

# AIRPLAY Monitor

We Listen To Radio

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# SPECIAL YEAR-END COMBINED ISSUE THE BEST OF '97

FEATURING  
EXCLUSIVE INTERVIEWS WITH  
1997'S BIGGEST ACTS: DRU HILL,  
ALAN JACKSON, KENNY LATTIMORE,  
TIM MCGRAW, METALLICA, PUFF DADDY,  
SPICE GIRLS, THIRD EYE BLIND, THE WALLFLOWERS AND MORE!

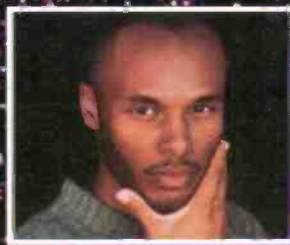
STARRING:



TIM MCGRAW  
(WITH FAITH HILL)'S  
'IT'S YOUR LOVE'  
AS THE NO. 1 COUNTRY SINGLE



DRU HILL'S  
'IN MY BED'  
IS THE  
NO. 1 MAINSTREAM R&B SINGLE



KENNY LATTIMORE'S  
'FOR YOU'  
AS THE  
NO. 1 ADULT R&B SINGLE



THE NOTORIOUS B.I.G.  
(FEAT. PUFF DADDY & MASE)'S  
'NO MONEY NO PROBLEMS'  
AS THE NO. 1 RAP SINGLE



TONIC'S  
'IF YOU COULD ONLY SEE'  
AS THE  
NO. 1 MAINSTREAM ROCK TRACK



THIRD EYE BLIND'S  
'SEMI-CHARMED LIFE'  
AS THE  
NO. 1 MODERN ROCK TRACK



THE WALLFLOWERS'  
'ONE HEADLIGHT'  
AS THE  
NO. 1 TRIPLE-A TRACK



NO DOUBT'S  
'DON'T SPEAK'  
AS THE  
NO. 1 MAINSTREAM TOP 40 SINGLE



MARK MORRISON'S  
'RETURN OF THE MACK'  
AS THE  
NO. 1 RHYTHMIC TOP 40 SINGLE



DUNCAN SHEIK'S  
'BARELY BREATHING'  
AS THE  
NO. 1 ADULT TOP 40 SINGLE



TONI BRAXTON'S  
'UN-BREAK MY HEART'  
IS THE  
NO. 1 ADULT CONTEMPORARY SINGLE



**“Anybody can have one great season...  
what excellence is, is sustained excellence.”  
- Pat Riley**

**TOP 40 MAINSTREAM**

**#1 Label Of The Year (3 Years In A Row)  
#2 Artist Of The Year: Jewel  
#2 Song Of The Year: “You Were Meant For Me”**

**ADULT TOP 40**

**#1 Label Of The Year  
#1 Artist Of the Year: Jewel  
#1 Song Of The Year: “Barely Breathing”**

**MAINSTREAM ROCK**

**#1 Label Of The Year (2 Years In A Row)**

**RHYTHMIC TOP 40**

**#2 Label Of The Year  
#1 Song Of The Year: “Return Of The Mack”**

**MODERN ROCK**

**#2 Label Of The Year  
#2 Song Of The Year: “Fly”**

**ADULT CONTEMPORARY**

**#3 Label Of The Year**

**Thank You Radio For  
A Great Year!**



**We dedicate this year to our “buddy” Joe Ianello,  
who epitomized Atlantic promotion at its best.**



# AIRPLAY Monitor BEST OF '97

1997: The Year In Radio Programming

## Are We Already 'Listening To Prozac'?

By Sean Ross

Last December, when Airplay Monitor looked at the year in radio, we suggested that the medium's often manic nature was giving way to "rapid cycling"—the vacillation between optimism and panic that is often the gateway to total insanity. And 1997 certainly held the promise that radio users could indeed find themselves literally "Listening To Prozac" as mega-group-run "virtual radio" stations offer not only centralized music decisions for hundreds of markets—something that the record industry greatly fears—but centralized personalities doing "local" breaks from hundreds of miles away through the "miracle" of ISDN lines and hard-drive automation.

Even radio's most fervent believers would have had a hard time putting an optimistic spin on all this. In November's issue of Duncan's Radio Comments, J.T. Anderton and Thom Moon, two radio junkies who usually rival us in their enthusiasm for the business, note a decline from 17.5% of the population listening to radio during any given quarter hour in 1990 to 15.9% last spring, the lowest level of radio listening since 1981, when there were fewer stations and many music formats were just beginning their move from AM to FM.

The Duncan folks cite several potential causes for this listening loss: increased spotloads; cutbacks in marketing and promotion dollars; a "disturbing trend away from localness"; over-fragmented stations that target too narrowly; and a related failure to serve anybody younger than 25 or older than 54.

Most of these concerns are certainly justified, but there's one piece of good news. Even if the industry didn't shake off its 25-54 obsession once and for all, its eyes did flicker open long enough to recognize some folks who were 24 and under. Consider the amount of hip-hop now played at mainstream R&B. Sometimes it's because consolidation has allowed mainstream stations to concede 25-54 to an adult R&B duopoly partner. But some stand-alones have also made the move, just so they wouldn't be vulnerable to a younger-targeted station. If anybody was disenfranchised on the R&B side, it was actually the 25- to 34-year-olds—the ones who still liked hip-hop, just not in the doses offered to them in some markets.

The resurgence of top 40 in 1997 was also good news for 12-24 listeners. Most of the obvious market holes for the format were filled by year's end. And thanks to Spice Girls, Backstreet Boys, and Hanson, top 40 got some of its youth appeal back in 1997. If PDs still got nervous about a really young-leaning record like "Barbie Girl" this year, they did treat the upper-demo novelty "Butterfly Kisses" the same way—pounding it briefly, then moving on. If this was 1991, "Butterfly Kisses" would still be in power recurrent at top 40. Anybody who remembers how long the "ghost" of "Unchained Melody" stayed there will back me up on that one.

Some developments do seem to reflect 25-54-itis at radio. When several prominent moderns left the format this year, the demos were indeed sometimes cited as a concern. (It also supports Duncan's "narrowcasting" theory that modern rock, once clearly a niche format, was now considered too broad by many operators.) But there were also new moderns at year's end. So it's hard to tell how much of the format's flux was driven by demos and what was just a function of PDs seeking a place in a rock spectrum that's now as crowded as AC used to be.

Ironically, if 18-24 hadn't been so well-served by modern rock two years ago, modern adult, 1997's most-beloved "new" format, might never

have been developed. Anderton and Moon worry that older listeners are being disenfranchised by an increasingly hot AC format. And indeed in 1997, the refocusing of any number of longtime hot ACs as modern AC—again, to head off the competition—suggested that some operators would protect the younger end of their target at any cost.

At first it looked like modern adult radio would work best in markets without a mainstream top 40. But as the format became more current, it began to show 12-plus muscle in some unexpected places. That said, the mark of any hot format is that some market always ends up with more of it than the audience needs, and that was certainly true in St. Louis; Boston; Houston; or Greensboro, N.C., which are now having too much fun in the modern AC world.

