In chronological order (through June), here are some of last year's transactions that had AC, Hot AC, or Pop/Alternative ramifications:


12/1997: Sunburst acquires Sunburst KKKY/Bryan, TX, to Sunburst Media.

1/15/98: Cumulus Broadcasting acquires KDOM/Wodesa, TX, from New Frontier Communications.

1/23/98: Clearly Superior Radio sells AC WFWA/Marion, IL, to Cumulus Broadcasting.

2/13/98: Cumulus Broadcasting picks up WMXT/Montgomery, AL, from Colonial Broadcasting.

2/27/98: Chancellor Media acquires KBFJ/Dallas, KODA/Houston, Pop/ Alternative WWMX-WWWM, and KKYX/San Di-go from Capstar Broadcasting.


4/24/98: Fairbanks sells WRLX-FM & WHFL-FM/West Palm Beach to Clear Channel. The Soft AC and Bright AC are then swapped for James Crystal Broadcasting's WTPX-FM/West Palm Beach and $47 million.

5/1: Dynamic Broadcasting deals KORQ/Arlieone, TX, to Sunburst Media.

5/29: Pultizer Publishing's KKLJ/Phoenix is picked up by Hearst-Arungle Television.

5/29: Jacor sells KJQY/San Diego to Holtel.

6/19: Clear Channel purchases Dame Media, which includes Hot ACs WREA/Alexandria and WVR/Huntingst, and AC WKSBBWi- lliamston, MI.

6/26: Silverado Broadcasting buys KJQY/Stockton from Joseph Gambling Stations Inc.

July through December highlights will appear next week.
"Marilyn Scott has made the transition to mainstream, and this is the one that will put her OVER THE TOP!"
-Chris Conley - PD - WBEB/Philadelphia

"Outstanding lyrics! A beautiful song for our female listeners. This is the one that will truly establish Marilyn at AC RADIO."
-Gary Nolan - PD - WLTE/Minneapolis

"Compelling lyrics combined with excellent execution for a thought provoking song and phones after each spin!"
Scott Miller - MD - WDOK/Cleveland

"A breath of fresh air in the AC Radio Arena!"
-Scott Taylor - PD - KCSI /Denver

AC's Rising Star in '98...Watch Her Shine in '99

"the last day"

marilyn scott

On Major Stations: WLIT, WBEB, WPCH, WSHH, WRRM, KVIL, WDOK, WLTE, WLIF, WRVR, KOSI, WLTQ, KKCW, and more... On 68 Reporters

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NEW & ACTIVE

JEFERREY OSBORNE & SHEENA EASTON The Place... (Windham Hill)

BRANDY Have You Ever? (Atlantic)

CRYSTAL BERNARD Don't Touch Me There (River North)
Total Stations: 20, Adds: 5, Plays: 151, WAQI 10 (10), WLRG 7 (7), WMR 2 (2), WMR 2 (11), WMR 2 (11), WMR 5 (5), WMR 10 (10), WLRG 9 (18), WLCI 3 (2), WLCI 3 (2), WLCI 3 (2), WLCI 3 (2), WLCI 3 (2), WLCI 3 (2).
ELTON JOHN * LEANN RIMES

"Written In The Stars"

From the upcoming release "Elton John & Tim Rice's AIDA," the follow-up to their multi-platinum The Lion King.

Congratulations
Elton & LeAnn
On The Most Adds Ever
In The History Of R&R AC!!

The classic love story of all time, retold by the greatest musical superstars of our time.

Featuring

#1 Most Added at AC & Hot AC!
125 Stations Out of the Box!!

R&R AC Debut 15
AC Monitor Hot Shot Debut 22*

Produced by Peter Collins and Wilbur Rimes
Management for Elton John: Colin Bell & Frank Presland / Elton John Mgt Ltd.
112 Total Reporters
111 Current Reporters
110 Current Playlists

Did Not Report, Playlist Frozen (13):
WRSR/Worcester, MA

Did Not Report A New Playlist For Two Consecutive Weeks, Data Not Used (1):
WJKX/Knoxville, TN

## AC

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## HOT AC

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**HOT AC TOP 30**

**JANUARY 8, 1999**

**NEW & ACTIVE**

- **SEAL** Human Beings (Warner Bros.)
- **SHAWN MULLINS** Lullaby (SMG/Columbia)
- **JEWEL Hands (Atlantic)**
- **SARAH McLACHLAN** Angel (Warner Sunset/Reprise)
- **EAGLE-EYE CHERRY** Save Tonight (Verve)
- **CORY Sheryl My Favorite Mistake (A&M)**
- **THIRD EYE BLIND** Jumper (Elektra/EGG)
- **GGO DIO Dollars (Warner Bros.)**
- **ALANIS MORISSETTE** Thank U (Merckopp/Reprise)
- **TheALL 1990 DOLLS Iris (Warner Sunset/Reprise)**
- **UZ Swift Sweet Thing (Island)**
- **MATCHBOX 20** Back 2 Good (Lava/Atlantic)
- **BARENADEN LADIES One Week (Reprise)**
- **BARENADEN LADIES It's All Been Done (Reprise)**
- **NEW RADICALS You Get What You Give (MCA)**
- **EVE 6 Inside Out (RCA)**
- **NATALIE MERCHANT** Break Your Heart (Elektra/EGG)
- **SUGAR RAY** Every Morning (Lava/Atlantic)
- **HOTIE & THE BLOWFISH** Only Lonely (Atlantic)
- **LENNY KRAVITZ Fly Away (Virgin)**
- **DAVE MATTHEWS BAND Crush (RCA)**
- **R. KELLY & CELINE DION I'm Your Angel (Jive)**
- **KHALEEL No Mercy (MCA)**
- **HOUSTON & CAREY When You... (Arista/Columbia/DreamWorks)**
- **CAKE** Never There (Capricorn/Mercury)

**HOTTEST RECURRENTS**

- **NATALIE IMBRUGLIA** Smoke (RCA)
- **FAITH HILL** This Kiss (Warner Bros.)
- **SHANIA TWAIN** From This Moment On (Mercury)
- **Natalie Imbruglia** Torn (RCA)

**BREAKERS**

- **No Songs Quaified For Breaker Status This Week**

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<thead>
<tr>
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<td>SUGAR RAY</td>
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<td>BLONDIE</td>
<td>Maria (Beyond)</td>
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<td>ALANIS MORISSETTE</td>
<td>Unseen (Merckopp/Reprise)</td>
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<td>COLLECTIVE SOUL</td>
<td>Run (Universal)</td>
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<td>ROD STEWART</td>
<td>Faith Of The Heart (Universal)</td>
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<td>KHALEEL</td>
<td>No Mercy (MCA)</td>
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<tr>
<td>Lenny Kravitz</td>
<td>Fly Away (Virgin)</td>
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<td>SHAHINA TWAN</td>
<td>From This Moment On (Mercury)</td>
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**MOST INCREASED**

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<td>Written In The Stars (RCA/Island/Curb)</td>
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<tr>
<td>SUGAR RAY Every Morning (Lava/Atlantic)</td>
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<tr>
<td>BARENADEN LADIES</td>
<td>It's All Been Done (Reprise)</td>
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<td>SARAH MCLACHLAN</td>
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<td>MATCHBOX 20</td>
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<td>KHALEEL No Mercy (MCA)</td>
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**HOT AC Top 30**

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<td>VERONICA</td>
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<tr>
<td>IMBRUGLIA</td>
<td>Torn (RCA)</td>
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<tr>
<td>FASTBALL</td>
<td>The Way (Universal)</td>
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<tr>
<td>Aerosmith</td>
<td>Don't Want To Miss A Thing (Columbia)</td>
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<tr>
<td>SEMINISCIC</td>
<td>Closing Time (MCA)</td>
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<tr>
<td>JENNIFER PAGE</td>
<td>Crush (Elevet America/Universal)</td>
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<tr>
<td>GREEN DAY</td>
<td>Time Of Your Life (Good Riddance (Reprise))</td>
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**RENEWAL**