So was AC's upper end completely disenfranchised? If adult top 40 outlets were taking modern AC's lead and rockin' harder than ever, most mainstream ACs made their own musical way this year, at least on currents. And if not every AC exclusive sold records, well, there are still a few million Fleetwood Mac and James Taylor buyers who'd like a word with you.

What else was there for the upper-demo listener? M Street format data shows the adult standards format growing rapidly, as did classic rock, which had been all but pronounced dead 18 months ago. And the long-thwarted country gold format finally had a few major-market, major group FMs of its own to point to this year.

In fact, country is one format where you could argue that the upper-end, the one most disenfranchised in 1990-94, was too well served in '97. Some stations launched a country gold partner this year; most just re-added enough gold to cover that base themselves. The good news is that today's PDs are a little more likely to remember the past and less doomed to repeat it. About the time that country started to sound as MOR-ish as it had in the mid-'80s, some PDs noticed that something was wrong and compensated accordingly.

That we've found any good news this year might suggest that we've taken this Prozac analogy too literally. There is, of course, plenty to be alarmed about, as anybody who's lived through three owners in 18 months will confirm. At last fall's National Association of Broadcasters meet, one well-respected group head encouraged the audience to see the upside of consolidation. At this fall's NAB, his group was sold.

The ongoing consolidation brought us the odd spectacle of a group head flying into a market to pry two rival staffs off each other. There were also two recent instances of soon-to-be-co-owned stations sniping at each other on air, with particularly nasty racial overtones in one case. And, no, we don't take from this any positive implication that even co-owned stations can remain competitive; merely that nobody learned anything from the station wars that damaged radio's reputation over the past decade.

What about the oft-cited fear that some groups would start flexing their muscle with labels? Well, Chancellor, which has seemed pretty upfront about its intentions for some time, first held a joint label reception on behalf of two stations' Christmas concerts, then made a surprisingly overt concert date-for-airplay deal throughout its group. This was followed by the news that CBS was pitching labels on the concept of a syndicated country show in which some airplay slots would be for sale. We have, it should be noted, seen both these concepts before. Now the question is whether any of the records involved will break.



DEDICATED TO  
HESTON HOSTEN

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### A Message From The Editor

## 'Continuing To Evolve With Your Input'

When the Airplay Monitor publications began adding editorial in 1994, they were designed as a quick read for busy programmers. Through our ongoing expansion, we've tried to keep that in mind. But, we're sorry; this issue is so big that you may just have to take it home over the holidays.

Elsewhere in the same envelope you've already received the regular Dec. 19 issue of Airplay Monitor for your specific format. This special combined issue of Airplay Monitor features the year-end info from all four of our publications. Our next regular issue will be dated Jan. 9, 1998.

Our special issue spotlights the biggest hits, artists, and labels for most Airplay Monitor formats (more about the exceptions in a second) and for all those formats combined, based on our exclusive information from Broadcast Data Systems. It also features analysis of the year in music from Airplay Monitor's chart managers and interviews with the artists and label executives who brought you the year's biggest hits. We've added a few new things, like a "most-played video" list on our all-format page and a convenient list of all our reporting stations at the back of the issue. And, again this year, we bring you lists of 1997's most-played songs not only by format, but for more than 200 reporting stations from all formats.

All charts and playlists represent the Airplay Monitor chart year that began with the Nov. 29, 1996, issue of Airplay Monitor and ended with the Nov. 21 issue. (One technical note: The label of the year category now recognizes all those imprints worked by a promotion label as one entity rather than counting imprints separately.)

Even by our previous standards, 1997 was a tumultuous year. We staged our fourth and largest Billboard/Airplay Monitor Radio Seminar and Awards in Orlando, Fla. We debuted active rock and heritage rock BDS custom charts in Rock Airplay Monitor to augment our mainstream rock chart. We added regional charts to both Country and R&B Airplay Monitors and launched a national audience chart in Country Airplay Monitor.

And there's more. In 1996, when few trades were willing to acknowledge the modern AC format, we created the first modern adult chart for BDS subscribers. This year, we added it to Top 40 and Rock Airplay Monitors. And the introduction of Top 40 and R&B Airplay Monitor's crossover chart helped settle a decade-old industry controversy over format definitions that no other trade was willing to confront. Either than continuing to struggle with the question of where top 40 radio ended and the R&B format began, we decided to measure that area on the cusp as a BDS custom chart unto itself.

(We've added Power Playlists for the modern adult format to this year's book. We'll add full year-end info for that chart, as well as modern adult and our new rock charts next year, when they've had a full calendar year in our publications.)

That we were able to accomplish so much in the space of a year is due, in large part, to the work of our late editor in chief Heston Hosten, who not only contributed a limitless supply of ideas but used his personal reservoir of goodwill to help build consensus on issues where none had seemed likely, despite a serious illness. Those of us who put in long hours on Airplay Monitor already know how much mundane stress is involved; the additional stress that Heston faced is unfathomable for most of us. Billboard and Airplay Monitor are establishing a fellowship in Heston's name with the T.J. Martell Foundation to benefit colon-cancer research. This year-end issue is dedicated to him with our immense love and gratitude.

Many other people deserve our thanks, too, from those in all departments at Airplay Monitor and Billboard for the immense effort that goes into producing four magazines a week to every reader who looks at Airplay Monitor first each week. Having made good on last year's promise to "continue and evolve with your input" in 1997, Airplay Monitor issues a renewed call for your feedback in 1998 at 212-536-5264. Thanks for your support in 1997.

SEAN ROSS



Ross

## INSIDE YOUR YEAR-END SPECIAL

### CHARTS

Adult Top 40, AC	45
All Format	4
Country	8
Mainstream Rock, Triple-A	28
Modern Rock	30
R&B/Adult, Rap	18
R&B/Mainstream	16
Top 40/Mainstream	38
Top 40/Rhythm-Crossover	42

### ARTIST INTERVIEWS

Dru Hill	14
Alan Jackson	6
Kenny Lattimore	14
Tim McGraw	6
Metallica	25
Puff Daddy	14
Spice Girls	37
Third Eye Blind	25
The Wallflowers	25

Nationwide's chain add for Carly Simon's "Let The River Run" got a lot of publicity. So did RKO's chain add for "If" by Telly Savalas. Anybody heard those lately?

As for Virtual Radio (actually the name of one company's multimarket ISDN automation system), yeah, it could indeed make radio kind of generic, and if that doesn't scare you, digital satellite radio is coming in the next year or two. Then again, some local radio is kinda generic, already.

And operators have long had a wide variety of automation tools that allowed them to use something other than a full local staff. Even before DARS, we already seem headed back to radio's pre-TV era of a few national networks with celebrity morning hosts (think Steve Allen and Arthur Godfrey instead of Howard Stern and Tom Joyner). People remember that as "the golden age," and nobody seemed inclined to head its return off until now, so why is everybody so worried?