- **No Songs Quaified For Breaker Status This Week**

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## HOT AC PLAYLISTS

**January 8, 1999 R&R • 73**

### PLAYLISTS

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<tr>
<th>熱門播放列表</th>
<th>藍調</th>
<th>技術</th>
<th>位置</th>
<th>時間</th>
<th>歌曲</th>
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<tr>
<td>95.5 WPLJ</td>
<td>New York</td>
<td>(212) 684-6000</td>
<td>Zip 10017</td>
<td>12:00 PM</td>
<td>&quot;I Know You&quot; by Mary J. Blige</td>
<td>Blue</td>
<td>Epic Records</td>
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<tr>
<td>WPLJ</td>
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<td>12:15 PM</td>
<td>&quot;My Love Is Strong&quot; by Shania Twain</td>
<td>Blue</td>
<td>Warner Bros. Records</td>
<td>沉重</td>
</tr>
<tr>
<td>WPLJ</td>
<td>New York</td>
<td>(212) 684-6000</td>
<td>Zip 10017</td>
<td>12:30 PM</td>
<td>&quot;My Heart Will Go On&quot; by Celine Dion</td>
<td>Blue</td>
<td>Sony Music Entertainment</td>
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</tr>
<tr>
<td>WPLJ</td>
<td>New York</td>
<td>(212) 684-6000</td>
<td>Zip 10017</td>
<td>12:45 PM</td>
<td>&quot;I Will Always Love You&quot; by Whitney Houston</td>
<td>Blue</td>
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</tr>
<tr>
<td>WPLJ</td>
<td>New York</td>
<td>(212) 684-6000</td>
<td>Zip 10017</td>
<td>1:00 PM</td>
<td>&quot;I Will Remember You&quot; by Barbra Streisand</td>
<td>Blue</td>
<td>Columbia Records</td>
<td>沉重</td>
</tr>
<tr>
<td>WPLJ</td>
<td>New York</td>
<td>(212) 684-6000</td>
<td>Zip 10017</td>
<td>1:15 PM</td>
<td>&quot;I Will Survive&quot; by Gloria Gaynor</td>
<td>Blue</td>
<td>MCA Records</td>
<td>沉重</td>
</tr>
<tr>
<td>WPLJ</td>
<td>New York</td>
<td>(212) 684-6000</td>
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<td>&quot;I Will Survive&quot; by Gloria Gaynor</td>
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<td>WPLJ</td>
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<td>(212) 684-6000</td>
<td>Zip 10017</td>
<td>1:45 PM</td>
<td>&quot;I Will Remember You&quot; by Barbra Streisand</td>
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<tr>
<td>WPLJ</td>
<td>New York</td>
<td>(212) 684-6000</td>
<td>Zip 10017</td>
<td>2:00 PM</td>
<td>&quot;I Will Survive&quot; by Gloria Gaynor</td>
<td>Blue</td>
<td>MCA Records</td>
<td>沉重</td>
</tr>
<tr>
<td>WPLJ</td>
<td>New York</td>
<td>(212) 684-6000</td>
<td>Zip 10017</td>
<td>2:15 PM</td>
<td>&quot;I Will Remember You&quot; by Barbra Streisand</td>
<td>Blue</td>
<td>Columbia Records</td>
<td>沉重</td>
</tr>
<tr>
<td>WPLJ</td>
<td>New York</td>
<td>(212) 684-6000</td>
<td>Zip 10017</td>
<td>2:30 PM</td>
<td>&quot;I Will Survive&quot; by Gloria Gaynor</td>
<td>Blue</td>
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<td>沉重</td>
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<tr>
<td>WPLJ</td>
<td>New York</td>
<td>(212) 684-6000</td>
<td>Zip 10017</td>
<td>2:45 PM</td>
<td>&quot;I Will Remember You&quot; by Barbra Streisand</td>
<td>Blue</td>
<td>Columbia Records</td>
<td>沉重</td>
</tr>
<tr>
<td>WPLJ</td>
<td>New York</td>
<td>(212) 684-6000</td>
<td>Zip 10017</td>
<td>3:00 PM</td>
<td>&quot;I Will Survive&quot; by Gloria Gaynor</td>
<td>Blue</td>
<td>MCA Records</td>
<td>沉重</td>
</tr>
<tr>
<td>WPLJ</td>
<td>New York</td>
<td>(212) 684-6000</td>
<td>Zip 10017</td>
<td>3:15 PM</td>
<td>&quot;I Will Remember You&quot; by Barbra Streisand</td>
<td>Blue</td>
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<td>沉重</td>
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<td>(212) 684-6000</td>
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<td>&quot;I Will Survive&quot; by Gloria Gaynor</td>
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<td>4:00 PM</td>
<td>&quot;I Will Survive&quot; by Gloria Gaynor</td>
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<td>Columbia Records</td>
<td>沉重</td>
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(此页面上的内容仅作为示例，实际内容请参考相关的音频播放列表资源。)
PHOTO QUIZ

Ooh, Baby, Baby!

In recent years, we've printed childhood photos of some of the format's leading programmers and artists. This time, some music industry execs reveal their "inner children." Can you guess who's who?
**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>ARTIST/TITLE (LABEL)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS/ADDS</th>
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</thead>
<tbody>
<tr>
<td><strong>CHRIS STANDRING</strong> (Instinct)</td>
<td>180, 18</td>
<td>18, 0</td>
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<tr>
<td><strong>JEFF LORBER</strong> Midnight (Zebra)</td>
<td>178</td>
<td>18, 0</td>
</tr>
<tr>
<td><strong>WAYMAN TISDALE</strong> Breakfast With Tiffany's (Atlantic)</td>
<td>175</td>
<td>17, 0</td>
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<tr>
<td><strong>MARILYN SCOTT</strong> Avenida Del Sol (Warner Bros.)</td>
<td>161</td>
<td>12, 0</td>
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<tr>
<td><strong>HEADS UP SUPER BAND</strong> Sweet Street (Heads Up)</td>
<td>142</td>
<td>14, 0</td>
</tr>
<tr>
<td><strong>OPEN DOOR</strong> The Curved Sky (Helicon)</td>
<td>119</td>
<td>11, 0</td>
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**BREAKERS**

No Songs Qualified For Breaker Status This Week

**MOST ADDED**

<table>
<thead>
<tr>
<th>ARTIST/TITLE (LABEL)</th>
<th>ADDS</th>
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<tbody>
<tr>
<td><strong>NAC Room To Breathe</strong> (Verve Forecast/Verbe)</td>
<td>+11</td>
</tr>
<tr>
<td><strong>OPEN DOOR</strong> The Curved Sky (Helicon)</td>
<td>+31</td>
</tr>
<tr>
<td><strong>VANESSA WILLIAMS</strong> My Flame (Mercury)</td>
<td>+28</td>
</tr>
<tr>
<td><strong>JK Off The Hook</strong> (Verve)</td>
<td>+22</td>
</tr>
<tr>
<td><strong>W. DOWING &amp; G. ALBRIGHT</strong> Scop... (Verve/Motown)</td>
<td>+19</td>
</tr>
<tr>
<td><strong>RICHARD ELLIOT</strong> In The Groove (Metro Blue/Blue Note)</td>
<td>+17</td>
</tr>
<tr>
<td><strong>BRIAN TARQUIN</strong> One Arabian Knight (Instinct)</td>
<td>+16</td>
</tr>
<tr>
<td><strong>BONEY JAMES</strong> East Bay (Warner Bros.)</td>
<td>+14</td>
</tr>
<tr>
<td><strong>KHANI COLE</strong> Like Love (Fahrenheit)</td>
<td>+11</td>
</tr>
<tr>
<td><strong>PEACE OF MIND</strong> Times Gone By (Nu Groove)</td>
<td>+11</td>
</tr>
<tr>
<td><strong>LIONEL RICHIE</strong> Lady (Mercury)</td>
<td>+11</td>
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**MOST INCREASED PLAYS**

<table>
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<tr>
<th>ARTIST/TITLE (LABEL)</th>
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<td><strong>LIONEL RICHIE</strong> Lady (Mercury)</td>
<td>+11</td>
</tr>
</tbody>
</table>

**BREAKERS**

Songs ranked by total plays.

**NEW & ACTIVE**

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<tr>
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<td><strong>HEADS UP SUPER BAND</strong> Sweet Street (Heads Up)</td>
<td>142</td>
</tr>
<tr>
<td><strong>OPEN DOOR</strong> The Curved Sky (Helicon)</td>
<td>119</td>
</tr>
</tbody>
</table>

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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. Put up brand new signs at every event.

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Canada 1-800-847-5615
Fax (713) 507-4295
It's asking a lot to report a playlist on New Year's Eve, especially when programmers' thoughts have likely already turned to celebrations. Some, like KKSF/Soft Rocking After Midnight Lawrence (his APD strips are new, and very much deserved!), felt that the transition from holiday to regular programming would create a mistaken impression of reduced plays on currents and chose to freeze their playlist instead.

Which is fine; over the years, we've come to expect numerous freezes and the resulting dearth of bullets on the first chart of the year.

Personally, I like to stay in on New Year's Eve and revel in the company of a few close friends; it's also much safer that way. On the subject of New Year's, i.e. music Pres. Mark Wexler cogently observes, "There are too many amateurs out there.” I'd rather cook a delicious, sinfully rich meal and enjoy the giddy, far-reaching conversation that is bound to ignite the evening.

I'll entertain my guests — and amuse myself — by playing a few favorite Instinct discs (Instinct compilations claim a lot of space in my collection), especially the new Bossa Brava Collected collection, as well as Van Morrison's stunning The Philosopher's Stone (Polydor). After champagne and kissing at midnight, we'll check out David Sanborn's eclectic ABC-TV special, After New Year's Eve. Eric Clapton, Cassandra Wilson, Marcus Miller, D'Angelo, and Gang Starr will appear with the sax legend.

Happy New Year to all, and I hope 1999 will prove to be a year, fulfilling year for you. Welcome, also, to the new NAC/Smooth Jazz Action Page. The much-anticipated Music Industry Airplay Recommendations will debut on this page Feb. 12.
NAC/SMOOTH JAZZ REPORTERS

Stations and their adds by track listed alphabetically by market

VHRL/Albany, NY
GM/PD: Brant Curriculum
PD: Rich Berman
DAYS: PEACE OF MIND (Wrapped) / COME TO THE BONE (Wrapped)

KOAK/Anchorage, AK
MD: Keith Abood
PD: John Clarke
DAYS: Michael Tazz
APD/MD: Sandy Kaye
MD: Mark Edwards
APD/MD: Carol Handley

KOAI/Dallas, TX
GM/PD: Dean Williams
MD: John Clarke
KEITH ROBINSON
EVERETTE HARP

WCCJ/Charlotte, NC
GM/PD: Mark Edwards
PD: Brant Curriculum
DAYS: Michael Tazz
APD/MD: Sandy Kaye
MD: Mark Edwards
APD/MD: Carol Handley

KSMJ/Bakersfield, CA
PD/MD: Joel Wiedows
DAYS: Michael Tazz
APD/MD: Sandy Kaye
MD: Mark Edwards
APD/MD: Carol Handley

WJZF/Atlanta, GA
PD/MD: Mark Edwards
DAYS: Michael Tazz
APD/MD: Sandy Kaye
MD: Mark Edwards
APD/MD: Carol Handley

KLIS/Atlanta, GA
PD: Mark Edwards
DAYS: Michael Tazz
APD/MD: Sandy Kaye
MD: Mark Edwards
APD/MD: Carol Handley

WMIL/Atlanta, GA
PD: Brant Curriculum
DAYS: Michael Tazz
APD/MD: Sandy Kaye
MD: Mark Edwards
APD/MD: Carol Handley

WMKE/Atlanta, GA
PD: Brant Curriculum
DAYS: Michael Tazz
APD/MD: Sandy Kaye
MD: Mark Edwards
APD/MD: Carol Handley

WSB/Atlanta, GA
PD: Brant Curriculum
DAYS: Michael Tazz
APD/MD: Sandy Kaye
MD: Mark Edwards
APD/MD: Carol Handley

WJZZ/Albany, NY
PD: Brant Curriculum
DAYS: Michael Tazz
APD/MD: Sandy Kaye
MD: Mark Edwards
APD/MD: Carol Handley

WJZJ/Albany, NY
PD: Brant Curriculum
DAYS: Michael Tazz
APD/MD: Sandy Kaye
MD: Mark Edwards
APD/MD: Carol Handley

KULR/Anchorage, AK
PD/MD: John Clarke
DAYS: Michael Tazz
APD/MD: Sandy Kaye
MD: Mark Edwards
APD/MD: Carol Handley

WHRU/Albany, NY
PD/MD: John Clarke
DAYS: Michael Tazz
APD/MD: Sandy Kaye
MD: Mark Edwards
APD/MD: Carol Handley

WJZT/Tallahassee, FL
PD: Brant Curriculum
DAYS: Michael Tazz
APD/MD: Sandy Kaye
MD: Mark Edwards
APD/MD: Carol Handley

WJZZ/Albany, NY
PD: Brant Curriculum
DAYS: Michael Tazz
APD/MD: Sandy Kaye
MD: Mark Edwards
APD/MD: Carol Handley

GRAND PRIZE WINNERS:

BRENDI BAYLOR (far l) and his wife, Susan (second fr l), were grand prize winners in the Dave Koz Radio Show Smooth Jazz Christmas Giveaway. They received a trip to West Palm Beach, FL, hotel accommodations, and VIP tickets to a holiday concert featuring (l to r) David Benoit, Koz, show producer Tom Versen (top), Brenda Russell (bottom), and Peter White.

HOLIDAY BY THE BAY — KKSF/San Francisco’s glamorous holiday concert featured Warn- er Bros. artists Gabriela Anders (second fr) and saxmeister Kirk Whalum (l). They’ve seen here with the station’s APD/MD Blake Lawrence (l) and VP/Prog. Paul Goldstein (second fr).

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next level solutions
# NAC/SMOOTH JAZZ PLAYLISTS

## Market #1

<table>
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<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>BRENNER/Downing</td>
<td>The Love Of My Life</td>
</tr>
<tr>
<td>BOWEN/Williams</td>
<td>Get Down</td>
</tr>
<tr>
<td>BROTHERS/Bowie</td>
<td>Love Is A Many Splendored Thing</td>
</tr>
<tr>
<td>BROWN/Williams</td>
<td>The Best Is Yet To Come</td>
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<tr>
<td>BROWN/Williams</td>
<td>I Do Love You</td>
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<tr>
<td>BROWN/Williams</td>
<td>The Love Of My Life</td>
</tr>
<tr>
<td>BROWN/Williams</td>
<td>A Taste Of Honey</td>
</tr>
<tr>
<td>BROWN/Williams</td>
<td>Have You Met Miss Jones</td>
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<td>BROWN/Williams</td>
<td>My Funny Valentine</td>
</tr>
<tr>
<td>BROWN/Williams</td>
<td>You Ran Out Of Love</td>
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<tr>
<td>BROWN/Williams</td>
<td>Mack The Knife</td>
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<tr>
<td>BROWN/Williams</td>
<td>My Heart Tells Me</td>
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<tr>
<td>BROWN/Williams</td>
<td>I Love My Man</td>
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## Market #2

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## Market #5

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</tr>
<tr>
<td>BOWEN/Williams</td>
<td>Get Down</td>
</tr>
<tr>
<td>BROTHERS/Bowie</td>
<td>Love Is A Many Splendored Thing</td>
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<tr>
<td>BROWN/Williams</td>
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<tr>
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</tr>
<tr>
<td>BROWN/Williams</td>
<td>My Funny Valentine</td>
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<td>BROWN/Williams</td>
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<td>BROWN/Williams</td>
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## Market #6

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January 6, 1999 R&R • 79
Straight-Ahead Rock Breaks On Through

A trio of new artists put the traditional sound back on the map.