# AIRPLAY Monitor BEST OF '97

## Most Played Artists Of 1997

- 1 GEORGE STRAIT
- 2 ALAN JACKSON
- 3 THE WALLFLOWERS
- 4 BROOKS & DUNN
- 5 GARTH BROOKS
- 6 JEWEL
- 7 REBA MCENTIRE
- 8 TONI BRAXTON
- 9 TRACY LAWRENCE
- 10 SHERYL CROW
- 11 JOHN MICHAEL MONTGOMERY
- 12 U2
- 13 VINCE GILL
- 14 NO DOUBT
- 15 LEANN RIMES
- 16 ALABAMA
- 17 LIVE
- 18 SPICE GIRLS
- 19 COLLIN RAYE
- 20 COLLECTIVE SOUL
- 21 ALANIS MORISSETTE
- 22 TOBY KEITH
- 23 BLACKSTREET
- 24 THE SMASHING PUMPKINS
- 25 PATTY LOVELESS
- 26 STONE TEMPLE PILOTS
- 27 CLAY WALKER
- 28 MARIAH CAREY
- 29 EN VOGUE
- 30 DEANA CARTER
- 31 MARK CHESNUTT
- 32 TIM MCGRAW
- 33 TRACE ADKINS
- 34 PEARL JAM
- 35 COUNTING CROWS
- 36 CLINT BLACK
- 37 DIAMOND RIO
- 38 THIRD EYE BLIND
- 39 DAVE MATTHEWS BAND
- 40 TRISHA YEARWOOD
- 41 HOOTIE & THE BLOWFISH
- 42 BRYAN WHITE
- 43 BUSH
- 44 TRACY BYRD
- 45 MATCHBOX 20
- 46 TRAVIS TRITT
- 47 PAULA COLE
- 48 KEVIN SHARP
- 49 CELINE DION
- 50 KENNY CHESNEY



George Strait

- 6 UN-BREAK MY HEART—TONI BRAXTON
- 7 PUSH—MATCHBOX 20
- 8 SUNNY CAME HOME—SHAWN COLVIN
- 9 BARELY BREATHING—DUNCAN SHEIK
- 10 THE FRESHMEN—THE VERVE PIPE
- 11 FOR YOU I WILL—MONICA
- 12 IF YOU COULD ONLY SEE—TONIC
- 13 DON'T LET GO (LOVE)—EN VOGUE
- 14 RETURN OF THE MACK—MARK MORRISON
- 15 ALL FOR YOU—SISTER HAZEL
- 16 I WANT YOU—SAVAGE GARDEN
- 17 HOW BIZARRE—OMC
- 18 EVERYDAY IS A WINDING ROAD—SHERYL CROW
- 19 WHERE HAVE ALL THE COWBOYS GONE?—PAULA COLE
- 20 FLY—SUGAR RAY
- 21 BITCH—MEREDITH BROOKS
- 22 CRASH INTO ME—DAVE MATTHEWS BAND
- 23 A LONG DECEMBER—COUNTING CROWS
- 24 DON'T LEAVE ME—BLACKSTREET
- 25 I BELIEVE I CAN FLY—R. KELLY
- 26 QUIT PLAYING GAMES (WITH MY HEART)—BACKSTREET BOYS
- 27 EVERY TIME I CLOSE MY EYES—BABYFACE
- 28 MMMBOP—HANSON
- 29 FOOLISH GAMES—JEWEL
- 30 I'LL BE MISSING YOU—PUFF DADDY & FAITH EVANS (FEAT. 112)
- 31 MEN IN BLACK—WILL SMITH
- 32 THE DIFFERENCE—THE WALLFLOWERS
- 33 THE IMPRESSION THAT I GET—THE MIGHTY MIGHTY BOSSTONES
- 34 YOUR WOMAN—WHITE TOWN
- 35 WANNABE—SPICE GIRLS
- 36 IT'S YOUR LOVE—TIM MCGRAW (WITH FAITH HILL)
- 37 I LOVE YOU ALWAYS FOREVER—DONNA LEWIS
- 38 BUILDING A MYSTERY—SARAH MCLACHLAN
- 39 SAY YOU'LL BE THERE—SPICE GIRLS
- 40 NOBODY—KEITH SWEAT FEAT. ATHENA CAGE
- 41 ONE NIGHT AT A TIME—GEORGE STRAIT
- 42 IN MY BED—DRU HILL
- 43 DO YOU KNOW (WHAT IT TAKES)—ROBYN
- 44 NO DIGGITY—BLACKSTREET (FEAT. DR. DRE)
- 45 STARING AT THE SUN—U2
- 46 (THIS AIN'T) NO THINKIN' THING—TRACE ADKINS
- 47 HARD TO SAY I'M SORRY—AZ YET FEAT. PETER CETERA
- 48 RUMOR HAS IT—CLAY WALKER
- 49 ON THE VERGE—COLLIN RAYE
- 50 COUNTING BLUE CARS—DISHWALLA
- 51 HOW DO I LIVE—LEANN RIMES
- 52 A CHANGE WOULD DO YOU GOOD—SHERYL CROW
- 53 CARRYING YOUR LOVE WITH ME—GEORGE STRAIT
- 54 WALKIN' ON THE SUN—SMASH MOUTH
- 55 OOH AAH . . . JUST A LITTLE BIT—GINA G
- 56 HEAD OVER FEET—ALANIS MORISSETTE
- 57 SHE'S SURE TAKING IT WELL—KEVIN SHARP
- 58 SHE'S TAKEN A SHINE—JOHN BERRY
- 59 BETTER MAN, BETTER OFF—TRACY LAWRENCE
- 60 2 BECOME 1—SPICE GIRLS
- 61 WHEN I CLOSE MY EYES—KENNY CHESNEY
- 62 IF IT MAKES YOU HAPPY—SHERYL CROW
- 63 HOW WAS I TO KNOW—REBA MCENTIRE
- 64 LOVED TOO MUCH—TY HERNDON
- 65 MO MONEY MO PROBLEMS—THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
- 66 SITTING ON GO—BRYAN WHITE
- 67 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)—ROME
- 68 I GO BLIND—HOOTIE & THE BLOWFISH
- 69 I LEFT SOMETHING TURNED ON AT HOME—TRACE ADKINS
- 70 COME CRYIN' TO ME—LONESTAR

## Most Played Songs Of 1997

- 1 ONE HEADLIGHT—THE WALLFLOWERS
- 2 YOU WERE MEANT FOR ME—JEWEL
- 3 DON'T SPEAK—NO DOUBT
- 4 SEMI-CHARMED LIFE—THIRD EYE BLIND
- 5 LOVEFOOL—THE CARDIGANS