By Frank Correra
Rock Assistant Editor

Three new artists, three independent labels, and one traditional sound have added up to success on the mainstream Rock charts. Eureka’s Moon Dog Mane, Aware’s Train, and Pachyderm’s Indigenous have brought the spirit of straightforward, guitar-driven, blues-based rock with them onto playlists nationwide.

What’s more, all three records received their initial push from independent radio. We’re nationally distributed by PolyGram. You have the same difficulties no matter what. Whether you’re an indie or a major, you’re convincing people to play the record. The only difference is you don’t have the collateral clout to use other acts. You just have to work that much harder.

Last March, Larrorman and Aware’s Mark Cunningham originally worked Train’s “Meet Virginia” to Adult Alternative as an independent label. Columbia has since signed the band from Aware, and the two labels are working the follow-up single, “Free,” to Rock radio via a promotion and marketing partnership. “When we worked Triple A, Kid Leo was the first Columbia promotion person to get involved,” Larrorman explains. “It snowballed from there. For Rock radio, Rocky Del Balzo has been quarterbacking, helping call the shots and guiding Mark and I as we talk to the indies. It’s now Rocky’s ball.

“We’re still involved, but we need in building Columbia. People loved the band and had heard of them, but without the power of locals walking a record in, it’s tough. It takes a long time for people to listen. Now people are picking up the phone, calls are returned quicker, and so on. We’re an indie, but we have the muscle of Columbia. The key is having the flexibility to go from being an indie to being a major instantly.”

Pachyderm Records partners Jim Nickel and Mason Munoz initially built up Indigenous at Blues Rock stations in late August with the help of indies Judy Libow, Bruce Moser, Ronnie Raphael, Kenny Ryback, Lee Arnold, and Larrorman’s own Label Radio R&R (12/11). The group, comprised of three brothers and a sister, was raised on the Yankton Indian Reservation in South Dakota, where they listened to such artists as Santana, Jimi Hendrix, and Buddy Guy. Their bluesy rock single, “Now That You’re Gone,” has made major inroads at the format. At Adult Alternative KORS/Minneapolis, one of the stations where Indigenous received its initial push, APD/MD Reed Enders realized the traditional sounds were great a fit. “It almost sounded like it was recorded as an album, too,” he says. “Not a lot of songs recorded at the same time, and it perfectly reminded me of Corey Stevens. It has all the right elements — a mainstream blues sound that still had enough grit to make it unique.”

Good Old-Fashioned Rock

Moon Dog Mane has a unique angle, in that former Tesla member Frank Hannon is the group’s principal songwriter. Werrman, however, neither trumpeted nor hid that fact. “It was an advantage and sometimes disadvantage — connection. We don’t hide it; Tesla sold a lot of records, I wouldn’t say we trumpeted it, though, because it was for whatever reason, Tesla’s thought of as a hair band. I don’t know how they got hatched into that, because Tesla’s late August were straight-ahead rock.

“Moon Dog Mane is a straightforward rock band. Since Hannon was the principal guitarist and songwriter in Tesla, there’s a lot of him floating through on this record. When the consumers heard it, they responded.”

Fans knew it was him. So, in that respect, it didn’t hurt. At the consumer level, it’s an association thing that gives the fans something to grab onto and raise their level of interest.” WZZO/Allentown PD Robin Lee immediately liked the record and used Hannon’s presence as a welcome mat for new fans. “When I first listened, I didn’t know anything about the band. But for our listeners, I presented it as Frank Hannon from Tesla, so they would feel more comfortable with it quicker, since we still play Tesla. The research on the band is great. It’s just good old-fashioned rock ‘n’ roll.”

Lee sees a continued need for songs that reminds me of Bad Company. “That’s why Indigenous is slowly moving up, because it’s like Stevie Ray Vaughan, and it’s a nice thick rock sound. Moon Dog Mane and Train are like that, too. I put all of them in because I’m desperate for that kind of music. I can only play so much of the alternative-sounding records — I need balance.”

We always need some straight-ahead rock ‘n’ roll bands. They fit in well with what we’re doing, and it freshens up our sound.

— John Cooper

Indigenous is slowly moving up because it’s a nice, thick rock record. Moon Dog Mane and Train are like that, too. I’m desperate for that kind of music. I can only play so much of the alternative-sounding records — I need balance.”

— Robin Lee

Touring has been an invaluable part of artist development for Train, Larrorman says. “What Columbia allowed us to do — and I hate using this term — is be the farm system. It allows time for the band to have room and grow — not only musically, but their live show can get better every day. The band’s so confident now they’ve been out there for 10 months. It’s a better way to do it, but it’s painful, and major labels don’t have the time. Radio has caught up to what the band’s been doing, and it’s getting more and more critical. This is what you’re supposed to do with bands — give them a chance to breathe, grow, and evolve.”

“For true, career-oriented bands, there’s no way around it,” Werrman says of extensive touring. “For flavor-of-the-month bands, I don’t think it matters. At a small company like this, we don’t have any choice but to do it this way. We don’t get many shots, so we want to make sure we’re really getting to the widest possible audience.

“I was taught very early in the business that my taste is not unique. There’s got to be 5% of the population thinking the same way, with the same kind of taste — and 5% of the U.S. is a lot of people. The job of promoting and marketing is to find that 5%, no matter where they are and then basically build an act. Artist development isn’t as prevalent anymore. It’s a tough path to follow. It’s slow, arduous, and not that rewarding very quickly. If you’re into instant gratification, it’s not the business to be in."

Bands need to work, be in front of people, and be seen. It’s instrumental in breaking an act and breaking a record instead of breaking a single, which I think is the death knell to a band. The response to Moon Dog Mane has been amazing. People are coming to see them as an opening act. They’re selling a tremendous amount of product at a national level, which indicates to me there’s something here. It’s not like they’re selling five or 10 CDs a night, they’re moving about 50 a night.”

Likewise, Indigenous are quite the road warriors, playing close to 175 dates last year alone. A small bar in St. Paul recently set a midweek attendance record when Indigenous played a Wednesday night show. Enders testifies. “About 800 people crammed into the bar to see them. I think that speaks volumes about the band’s potential.”
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Turn displays courtesy of Epic Records, a Division of Sony Music Entertainment Inc.
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**NEW & ACTIVE**

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"WHY I'M HERE"
Going for adds at Rock 1/25
"A constant Top 5 testing track.
1,300 spins later, it is still
a strong library track."
-Curtiss Johnson, KRXQ/Sacramento

"SOMEBODY HATES ME"
Going for adds at Alternative 2/15
The new track from his
Gold-selling band
We can all relate to this feeling.

"THE PEARL"
Going for adds 2/1
The first single from the highly
anticipated new release from
our own Post Modern
Sonny & Cher

"POSTENEBRIATED ANXIETY"
Going for adds in February
Way early raves &
airplay from
KXTE, WLZR, WXRK
& more

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This chart reflects airplay, from December 28-January 3. Songs ranked by total plays. Highlighted songs indicate Breaker. 75 Active Rock reporters. 72 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1999, R&R Inc.
Prince ain't the only one glad it's 1999!

GODSMACK
Top Scanning over 12,000 a week

Republic

PRINCE

MCA/Mercury [800-556-2255] Disconnected
Debunking Old Methods

□ Analysis reveals better ways of calculating your reach and frequency

This story began with a simple premise: I wanted to find out how effective various radio stations’ rotations were at actually reaching their audiences. However, in the process of doing the research, I uncovered significant problems with how reach and frequency have been represented in the past.

When I first started analyzing the data, I really didn’t even consider it to be worthy of a column. RCS has been getting some press for their program Selector Reach, which includes reach and frequency analysis, and this subject has been covered in a handful of publications over the past few years.

Having read up on the topic, I knew I didn’t need a copy of Selector Reach to do elementary reach and frequency analysis. In fact, in a column written on this subject in 1994, Tapscott’s chief developer explicitly stated, “You can use [Tapscott’s] Reach and Frequency Planner and substitute plays for spots to compute a song’s performance.” I figured I would do the same thing, only with Arbitron’s ratings analysis program, Maximiser ’98.

Reaching For Better Rotations

Actually, it was columns like the aforementioned one that sparked my curiosity about this subject. I’m sure you’ve seen the story: how a radio programmer can use “reach” and “frequency” figures (in Arbitron parlance) to better schedule their rotations. The implication in column after column is that radio programmers should rotate their music faster and faster, so that they consistently overestimate how much exposure their music is getting. One column even had a subtitle referring to “The Myth Of Burnout.”

So with all of these articles running through my head, I sat down in front of my computer and started Maximiser ’98. The program is an elegant piece of work that presents a powerful range of features to assist a program director in scheduling through the ratings data to see how different aspects of his or her station are affecting actual listening.

Since reach and frequency are still primarily used by sales departments to illustrate to advertisers the amount of exposure their spot schedule will receive, this data is not found in the Maximiser “Programming Package.” You access it through the “Schedule Builder” report aimed at the sales staff.

Opening up the Schedule Builder, I prepared the data for my reach and frequency report. The first big station on the alphabetical list of markets was WNNX/Atlanta, so I decided to check out Leslie Fram’s rotations. Having chosen the summer ’98 book to analyze, I settled on the other details of the report: the full metro area (as opposed to the larger total survey area or a specific sub-area), the persons 18-34, Arbitron’s “A” rotation, which was 35 in the last issue of R&R. Since I was actually using a Maximiser sales report, I entered this number Atlantic = the “Spots” column and ran the report. The results were pretty much what I expected, especially in light of the previous press on reach and frequency I had read: A one-week frequency distribution showed that 18.8% of the population heard the song at least once, 16.4% heard it twice or more, and 12.3% heard it three or more times.

The final percentage is the important one, since, according to Arbitron’s own documentation, being exposed to something three times is the key threshold. It was the final sentence in this documentation that really got me on the path of questioning the black-and-white conclusions drawn from these numbers. That line was: “An effective schedule will hit 50% of the audience three or more times.”

One Hunt For 50% According to this, I would have thought three or more times — a significant increase, but still a far cry from 50%.

I added another week and another. And another. After seven weeks of power airplay and 245 spins, I didn’t think it would be difficult to hear the song three or more times. Something was clearly wrong. It was impossible to conceive that 245 spins wouldn’t reach at least half of the 99X audience three or more times.

Looking Under The Hood

I knew that all of the data was entered correctly, and I knew that the program was working perfectly fine. So I decided to look under the hood at some of the underlying formulas used to calculate the numbers I was looking at. While such work can get quite messy, it didn’t take long to see the critical error in my calculations, an error that has been repeated in so many other articles and columns that the numbers that looked patently absurd to me are accepted as gospel by a large number of people in the industry.

The problem I discovered is that the basic formulas for calculating reach, frequency, and frequency distribution all use general population estimates. This means that all of the reach and frequency numbers that have been exposed to the song, not the percentage of 99X listeners who were exposed to it.

I uncovered significant performance with how reach and frequency had been represented in the past.

The basic formulas for calculating reach, frequency, and frequency distributions all use general population estimates.

As you recall, after one week of airplay, a reach and frequency analysis of the 99X audience showed that a mere 18.8% had heard the power rotation song at least once. After doing the math, I realized exactly how the numbers were calculated.

You can see that 99X’s entire core audience hears a song during one week of power airplay.

How Did We Get Here?

Looking at the history of reach and frequency, it is easy to see how all of the misconceptions described above came about. Since reach and frequency reports were originally (and primarily still is) a sales tool, it made sense for the formulas to represent the entire market. After all, this is the kind of reach information that advertising clients are going to want to see. The concept of reach and frequency became known to programmers and they began to use it as a tool, the same way they were always used.

It is only with the recent release of Selector Reach that a programming tool specifically geared toward a programmer’s needs has been seen. For those without the program, years of stories on reach and frequency using misapplied data have turned a powerful programming tool into a lose-lose situation.

To again quote the story I opened this column with, “You can use [Tapscott’s] Reach and Frequency Planner and substitute plays for spots to compute a song’s performance.” No, you can’t. You can get out a calculator, or you can get Selector Reach.

TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues?
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WFNX  WBRU  WKRO  KACV  KNSX  KFMZ  KQRX  WUBZ
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This chart reflects airplay from December 28-January 3. Songs ranked by total plays. Highlighted songs indicate Breaker. 94 Alternative reporters. 88 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1999, R&R Inc.

**NEW & ACTIVE**

- MARILYN MANSON (I Don't Like The Drugs. (Nothing)/Interscope)
- JEWEL Hands (Atlantic)
- OFFSPRING Why Don't You Get A Job? (Columbia)
- PATRIO SLIM Pray You (Saints/Autographs/Caroline)
- GOD MUST Go To You? (QaV) p
- EELS Last Stop: This Town (DreamWorks/Geffen)
- BECK Tricia (DGC/Geffen)

**MATCHBOX 20 Back 2 Good (Lava/Atlantic)**

- DIAL-A-I'M-Moving (Warner Bros.)
- R.E.M. Lotus (Warner Bros.)
- EVERCLEAR One Hit Wonder (Lava/Atlantic)

**TOP 100**

- TRASH THEドレス (New Radicals) &
- MARYLINN MANSON (I Don't Like The Drugs (Nothing)/Interscope)
- HEATH AIR CUSTOM (Casper/Caroline)
- BARE JR. You Blowed Me (Immortal/Epic)
- BLONDIE Maria (Baywood)

**MOST ADDED**

- EVERCLEAR One Hit Wonder (Capitol)
- LIVING END Prisoner Of Society (Reprise)
- BARE JR. You Blowed Me On (Immortal/Epic)
- BLONDIE Maria (Baywood)
- MARVELOUS 3 Freak Of The Week (MTV/EMI)
The first single from the soundtrack to Blast From The Past starring Alicia Silverstone and Brendan Fraser

R&R Alternative Debut

New This Week:
- WEND
- WMRQ
- WEQX
- KKDM
- KNSX
- KZVR
- KMRX
- WBZV

Already On:
- WKDF
- WPLA
- KLZQ
- WRAV
- KTBZ
- WKRL
- WEND
- KKS
- WZAZ
- KVR
- WRQ
- WARQ

The first single from his self-titled debut album

tommy henriksen
-Aaron Axelsen, MD  
**KITS/San Francisco**

Over the break we put in several new records that, overall, I feel are indicative of a very strong roster of new artists for 1999. The new records include an amazing import on Creation Records by 3 Colours Red. "Beautiful Day" is an epiphany, Think Gig. Goo Dolls meet Radiohead. Also, a new Los Angeles band on RCA called Lit, whose debut single, "My Own Worst Enemy," was my No. 1 most-requested specialty show song for December. It's gonna be a smash! And finally, the adrenaline-laced song "Prisoner Of Society" by The Living End (early adds at KNDD and Q101). These set the pace for LIVE105 soundly coming out of the gate! Other new bands/records to watch for in '99:

1. NEVER [Columbia] — "It's Over Now" is a bona fide hit off *The Faculty* soundtrack.
2. DUB PISTOLS [100] — I'm still diggin' the funky-vibin' off "Cyclops!" It's a Pete Ferriese-free and early KROQ add.
3. DOYTAL JONT [C2Aware] — Huge Q(10) jam.
4. LIARS INC. [Poodiah!] — Pop threats meets Failure.
5. DELAKOTA [Import] — A pop-pistoled rock/Dirt Brothers vibe.
6. FREESTYLELS [Import/Marnamonth] — Dope fusion of dancehall, hip-hop, reggae, and bag beat.
7. JERRY EAT WORLD [Capitol] — Just ask Lisa. Moreen about ace tune "Lucky Dinnertime!"
8. LLAMA FARMERS [Import] — Just like the Beggars Banquet, big specialty show phones.
9. DEATH CAB FOR CUTIE [Barrow] — Catchy emo-rock and a Harvey Danger tip!
10. MONTROSE AVENUE [Import/Columbia] — Great '70s-esque pop Jerry pizz London.