The Wallflowers

- 71 SHE'S GOT IT ALL—KENNY CHESNEY
- 72 SAD LOOKIN' MOON—ALABAMA
- 73 WE DANCED ANYWAY—DEANA CARTER
- 74 DON'T TAKE HER SHE'S ALL I GOT—TRACY BYRD
- 75 HOLDIN'—DIAMOND RIO
- 76 THE LIGHT IN YOUR EYES—LEANN RIMES
- 77 I DON'T WANT TO WAIT—PAULA COLE
- 78 LAKINI'S JUICE—LIVE
- 79 ANOTHER YOU—DAVID KERSH
- 80 I'D RATHER RIDE AROUND WITH YOU—REBA MCENTIRE
- 81 IT'S A LITTLE TOO LATE—MARK CHESNUTT
- 82 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)—MINDY MCCREARY
- 83 GONE AWAY—THE OFFSPRING
- 84 GOOD AS I WAS TO YOU—LORRIE MORGAN
- 85 WHO'S CHEATIN' WHO—ALAN JACKSON
- 86 G.H.E.T.T.O.U.T.—CHANGING FACES
- 87 DRINK, SWEAR, STEAL & LIE—MICHAEL PETERSON
- 88 HOW YOUR LOVE MAKES ME FEEL—DIAMOND RIO
- 89 HONEY—MARIAH CAREY
- 90 A LITTLE MORE LOVE—VINCE GILL
- 91 COUNT ME IN—DEANA CARTER
- 92 DESPERATELY WANTING—BETTER THAN EZRA
- 93 NOBODY KNOWS—KEVIN SHARP
- 94 STOMP—GOD'S PROPERTY
- 95 RUNNING OUT OF REASONS TO RUN—RICK TREVINO
- 96 ALL THE GOOD ONES ARE GONE—PAM TILLIS
- 97 HOW DO I LIVE—TRISHA YEARWOOD
- 98 ME TOO—TOBY KEITH
- 99 PLACES I'VE NEVER BEEN—MARK WILLIS
- 100 AMEN KIND OF LOVE—DARYLE SINGLETARY

## Most Played Artists Of The Mid-'90s (1995-1997)

- 1 ALAN JACKSON
- 2 GEORGE STRAIT
- 3 GARTH BROOKS
- 4 BROOKS & DUNN
- 5 JOHN MICHAEL MONTGOMERY
- 6 HOOTIE & THE BLOWFISH
- 7 TRACY LAWRENCE
- 8 VINCE GILL
- 9 PEARL JAM
- 10 REBA MCENTIRE
- 11 CLINT BLACK
- 12 STONE TEMPLE PILOTS
- 13 MARIAH CAREY
- 14 TONI BRAXTON
- 15 COLLIN RAYE
- 16 TIM MCGRAW
- 17 ALANIS MORISSETTE
- 18 COLLECTIVE SOUL
- 19 CLAY WALKER
- 20 ALABAMA
- 21 BOYZ II MEN
- 22 TOBY KEITH
- 23 PATTY LOVELESS
- 24 MARK CHESNUTT
- 25 GIN BLOSSOMS
- 26 THE SMASHING PUMPKINS
- 27 LIVE
- 28 MADONNA
- 29 U2
- 30 TRACY BYRD
- 31 SHERYL CROW
- 32 TRAVIS TRITT
- 33 NEAL MCCOY
- 34 DIAMOND RIO
- 35 TRISHA YEARWOOD
- 36 GREEN DAY
- 37 PAM TILLIS
- 38 R.E.M.
- 39 SAWYER BROWN
- 40 JOE DIFFIE
- 41 TLC
- 42 BUSH
- 43 JANET
- 44 SHANIA TWAIN
- 45 SOUNDGARDEN
- 46 MELISSA ETHERIDGE
- 47 FAITH HILL
- 48 BLACKHAWK
- 49 R. KELLY
- 50 COUNTING CROWS

## Top Distributing Labels

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

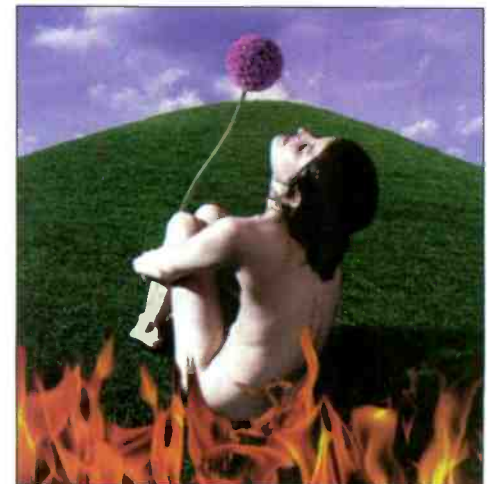
## Most Played Video Artists Of 1997

- 1 THE WALLFLOWERS
- 2 JEWEL
- 3 TRACY LAWRENCE
- 4 U2
- 5 SPICE GIRLS
- 6 SHERYL CROW
- 7 REBA MCENTIRE
- 8 JOHN MICHAEL MONTGOMERY
- 9 LEANN RIMES
- 10 MARK CHESNUTT
- 11 ALAN JACKSON
- 12 SAWYER BROWN
- 13 VINCE GILL
- 14 CLAY WALKER
- 15 LORRIE MORGAN
- 16 EN VOGUE
- 17 BROOKS & DUNN
- 18 TRISHA YEARWOOD
- 19 PAULA COLE
- 20 PATTY LOVELESS

## Most Played Videos Of 1997



- 1 ONE HEADLIGHT—THE WALLFLOWERS
- 2 WHERE HAVE ALL THE COWBOYS GONE?—PAULA COLE
- 3 YOU WERE MEANT FOR ME—JEWEL
- 4 SEMI-CHARMED LIFE—THIRD EYE BLIND
- 5 SUNNY CAME HOME—SHAWN COLVIN
- 6 BUILDING A MYSTERY—SARAH MCLACHLAN
- 7 EVERYDAY IS A WINDING ROAD—SHERYL CROW
- 8 SAY YOU'LL BE THERE—SPICE GIRLS
- 9 THE FRESHMEN—THE VERVE PIPE
- 10 PUSH—MATCHBOX 20
- 11 BITCH—MEREDITH BROOKS
- 12 LOVEFOOL—THE CARDIGANS
- 13 FOOLISH GAMES—JEWEL
- 14 DON'T SPEAK—NO DOUBT
- 15 BARELY BREATHING—DUNCAN SHEIK
- 16 DON'T LET GO (LOVE)—EN VOGUE
- 17 MMMBOP—HANSON
- 18 I WANT YOU—SAVAGE GARDEN
- 19 FLY—SUGAR RAY
- 20 THE DIFFERENCE—THE WALLFLOWERS
- 21 CRASH INTO ME—DAVE MATTHEWS BAND
- 22 WE DANCED ANYWAY—DEANA CARTER
- 23 VIRTUAL INSANITY—JAMIROQUAI
- 24 HONEY—MARIAH CAREY
- 25 THE IMPRESSION THAT I GET—THE MIGHTY MIGHTY BOSSTONES
- 26 2 BECOME 1—SPICE GIRLS
- 27 ON & ON—ERYKAH BADU
- 28 455 ROCKET—KATHY MATTEA
- 29 CRIMINAL—FIONA APPLE
- 30 DON'T TAKE HER SHE'S ALL I GOT—TRACY BYRD



Paula Cole



WE ARE BACK!

naked

salt  
n'pepa

MILITIA

MEXICO 70

SYMPOSIUM

red  
ant

entertainment

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AIRPLAY  
Monitor

## BEST OF '97

#1

## LABEL SPOTLIGHT

## MCA Tops Country Labels For 7th Year

"What we all need to remember as promotion people is we're not paid for our effort; we're paid for results," says MCA VP of national promotion **David Haley**. That comment comes on the heels of being told MCA is the No. 1 label for the seventh year in a row, thanks to the promotion department's ability to achieve a million spins with current product, according to Broadcast Data Systems.