11. BIS [Import/Grand Royal] — "Eurodisco" was a top specialty show track for me and Rodney on the Roq.

The first quarter means new music, and the Most Added column proves it. Finally, those playlists are starting to breathe ... Everclear continues its amazing run at the format with Most-Added honors this week for "One Hit Wonder." Reprise's Living End was the only other band with more than 20 adds. It deserves it. ... There is also some great word-of-mouth kicking off the new year. My favorite w-o-m story has to be RCA's Lit debut, "My Own Worst Enemy," which everyone seems to be talking about, yet no one has heard. Correction — KROQ and KITS have not only heard it, but are playing it, too ... Columbia's Neve is another artist picking up some serious attention. RECORD OF THE WEEK: Bare Jr., "You Blowed Me Off."

---

**TOMMY HENRIKEN**  
**Track: "I SEE THE SUN"**  
**LP: TOMMY HENRIKEN**  
**Producer: KEITH FORSEY**  
**Label: CAPITOL**

... With the release of his highly acclaimed self-titled debut album and rapidly growing support at Alternative radio due to the single "I See The Sun," Tommy Henriksen deserves everything he has achieved. Born and raised in the blue-collar Long Island hamlet of Port Jefferson Station and aban-

donied by his father at the tender age of 12, Tommy had a tough hill to climb from the beginning. He was raised, along with his four siblings, by his Italian-American mother, who worked three jobs to support the family and keep them off welfare.

Eventually leaving New York to cut his teeth in the Los Angeles music scene, Tommy spent years defining and redefining his style. In 1991 he returned to New York on hearing that his mother had passed away. As a result, he once again had to make the long journey into restarting his musical career. During this time, he made his living as a construction worker but never gave up on his goal to play music professionally.

After bumping into and teaming up with producer Keith Forsey (Psychedelic Furs, Simple Minds, Billy Idol) in New York and recording a five-song demo that eventually landed in the hands of Capitol A&R executive Steve Patch, Tommy found himself signing with Capitol days later. And, well, the rest is history. Keep an ear out for Tommy as he hits radio big this week and on the *Blow From The Past* soundtrack coming out early this year.

- **Artist POV:** Henriksen sheds some light on his first single: "Well, I See The Sun" is about seeing someone's personality and character traits that may not always be wonderful. We all have those traits, me included. This song is about seeing past that to the real essence of who they are."

---

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beastie boys: hello nasty

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2 GRAMMY AWARD NOMINATIONS:

- BEST ALTERNATIVE ALBUM
- BEST RAP PERFORMANCE BY DUO OR GROUP

ROLLING STONE

CRITICS POLL / READERS POLL - Artist Of The Year
READERS POLL - Album Of The Year
"Hello Nasty" packs enough sampling thrills and three-way word-spill to keep you dizzy until 2001. Nasty is a career-defining record.

SPIN

Band Of The Year
"The Beasties turn everything they touch into cool."

THE NEW YORK TIMES

"The Beastie Boys have developed something much better than flavor: taste. Flavor fades but taste is a lifetime trait."

THE LOS ANGELES TIMES

"There’s an endearing honesty and lack of guile along with sheer entertainment value. It’s hard not to get swept up in the momentum of the slamming tracks and fiery raps."

ALTERNATIVE PRESS

"Aces: A hands down classic."

NME

"Never have they been cleverer, funnier, more radical or more thrilling. Earth couldn’t ask for a better ambassador."

Q MAGAZINE

"The Beastie Boys are an object lesson in how pop groups should grow up, proving that you can start to care about Tibet and develop a reasonable attitude to women without losing your artistic edge."

Produced by Beastie Boys and Mario Caldato, Jr.

www.grandroyal.com • www.beastieboys.com

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THE STORY CONTINUES...

ONE OF THE TOP 10 SELLING ARTISTS OF THE YEAR!

#1 Celine Dion 5828097
#2 Backstreet Boys 5595130
#3 Shania Twain 4769308
#4 N Sync 4223351
#5 Garth Brooks 3744460
#6 Will Smith 3590074
#7 Savage Garden 3226172
#8 Matchbox 20 3174449
#9 Beastie Boys 3133379
#10 Brandy 2834027

IS THERE ANYTHING ON THIS LIST YOU SHOULD BE PLAYING MORE?... THINK ABOUT IT!

VIDEO JUST ADDED TO #6 MOST PLAYED
Lo Fi Hangs High
By Rich Michalowski
Asst. Alternative Editor

Sub Pop indie sensation Platoformed joins forces with Columbia’s Lo Fidelity Allstars and doe some serious damage to the Specialty chart with a killer remix of super bad single, “Battle Flag.” The “team” finds themselves taking the gold going into ’99 — even after a long successful run at Specialty with a cut on Astralwerks’s wildly popular Amp #2 Compilation. WXD/Philadelphia’s Lenny Dima is just one of many specialty hosts playing the track and talking it up: “I just started playing this remix recently, about two weeks ago, and I really feel that this is a band that Specialty is going to adore. It’s staying in rotation for some time to come here on The Edge Of The X.” Now, as the band prepares for a great Alternative radio, look for “Battleflag” on your desk. As we enter the New Year, a few bands that have never seen the Specialty light of day hit the chart with some killer airplay backing them. The newcomers include Immortal/Fag’s Bare Jr. who come in at No. 4. Ideal’s April Fool at 18, and Beyond’s timeless queen of pop, Blondie, who squeak in at No. 19. Finally, don’t forget to keep the trade shots rolling in, attention Rich Michalowski. Record To Watch: Three Colours Red.

INTO THE MIX — Specialty artists from Hypnotic/Cleopatra’s Into The Mix II compilation reunite with the host of a recent Cleopatra Record’s bondage party at the Opium Den in Los Angeles. Looking hypnotic are (l-r) Electromorph’s Christian B., Transmutator Romell, and Cleopatra Record’s Darl Morgan.

NEW MUSIC SPECIALTY SHOWS
R&R’s Exclusive Look At The Cutting Edge Of Alternative

SPECIALTY SHOW REPORTERS
Shows and their Top 5 songs listed alphabetically by market

TRENDS

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# ADULT ALTERNATIVE TOP 30

**JANUARY 8, 1999**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS/ADDS</th>
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<tbody>
<tr>
<td>1</td>
<td>NEW RADICALS You Get What You Give (MCA)</td>
<td>660 784 659 597</td>
<td>33/0</td>
</tr>
<tr>
<td>2</td>
<td>GOD GOO DOLLS Slide (Warner Bros)</td>
<td>595 660 654 615</td>
<td>28/0</td>
</tr>
<tr>
<td>3</td>
<td>BARENACKED LADIES It's All Been Done (Reprise)</td>
<td>559 636 626 603</td>
<td>31/0</td>
</tr>
<tr>
<td>4</td>
<td>JEWEL Hands (Atlantic)</td>
<td>545 604 590 586</td>
<td>28/0</td>
</tr>
<tr>
<td>5</td>
<td>SEAL Human Beings (Warner Bros)</td>
<td>545 507 466 446</td>
<td>28/0</td>
</tr>
<tr>
<td>6</td>
<td>R.E.M. Dayskeeper (Warner Bros)</td>
<td>431 595 681 706</td>
<td>25/0</td>
</tr>
<tr>
<td>7</td>
<td>DAVE MATTHEWS BAND Crush (RCA)</td>
<td>414 523 548 543</td>
<td>24/0</td>
</tr>
<tr>
<td>8</td>
<td>JIMMIE THOMPSON U2 Sweetest Thing (Island)</td>
<td>413 563 567 551</td>
<td>26/0</td>
</tr>
<tr>
<td>9</td>
<td>ALANIS MORISSETTE Thank U (Maverick/Reprise)</td>
<td>349 484 500 517</td>
<td>22/0</td>
</tr>
<tr>
<td>10</td>
<td>B.B. KING Bad Case Of Love (MCA)</td>
<td>341 434 367 364</td>
<td>29/0</td>
</tr>
<tr>
<td>11</td>
<td>SHERYL CROW My Favorite Mistake (A&amp;M)</td>
<td>339 440 536 558</td>
<td>21/0</td>
</tr>
</tbody>
</table>