Although he's been part of the MCA promotion team for the six previous wins, this is Haley's first victory as head of the promotion department. Being No. 1 again, he says, "feels great. I'd be lying if I said it wasn't important to me, but I'm not going to sit here and take credit for everything. We had a team that was pulling together. We knew we had to work smarter, harder, [and] more together than we probably ever had. We didn't meet every challenge that we had this year with the results we might have wanted, but I feel like in the long run we did well."

In 1997, Haley says, **George Strait** "proved again what a major artist he is for the country format and for this label." Strait's string of hits culminated with his picking up the Country Music Assn. Award for album of the year. MCA will work one more single, "Round About Way," off Strait's current album and will begin working a new album next year.

**Trisha Yearwood** also had a breakthrough year, Haley says, thanks to finally winning the CMA female vocalist of the year award and "the impact of 'How Do I Live' at country radio." The cover battle that pitted Yearwood against **LeAnn Rimes** was "one of the biggest challenges any promotion department has had to face," particularly since some stations were mixing the two songs together. "There were several people that needed to be convinced to put our single on instead of the 'duet.' We were faced with some interesting challenges out there, where I was reminded that radio is sometimes not interested in record sales," he says.



Haley

On the new artist side, Haley is proud of the success the label has had so far with **Chely Wright**. "Being able to break the top 15 with her first single—we were just ecstatic over that. We feel like she can be a major star in this format," Haley says. "She is her [own] best PR and publicity person out there, and she has done everything we have asked her to do. She's got a great attitude and a great spirit... [and] the music to back it up."

On the flip side, the year had a handful of disappointments. Haley cites **the Raybon Bros.** with **Olivia Newton-John's** "Falling," which performed where played but "never seemed to break through." Another was **Big House**, which scored with "Cold Outside" but didn't follow up successfully. "They did sell a lot of product, [and] they made a lot of friends and contacts at country radio," Haley says. "We will be getting their second album in the spring, and I feel like we have some kind of direction to go in terms of getting songs that are a little more country radio-friendly without compromising what the band is about artistically. Their heads are all in the right place as far as where they want to be. They want to work with country stations, and they understand that it's a building process. I feel like they are doing all the right things for this format."

Haley began working at WJQS Jackson, Miss., when he was 17 and spent a decade there, most recently as PD. He moved to Nashville in 1984 and worked briefly at an independent label called the Alternative Group. He joined MCA later that year and worked his way up the ranks from secondary promoter to regional, then to national director of promotion. In March, he was named VP of promotion immediately following **Scott Borchetta's** departure.

His promotion set in motion a series of changes that ended in a near-total restructuring of his department over the course of the year. Despite those changes, Haley says, "we have proved that we were able to rise to the occasion several times. That's a credit to a great team."

Although MCA has more superstars on its roster than any other label, Haley is still concerned about the development of the next generation of major stars and particularly radio's role in that development. "What radio people sometimes don't understand is [that] the bottom line is, if we don't have superstars in this format, we are in big trouble," he says. "They finance what we do on both ends. That's how we all stay in business."

PHYLLIS STARK

## Jackson, Year's No. 1 Country Artist, Remains Here In The Real World

For **Alan Jackson**, staying in tune with the real world has played a crucial role in the kind of success that made him this year's No. 1 country artist.

"It's real easy once you get real successful [to] start making records for the music industry more than you do your fans," says Jackson. "The hardest thing is trying to keep that connection with real people out there that listen to the songs and buy the records. I see a lot of artists that, next thing you know, are doing songs that are preaching to [the fans] or trying to change the world. Those aren't the songs that usually brought you there, and you end up trying to write a song that'll win you a Grammy instead of win you a Kmart shopper."

For Jackson, the way to keep that connection to the fans is to steer clear of the music business as much as possible. "I try to live a normal life as much as I can," he says. "That helps me remember who I was 10 years ago. I was more of a fan than an artist then, so you can kind of keep in touch with who you're relating your music to out there."



Jackson

Another thing that has kept Jackson at the top of the charts since he signed his record deal with Arista in 1989 is consistency. "I think I've had a song out every day of my career that's been on the charts; one right after another is the way they do it," says Jackson. "There's hardly been a break. And they've all pretty much gone to the top."

Although the range of songs he has recorded varies from spare, acoustic-sounding numbers to what he calls "swing things" to "R&B kind of stuff" to "hard-driving country stuff" to covers of old rock songs, Jackson's songs always carry his trademark traditional country sound. As a result, he has sometimes been called the standard-bearer of traditional country. But that's a mantle he's not entirely comfortable with.

"There are people who have said that to me in the last couple of years," Jackson says. "I appreciate the compliment, but I don't feel quite right about it, because there's a lot of artists that do real traditional stuff, like **Mark Chesnutt**. He's made country records for years. And [**George Strait**] still does some, [although] some of his stuff's a little slick, but there's a lot of new artists that have come out [with a traditional sound]. Some of them have tried to break through that are doing songs and productions that would be more country than what I do, and some of them are having trouble getting airplay, but... I've been lucky from that standpoint."

But Jackson refuses to be pigeonholed into a particular style classification. "I'm not scared to do anything that doesn't have a steel guitar and fiddle on it," he says. "I'm a fan of a lot of different kinds of productions on songs. I don't feel like I'm bound by anything really."

Although he clearly prefers traditional country, as a songwriter Jackson says he is drawn to quality songs, regardless of style. "If it's a good song or a good record, I don't care what type of music it is," he says. "I prefer the more traditional sound,"

Jackson adds, but "you can't expect everybody on the radio to sound like **Hank Williams**."

Jackson is quick to recognize that he owes a lot of his success to radio, which, he says, will "play everything we put out there, pretty much. I appreciate them supporting me all these years." Perhaps for that reason, Jackson stays away from the radio bashing that's so popular on Music Row. "A lot of people are always fussing: 'I'm tired of what they're playing on radio, same old stuff.' They just play what they get



COUNTRY

BY PHYLLIS STARK

from the record labels. If there's been a decline in record sales or a decline in good music, it's [because] that's what the record labels are giving them. Radio has to play what they get."

He does have one small quibble with programmers. "Anybody will tell you it's easier to get an uptempo, positive song played because they think that's going to make the listener out there happy, but I disagree with them sometimes on that, because a lot of people out there like to relate to sad songs, too. But I think [from] what they get from Nashville, they do a pretty good job trying to pick it out."

Although Jackson doesn't have as much contact with radio as "some new artists do or some other artists that really enjoy talking about themselves all the time," he says, "I've always stayed fairly close to most of the stations as much as I can."

Jackson went into the studio Dec. 4 with producer **Keith Stegall** and will be working on a new album throughout the winter. He also plans approximately 70-80 tour dates in 1998.

## 'It's Your Love' That Gave McGraw The Year's No. 1 Song

**Tim McGraw** can remember the precise moment when he knew "It's Your Love" had the potential to be a smash. He was in Texas playing at a **George Strait** show at the Alamo Dome in front of 60,000 people.

"When you're at a George Strait show, everyone is there to see George; there ain't much you can do for 'em to get 'em excited," says McGraw. "I remember playing, and nobody's really into it, and we played that song, and the whole place just erupts."