**BREAKERS**

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS/ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHERYL CROW There Goes The Neighborhood (A&amp;M)</td>
<td>320 227 175 145</td>
<td>25/5</td>
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<tr>
<td>SHAWN MULLINS Lullaby (SMG/Columbia)</td>
<td>310 387 422 510</td>
<td>20/0</td>
</tr>
<tr>
<td>CHRIS ISSAA Flying (Reprise)</td>
<td>298 258 201 83</td>
<td>26/0</td>
</tr>
<tr>
<td>JONNY LANG Still Rainin' (A&amp;M)</td>
<td>288 256 216 214</td>
<td>19/0</td>
</tr>
<tr>
<td>LUCINDA WILLIAMS Can't Let Go (Mercury)</td>
<td>291 336 315 309</td>
<td>23/0</td>
</tr>
<tr>
<td>BECK Tropicalia (DGC/Geffen)</td>
<td>298 338 323 313</td>
<td>21/0</td>
</tr>
<tr>
<td>PHISH Birds Of A Feather (Elektra/EG)</td>
<td>277 376 361 391</td>
<td>24/1</td>
</tr>
<tr>
<td>BRIAN SETZER ORCHESTRA This Cat's On A Hot... (Interscope)</td>
<td>257 269 238 221</td>
<td>25/0</td>
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<tr>
<td>WES CUNNINGHAM So It Goes (Warner Bros)</td>
<td>242 192 136 124</td>
<td>23/1</td>
</tr>
<tr>
<td>CAKE Never There (Capricorn/Mercury)</td>
<td>241 292 315 306</td>
<td>18/1</td>
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<tr>
<td>BRUCE HORNSYL Great Divide (RCA)</td>
<td>235 337 371 401</td>
<td>22/0</td>
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<tr>
<td>MATCHBOX 20 Back 2 Good (Lava/Atlantic)</td>
<td>220 199 164 141</td>
<td>12/1</td>
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<tr>
<td>SOUL Coughing Circles (Slash/WB)</td>
<td>213 189 199 176</td>
<td>16/0</td>
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<tr>
<td>LENNY KRAVITZ Fly Away (Virgin)</td>
<td>213 269 272 288</td>
<td>11/0</td>
</tr>
<tr>
<td>JOHN MELLENCAMP Your Life Is Now (Columbia)</td>
<td>208 178 153 120</td>
<td>11/2</td>
</tr>
<tr>
<td>LYLE LOVETT West Texas Highway (Curb/MCA)</td>
<td>187 240 256 264</td>
<td>13/0</td>
</tr>
<tr>
<td>SUSAN TEDESCHI It Hurt So Bad (Tone Cool)</td>
<td>185 179 194 200</td>
<td>12/0</td>
</tr>
<tr>
<td>EAGLE-EYE CHERRY Save Tonight (Work)</td>
<td>181 219 211 257</td>
<td>11/0</td>
</tr>
</tbody>
</table>

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This chart reflects airplay from December 28-January 3. Songs ranked by total plays. Highlighted songs indicate Breaker. 38 Adult Alternative reporters. 32 current playlists. © 1999, R&R Inc.

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**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS/ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUSTED ROOT Magenta Radio (Mercury)</td>
<td>Total Plays: 174, Total Stations: 19, Adds: 0</td>
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<tr>
<td>LISA LOEB All Day (Interscope)</td>
<td>Total Plays: 173, Total Stations: 18, Adds: 1</td>
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<tr>
<td>GOLDEN SMOG Until You Came Along (RhysKidd)</td>
<td>Total Plays: 152, Total Stations: 14, Adds: 1</td>
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<tr>
<td>SUGAR RAY Every Morning (Lava/Atlantic)</td>
<td>Total Plays: 136, Total Stations: 11, Adds: 4</td>
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<tr>
<td>KEB' Mo' Henry (550 Music)</td>
<td>Total Plays: 133, Total Stations: 12, Adds: 0</td>
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<tr>
<td>SARAH McLACHLAN Angel (Warner Sunset/Reprise)</td>
<td>Total Plays: 130, Total Stations: 8, Adds: 3</td>
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**GARAGE Special**

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<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS/ADDS</th>
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</thead>
<tbody>
<tr>
<td>HOOTIE &amp; THE BLOWFISH Only Lonely (Atlantic)</td>
<td>Total Plays: 91, Total Stations: 10, Adds: 1</td>
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</tr>
<tr>
<td>OFFSPRING Pretty Fly (For A White Guy) (Columbia)</td>
<td>Total Plays: 89, Total Stations: 4, Adds: 1</td>
<td></td>
</tr>
</tbody>
</table>

**INCREASED**

- **SHERYL CROW There Goes The Neighborhood (A&M)**
- **LISA LOEB All Day (Interscope)**
- **SUGAR RAY Every Morning (Lava/Atlantic)**
- **WES CUNNINGHAM So It Goes (Warner Bros)**
- **JONNY LANG Still Rainin’ (A&M)**
- **CHRIS ISSAA Flying (Reprise)**
- **NATALIE MERCHANT Kind & Generous (Elektra/EGG)**
- **EVERLAST What It’s Like (Tommy Boy)**
- **R.E.M. Lotus (Warner Bros)**
- **BLONDIE Maria (Beyond)**

---

**BREAKERS**

- **SHERYL CROW There Goes The Neighborhood (A&M)**
- **SUGAR RAY Every Morning (Lava/Atlantic)**
- **WES CUNNINGHAM So It Goes (Warner Bros)**
- **JOHNNY LANG Still Rainin’ (A&M)**
- **CHRIS ISSAA Flying (Reprise)**
- **NATALIE MERCHANT Kind & Generous (Elektra/EGG)**
- **EVERLAST What It’s Like (Tommy Boy)**
- **R.E.M. Lotus (Warner Bros)**
- **BLONDIE Maria (Beyond)**
- **OFFSPRING Pretty Fly (For A White Guy) (Columbia)**

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**MOST INCREASED PLAYS**

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL(S)</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS/ADDS</th>
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</thead>
<tbody>
<tr>
<td>SHERYL CROW There Goes The Neighborhood (A&amp;M)</td>
<td>+93</td>
<td></td>
</tr>
<tr>
<td>LISA LOEB All Day (Interscope)</td>
<td>+61</td>
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</tr>
<tr>
<td>SUGAR RAY Every Morning (Lava/Atlantic)</td>
<td>+52</td>
<td></td>
</tr>
<tr>
<td>WES CUNNINGHAM So It Goes (Warner Bros)</td>
<td>+50</td>
<td></td>
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<tr>
<td>JOHNNY LANG Still Rainin’ (A&amp;M)</td>
<td>+42</td>
<td></td>
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<tr>
<td>CHRIS ISSAA Flying (Reprise)</td>
<td>+46</td>
<td></td>
</tr>
<tr>
<td>Niki Georgiou &amp; The Naked Truth (Elektra/EGG)</td>
<td>+33</td>
<td></td>
</tr>
<tr>
<td>EVERLAST What It’s Like (Tommy Boy)</td>
<td>+30</td>
<td></td>
</tr>
<tr>
<td>R.E.M. Lotus (Warner Bros)</td>
<td>+29</td>
<td></td>
</tr>
<tr>
<td>BLONDIE Maria (Beyond)</td>
<td>+26</td>
<td></td>
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<tr>
<td>OFFSPRING Pretty Fly (For A White Guy) (Columbia)</td>
<td>+28</td>
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**SPECIAL ANNOUNCEMENT**

**The Bottle Rockets**

**Warm Up The LEFTOVERS...**

**January 19th.**

Contact Dan Fullick at 888.472.4209

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Here are some top 100 markets that DON'T use Jim Merkel.
Find your city, then call us for better spring ratings!

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<thead>
<tr>
<th>Market Puzzle</th>
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<tr>
<td>Albany</td>
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<td>70.00</td>
</tr>
<tr>
<td>51 insertions</td>
<td>65.00</td>
</tr>
</tbody>
</table>

Marketplace:
RADIO & RECORDS, 10100 Santa Monica Blvd,
Fifth Floor, Los Angeles, CA 90067
310-553-4330 Fax: 310-203-8727
morning show continues to be one of radio's mainstays, and one of the top morning talents in radio today is Don Imus.

Broadcasting from his flagship station, WINS/New York — which also happens to be America's oldest radio station — Imus is heard on over 100 stations across the U.S., and his show is simulcast on MSNBC Monday through Friday.

With 30 years of experience behind him, Imus has transformed himself from an admitted alcoholic and drug addict DJ into an extremely well-read, politically savvy, opinionated personality. He continues to surround himself with professionals such as Charles McColl and Larry Kenney, both of whom have worked with the I Man for over 25 years. The stories about Imus are legendary, and as wild as some of them sound, they are all true. Some of them, he doesn't even remember.

The word curmudgeon comes to mind when thinking of Imus. But if you are a regular listener, you know that every time he speaks with his brother on the air — which is daily — he closes with the words "I love you." He becomes almost shy when talking about his wife and absolutely goofy with pride when discussing his son, who was born five months ago. He is an amazing promoter who, while trying to be sensitive to the clock, is able to consistently discuss the Imus Foundation, which he set up to provide a working ranch environment for children undergoing cancer treatment.

Starting his career: "My brother and I had a blue band in L.A. and we obviously weren't successful. I got into radio as a result of the second bus tour. Back in those days they were paying disc jockeys to play records. We didn't have the money to pay disc jockeys to get our records played. I had been in the Marine Corps, and the GI Bill was available, so my mentality was, 'Ill just get a radio school and play my own records.' But by the time I went through school and got a job up in Palmade, I was exposed to the Beatles, the Beach Boys, Led Zeppelin, John Mayall, Cream, and all that stuff. I realized my records sucked. My career actually been an accident. I wasn't a radio jock. One thing led to another, and I had only been in radio a couple of years when I came to New York."

The transition from DJ to talk host: "I wasn't a traditional rock 'n' roll disc jockey, in the sense of Bon Jovi. I always did material. The first station I was on, I ran for Congress on the air, against Barry Goldwater Jr. The people who owned the station weren't aware of the equal time provision. They were beating people from New York who had retired and wanted to buy a radio station somwhere. They were full-blown alcoholics, drunk all the time. It was a little 5000-watt daytime, KUTY in Palmade. The PD was a guy who had come out of Canada, where he was involved in an experimental program, taking massive doses of acid. We pretty much did what we wanted to do. We played fewer and fewer records over the years."

"I went from Palmade to Sacramento to Cleveland to New York. Jeff Smiljan of Imus bought KRC, and he founded Sports radio WINS in New York. We didn't play any records, so I was forced to devote a lot more time to doing material, but I also had to talk. That's when we started booting guests. I'm a casual sports fan, but I didn't want to talk to people about Ricky Henderson's batting average."

Motivation to keep going: "Well, I signed this contract. I have another three, four, five years. And I like doing it. I'm in a unique position. There's just no restrictions of any kind. We try to be entertaining. The program is what it is. It's kind of a cross between National Public Radio and one of those morning zoo programs."

How the Imus Ranch was founded: "My brother and I grew up on a cattle ranch in northern Arizona. About 30 years ago I got involved with an outfit called Toward's Children Fund. It's a charity comprised of parents whose children have cancer. They wanted to create an environment for their kids that would make their treatments more pleasant. They found the children showed remarkable improvement in their progress when they were in a nice environment. Somebody asked WINS to save money for them. The station thought it was a good idea, and Joel Hollander, the GM at the time, simply said we were going to do this radiation for these people. What was interesting is that was when it was just a local station fund-raising effort, only a 28-hour deal, we raised over a million dollars. The money was going for what they said it was going for; there weren't a lot of administrative costs. Over the next few years, each time we did it, we raised well over a million dollars. The last year it was $1.5 million."

"My wife, my brother, and I went out to the Southwest, to the old ranch where we grew up, which was abandoned. It had been purchased by a real estate outfit in Phoenix, and they were going to subdivide it. I was reminded how much fun I had growing up there and what a great experience it was. Then I got back to New York and had a conversation with Paul Newman, who was on the program promoting his holodec popcom or something. He, of course, founded those Hole in the Wall Gang camps. Sitting at home one day, the idea occurred to me. My brother and I were thinking about buying a ranch in New Mexico, out around northern New Mexico. We decided to buy property and build an old-time '50s cattle ranch. We would take kids from the Tomorrow's Children Fund and put them to work on the ranch to try to give them the same sort of experience I had and I had growing up. They would learn to ride horses, do chores, and actually work on a ranch."

"We found some beautiful property about 40 miles east of Santa Fe, 3000 acres in the rolling hills of New Mexico with huge ponderosa trees, a little mesa, ponds, and stuff. I bought it and I came back to New York and formed this Imus Ranch Foundation. Of course I knew whether I could actually raise any money or not. My brother and I and my wife would fund this thing. We'd broadcast from there during the summer, maybe during spring break. Having raised $12 million, part of it will be ready this summer, we hope. It will all be ready a year from June. American Express, the NY Stock Exchange, Kendall toothpaste — which is part of Unilever — the Hackensack University Medical Center, and a couple of individuals became corporate sponsors. We already have about 20 hours. Taking kids at a time for 10 days over the summer, we figure we'll have a lot more. I hope over the year, we can take 300 to 400 kids. Most of them are inner-city kids. It'll be the best bed they've ever slept in their life. It's an overwhelming project."

Something that would surprise our readers to learn about him: "I don't hate Howard Stern."

His addictions: "Nicorette gum. Been chewing that for 10 years. I am a drug addict and an alcoholic. I haven't done any cocaine in 15 years, and I haven't had a drink in 11 1/2 years. It's a day-to-day thing. I have been an enormous amount of slack for whatever reason, and that sends a mixed message, because I've met hundreds of people in alcoholics anonymous meetings and who've ruined their lives and lost their jobs and didn't behave as atrociously as I did. Because I worked for NBC in those years and was responsible for a lot of revenue, I got away with behavior that would not have been acceptable for anybody. I am a reluctant to preach to anyone about my remarkable transformation and recovery, because it isn't that at all. A regular person would not have been afforded the opportunity to sweep their job and recover. I was, and I am very fortunate."

Most influential individuals: "Robert Morgan and Jack Tuyser — both are dead."

Career disappointments: "I would be tempted to say that it would have been better that I had not been fired by NBC back in '77, but I believe it was. I was really out of control."

Radio listening habits: "I never have listened. My friend Robert W. Morgan told me 30 years ago not to listen to other people on the radio because you would wind up being influenced by them and adopting things they did. It's not that I haven't even listened to radio. I have, but generally I just don't."

Favorite song: "There's so many of them. I grew up on country music. I always liked Lefty Frizzell's 'Long Black Veil'."

The only song I know that was written from the perspective of a dead person. I like a lot of the early Eagles' stuff. Hank Williams, and George Jones' early stuff. I was always a big fan of 'Fris' music."

Favorite television show: "I watch sports and news. That's it."


Favorite movie: "Shindigge was a great movie, but I don't have an all-time favorite."

Favorite restaurant: "Harry's Roadhouse, outside of Santa Fe."

Beverage of choice: "Peanut Spring Water."

Robbiee: "Taking photographs. My brother and I did a book for Simon and Schuster. This ranch has become a big priority. I get married four years ago. It's a great relationship. I'm 25 years older than she is, but it doesn't seem to be a problem. I didn't know if I wanted to have anymore children. I had two daughters 30 years ago. We had a few months ago. I can't even describe how much I love him. His name is Wyatt, and we spent all of our time with him. I know he's my kid, but he really is an adorable little red-headed, blue-eyed boy. And I ran."

Stock recommendation: "I might jump on Infinity. I actually bought a lot of it myself."

By Erica Farber
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