But McGraw says it was his wife, **Faith Hill**, who put the "magic" into the song when she added her harmony vocals at the last minute before the album was mixed. Hill, then seven months pregnant with their daughter, **Gracie**, McGraw recalls, "could barely catch her breath," but "from the moment she put her vocal on there, we knew we had something spe-

cial." The resulting single topped the Country Airplay chart for six weeks and has now become the year's No. 1 song. McGraw will return the favor by singing harmony on a track from Hill's next album, due in the spring.

"It's Your Love" was the lead track from McGraw's fourth Curb album, "Everywhere." McGraw says that set, which he co-produced with **Byron Gallimore** and **James Stroud**, "is the album I see as me coming into my own. It's really being comfortable in the studio, being comfortable with my surroundings, being comfortable with doing this for a living and not thinking I'm going to be kicked out any minute. 'Everywhere' just brings everything to

#1  
SINGLE SPOTLIGHT

a head for me."

McGraw believes his success came in through the back door. His self-titled first album didn't ignite much interest, but when his second album, "Not A Moment Too Soon," produced back-to-back hits "Indian Outlaw" and "Don't Take The Girl," McGraw got the industry's attention, if not its respect at first.

"To be successful in this business, you can't just have your label support you; you have to have almost the entire industry support you," says McGraw. "Every label, every publishing company, every magazine, everybody out there that's involved in the industry has to support you in order to be successful, especially very successful. What's strange about that is we didn't have that with 'Indian Outlaw' [or] with our first whole album. It seems like just now, with 'Everywhere,' we're starting to get industry support.

McGraw credits radio for "kick-starting my career" by taking a chance on "Indian Outlaw."

"You have to admire people that would do that," he says. "Nobody in the business was sure. They thought we were crazy to put that song out, that radio would never play it. If radio hadn't played that song, who knows where I'd be. I'd probably be standing in a corner holding a sign that says 'will play for food.'"

Returning the favor, McGraw makes himself unusually accessible to radio. He generally spends several hours a day, two days a week, doing on-air phone interviews and meets PDs and their contest winners backstage at every show.



McGraw



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VINCE GILL  
GEORGE JONES  
THE MAVERICKS  
REBA MCENTIRE  
DAVID LEE MURPHY  
RAY STEVENS  
GEORGE STRAIT  
MARTY STUART  
CHELY WRIGHT  
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# AIRPLAY Monitor BEST OF '97



Tim McGraw

## Country Singles

- Pos. TITLE—Artist—Imprint/Label
- 1 IT'S YOUR LOVE—Tim McGraw (With Faith Hill)—Curb
  - 2 ONE NIGHT AT A TIME—George Strait—MCA Nashville
  - 3 CARRYING YOUR LOVE WITH ME—George Strait—MCA Nashville
  - 4 ON THE VERGE—Collin Raye—Epic
  - 5 HOW YOUR LOVE MAKES ME FEEL—Diamond Rio—Arista Nashville
  - 6 RUMOR HAS IT—Clay Walker—Giant
  - 7 (THIS AIN'T) NO THINKIN' THING—Trace Adkins—Capitol Nashville
  - 8 BETTER MAN, BETTER OFF—Tracy Lawrence—Atlantic
  - 9 SHE'S GOT IT ALL—Kenny Chesney—BNA
  - 10 I LEFT SOMETHING TURNED ON AT HOME—Trace Adkins—Capitol Nashville
  - 11 COME CRYIN' TO ME—Lonestar—BNA
  - 12 SAD LOOKIN' MOON—Alabama—RCA
  - 13 A LITTLE MORE LOVE—Vince Gill—MCA Nashville
  - 14 I'D RATHER RIDE AROUND WITH YOU—Reba McEntire—MCA Nashville
  - 15 HOW WAS I TO KNOW—Reba McEntire—MCA Nashville
  - 16 DRINK, SWEAR, STEAL & LIE—Michael Peterson—Reprise
  - 17 THERE GOES—Alan Jackson—Arista Nashville
  - 18 HOW DO I LIVE (FROM CON AIR)—Trisho Yearwood—MCA Nashville
  - 19 SITTING ON GO—Bryan White—Asylum
  - 20 WHO'S CHEATIN' WHO—Alon Jackson—Arista Nashville
  - 21 WE DANCED ANYWAY—Deana Carter—Capitol Nashville
  - 22 EVERYWHERE—Tim McGraw—Curb
  - 23 HOW DO I GET THERE—Deana Carter—Capitol Nashville
  - 24 WE WERE IN LOVE—Toby Keith—Mercury
  - 25 SHE'S SURE TAKING IT WELL—Kevin Sharp—143/Asylum
  - 26 A MAN THIS LONELY—Brooks & Dunn—Arista Nashville
  - 27 HOW A COWGIRL SAYS GOODBYE—Tracy Lawrence—Atlantic
  - 28 ALL THE GOOD ONES ARE GONE—Pam Tillis—Arista Nashville
  - 29 THE LIGHT IN YOUR EYES—LeAnn Rimes—Curb
  - 30 COUNT ME IN—Deana Carter—Capitol Nashville
  - 31 PRETTY LITTLE ADRIANA—Vince Gill—MCA Nashville
  - 32 HOW WAS I TO KNOW—John Michael Montgomery—Atlantic
  - 33 LOVED TOO MUCH—Ty Herndon—Epic
  - 34 THE FOOL—Lee Ann Womack—Decca
  - 35 SHE DREW A BROKEN HEART—Patty Loveless—Epic
  - 36 IS THAT A TEAR—Tracy Lawrence—Atlantic
  - 37 DON'T TAKE HER SHE'S ALL I GOT—Tracy Byrd—MCA Nashville
  - 38 SHE'S TAKEN A SHINE—John Berry—Capitol Nashville
  - 39 WHAT THE HEART WANTS—Collin Raye—Epic
  - 40 WHEN I CLOSE MY EYES—Kenny Chesney—BNA
  - 41 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)—Mindy McCready—BNA

- 42 GO AWAY—Lorrie Morgan—BNA
- 43 ME TOO—Toby Keith—Mercury
- 44 I MISS YOU A LITTLE—John Michael Montgomery—Atlantic
- 45 DANCIN', SHAGGIN' ON THE BOULEVARD—Alabama—RCA
- 46 WHERE CORN DON'T GROW—Travis Tritt—Warner Bros.
- 47 RUNNING OUT OF REASONS TO RUN—Rick Trevino—Columbia
- 48 HALF WAY UP—Clint Black—RCA
- 49 GOOD AS I WAS TO YOU—Lorrie Morgan—BNA
- 50 IF YOU LOVE SOMEBODY—Kevin Sharp—143/Asylum
- 51 NOBODY KNOWS—Kevin Sharp—143/Asylum
- 52 ANOTHER YOU—Dovid Kersh—Curb
- 53 IT'S A LITTLE TOO LATE—Mark Chesnutt—Decca
- 54 EVERYBODY KNOWS—Trisha Yearwood—MCA Nashville
- 55 HOLDIN'—Diamond Rio—Arista Nashville
- 56 LOVE IS THE RIGHT PLACE—Bryan White—Asylum
- 57 THE SHAKE—Neal McCoy—Atlantic
- 58 IN ANOTHER'S EYES—Trisha Yearwood And Gorth Brooks—MCA Nashville
- 59 FRIENDS—John Michael Montgomery—Atlantic
- 60 WHY WOULD I SAY GOODBYE—Brooks & Dunn—Arista Nashville
- 61 YOU AND YOU ALONE—Vince Gill—MCA Nashville
- 62 I ONLY GET THIS WAY WITH YOU—Rick Trevino—Columbia
- 63 LITTLE BITTY—Alan Jackson—Arista Nashville
- 64 UNCHAINED MELODY—LeAnn Rimes—Curb
- 65 AMEN KIND OF LOVE—Daryle Singletary—Giant
- 66 THANK GOD FOR BELIEVERS—Mark Chesnutt—Decca
- 67 HONKY TONK TRUTH—Brooks & Dunn—Arista Nashville
- 68 PLACES I'VE NEVER BEEN—Mark Wills—Mercury
- 69 THIS NIGHT WON'T LAST FOREVER—Sawyer Brown—Curb
- 70 LITTLE THINGS—Tonyo Tucker—Capitol Nashville
- 71 EVERYTHING I LOVE—Alon Jackson—Arista Nashville
- 72 EMOTIONAL GIRL—Terri Clark—Mercury
- 73 LET IT RAIN—Mark Chesnutt—Decca
- 74 ONE WAY TICKET (BECAUSE I CAN)—LeAnn Rimes—Curb
- 75 SOMETHING THAT WE DO—Clint Black—RCA
- 76 IF SHE DON'T LOVE YOU—The Buffalo Club—Rising Tide
- 77 I CAN'T DO THAT ANYMORE—Faith Hill—Warner Bros.
- 78 WHATEVER COMES FIRST—Sons Of The Desert—Epic
- 79 SIX DAYS ON THE ROAD—Sawyer Brown—Curb
- 80 MAYBE WE SHOULD JUST SLEEP ON IT—Tim McGraw—Curb
- 81 WATCH THIS—Clay Walker—Giant
- 82 LOVE GETS ME EVERY TIME—Shania Twain—Mercury
- 83 SHUT UP AND DRIVE—Chely Wright—MCA Nashville
- 84 THE FEAR OF BEING ALONE—Reba McEntire—MCA Nashville
- 85 DAY IN, DAY OUT—David Kersh—Curb
- 86 PLEASE—The Kinleys—Epic
- 87 BIG LOVE—Tracy Byrd—MCA Nashville
- 88 STILL HOLDING ON—Clint Black & Martina McBride—RCA
- 89 THAT OL' WIND—Garth Brooks—Capitol Nashville
- 90 HE LEFT A LOT TO BE DESIRED—Ricochet—Columbia
- 91 THAT'S ANOTHER SONG—Bryan White—Asylum
- 92 TODAY MY WORLD SLIPPED AWAY—George Strait—MCA Nashville
- 93 THE TROUBLE WITH THE TRUTH—Patty Loveless—Epic
- 94 WHAT IF IT'S YOU—Reba McEntire—MCA Nashville
- 95 HEARTBROKE EVERY DAY—Lonestar—BNA
- 96 I WILL, IF YOU WILL—John Berry—Capitol Nashville
- 97 HELPING ME GET OVER YOU—Travis Tritt Featuring Lari White—Warner Bros.
- 98 SHE WANTS TO BE WANTED AGAIN—Ty Herndon—Epic
- 99 THE REST OF MINE—Trace Adkins—Capitol Nashville
- 100 LAND OF THE LIVING—Pam Tillis—Arista Nashville



## This Was The Year Of The Big Reality Check For Country PDs, Labels

by Wade Jessen

1997 should go down in country music history as the year of the big reality check, as the industry began trying on its old britches after its rapid weight gain of the "Suburban Cowboy" period. At the close of 1996, many industry observers identified an overabundance of young, good-looking, Wrangler-clad male artists who sing well enough but don't evoke any stylistic images, something that remained an issue throughout the year.

During 1997, radio audiences were treated to upper-crust material by several superstars, including Alan Jackson, who was the year's top artist, and George Strait, who again reassured us that he's a formidable force in the format. Jackson's "There Goes" became his biggest song all year, with more than 63,000 spins during its chart run, reinforcing what country's forefathers proclaimed in the '20s—country music's magic kicks in when it speaks to everyday issues in a joyfully simple way, regardless of how complicated the circumstance might be. Jackson's follow-up, "Between The Devil And Me," required a bit more concentration but reaffirmed listener appetites for everyday messy emotional predicaments.

Country programmers took shelter from the onslaught of the cookie-cutter syndrome by buoying other established acts, most notably Tim McGraw and Faith Hill with "It's Your Love," which offered the first country single in 20 years to dominate our airplay chart for six consecutive weeks. Waylon Jennings and Willie Nelson's 1977 hit, "Luckenbach, Texas (Back To The Basics Of Love)," was the last track to wear that crown. Strait's award for the Country Music Assn.'s male vocalist of the year hurled several catalog titles back onto Billboard's Top Country Catalog Albums, and his current titles enjoyed a post-awards show hike. Strait's biggest offerings, "One Night At A Time" and "Carrying Your Love With Me," bit off 151,794 spins from the year-end pie.

In other highlights, Alabama made notable impressions with "Sad Lookin' Moon" and "Dancin' Shaggin' On The Boulevard," and Diamond Rio scored its first No. 1 song since

its 1991 debut, "Meet In The Middle," when "How Your Love Makes Me Feel" controlled that position for three consecutive weeks in June. Meanwhile, Trisha Yearwood reminded us of her clout when country radio chose her version of "How Do I Live," leaving LeAnn Rimes to collect a blockbuster AC and top 40 hit with her reading of the song.

It was an exceptional year for Collin Raye, whose "On The Verge" finished the race inside the top five on our year-end recap. "On The Verge" was his "countryest" contribution since his jaunty hit "Every Second," which peaked at No. 2 during the chilly months of 1992.

Country Airplay Monitor did its first-ever midyear recaps this year and found that midtempo material was the newly prevalent flavor at the format. In the final tally, 52 of the 100 most-played country singles are medium tempo, ballads account for 27 most-played titles, followed by 21 uptempo songs.

While music critics are trumpeting the return of the format's women as a stylistic force, and the alternative or insurgent "roots-based" movement began to simmer, radio still appears to champion mainstream country, particularly our male artists. Not a single alternative country artist appears among the most-played singles of '97. Females accounted for only three of the year's top 10 artists.

Michael Peterson and Lee Ann Womack were the only powerful new artists to emerge, as Peterson swipes the top new artist roses on our airplay recaps. Although Womack came in at No. 2 on that new artist airplay tally, the two played musical chairs when we combined album sales with airplay. In that category (printed only in Billboard), Womack edged Peterson out of the new artist cup. New artists represented less than 8% of '97's top 100 artists.

The year closes with new material by Garth Brooks and Shania Twain. Industry analysts are watching reactions from consumers, while radio sifts through dense hype to identify winning songs on both sets that could provide superstar ammunition throughout 1998.

## Country Artists

- Pos. ARTIST (No. Of Charted Singles) Imprint/Label
- 1 ALAN JACKSON (6) Arista Nashville
  - 2 GEORGE STRAIT (8) MCA Nashville
  - 3 DEANA CARTER (5) Capitol Nashville
  - 4 TRACY LAWRENCE (5) Atlantic
  - 5 REBA MCENTIRE (5) MCA Nashville
  - 6 TRACE ADKINS (4) Capitol Nashville
  - 7 JOHN MICHAEL MONTGOMERY (5) Atlantic (1) Warner Bros.
  - 8 LEANN RIMES (7) Curb
  - 9 VINCE GILL (3) MCA Nashville
  - 10 BROOKS & DUNN (5) Arista Nashville
  - 11 KEVIN SHARP (4) 143/Asylum
  - 12 TRISHA YEARWOOD (4) MCA Nashville
  - 13 BRYAN WHITE (4) Asylum (1) Mercury
  - 14 TIM MCGRAW (4) Curb
  - 15 MARK CHESNUTT (4) Decca
  - 16 COLLIN RAYE (5) Epic
  - 17 CLAY WALKER (4) Giant
  - 18 CLINT BLACK (6) RCA
  - 19 TRACY BYRD (4) MCA Nashville
  - 20 DIAMOND RIO (4) Arista Nashville
  - 21 ALABAMA (4) RCA
  - 22 KENNY CHESNEY (3) BNA
  - 23 PATTY LOVELESS (4) Epic
  - 24 TOBY KEITH (3) Mercury
  - 25 LONESTAR (5) BNA
  - 26 TRAVIS TRITT (6) Warner Bros.
  - 27 LORRIE MORGAN (4) BNA
  - 28 DAVID KERSH (3) Curb
  - 29 RICK TREVINO (3) Columbia
  - 30 TY HERNDON (3) Epic
  - 31 JOHN BERRY (4) Capitol Nashville
  - 32 PAM TILLIS (2) Arista Nashville
  - 33 MICHAEL PETERSON (2) Reprise
  - 34 SAWYER BROWN (2) Curb
  - 35 LEE ANN WOMACK (3) Decca

- 36 MINDY MCCREADY (3) BNA
- 37 FAITH HILL (1) Curb (1) Warner Bros.
- 38 RICOCHET (5) Columbia
- 39 TERRI CLARK (3) Mercury
- 40 NEAL MCCOY (4) Atlantic
- 41 GARTH BROOKS (2) Capitol Nashville (1) Capitol/Capitol Nashville (1) MCA Nashville
- 42 THE BUFFALO CLUB (3) Rising Tide
- 43 MARTINA MCBRIDE (4) RCA (1) I.R.S./RCA (1) Windham Hill/RCA
- 44 MARK WILLS (2) Mercury
- 45 DARYLE SINGLETARY (4) Giant
- 46 SONS OF THE DESERT (2) Epic
- 47 TANYA TUCKER (2) Capitol Nashville
- 48 SAMMY KERSHAW (4) Mercury
- 49 GARY ALLAN (5) Decca
- 50 SHANIA TWAIN (7) Mercury

## Country Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 MCA NASHVILLE (40)
  - 2 ARISTA NASHVILLE (32)
  - 3 CAPITOL NASHVILLE (30)
  - 4 CURB (30)
  - 5 EPIC (25)
  - 6 ATLANTIC (22)
  - 7 BNA (19)
  - 8 MERCURY (27)
  - 9 ASYLUM (12)
  - 10 RCA (22)
  - 11 REPRIS (19)
  - 12 DECCA (15)
  - 13 COLUMBIA (19)
  - 14 WARNER BROS. (20)
  - 15 RISING TIDE (10)





# Our Stockings were stuffed with this year's country greats

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KEN VAN DIERKEN

JOE DEVINE • RG JONES • Jeff  
Michals • Tony Morrale

Joe O'Donnell • Tom Sage • Christian  
Sveinsson • Chuck Thagard • Britta  
Davis • Mike Wilson • Sam

Keith Geler • Scott Hoffman • Cindy Heath • Carlo  
Harrell • Adrian Michaels • Chris De Carlo

Gustie Thomson  
DALE TURNER

Suzette Tucker  
DAN NELSON

SARA  
EVANS

JASON  
SELLERS

SIM  
LAUDERDALE

THE  
THOMPSON  
BROTHERS  
BAND

ALABAMA

CLINT BLACK

KENNY CHESNEY

LONESTAR

MARTINA

MINDY

LOTTIE MORGAN

SAE

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POWER PLAYLISTS

Most-Played Records From Nov. 18, 1996-Nov. 17, 1997



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

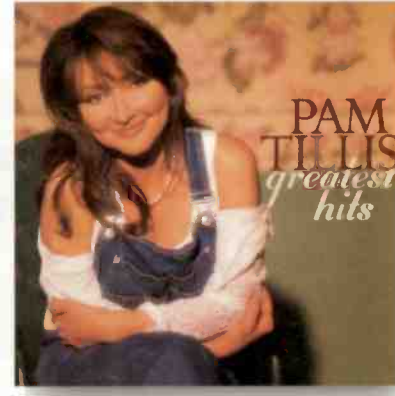
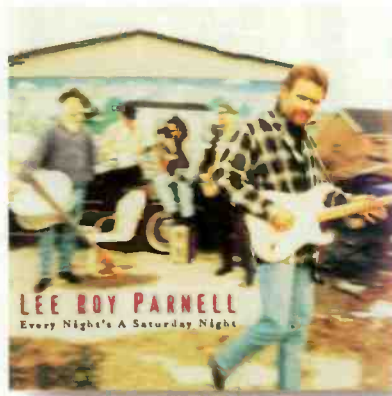
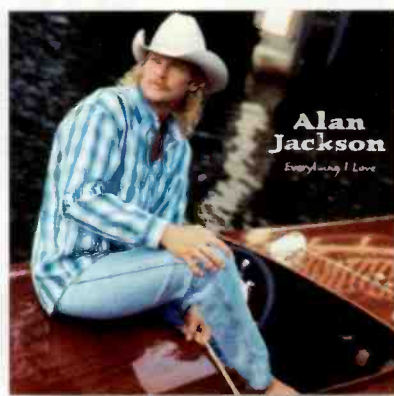
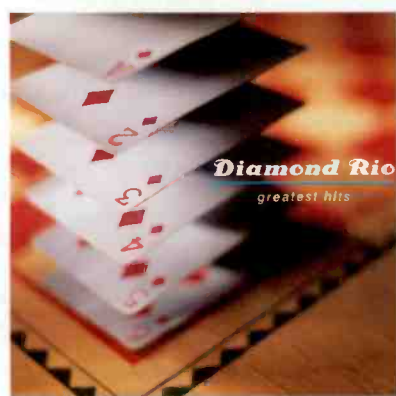
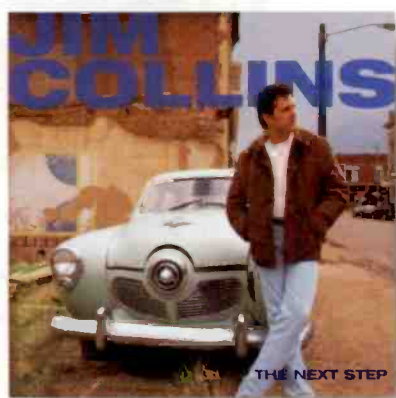


Table with 16 columns representing radio stations: KZLA, WUSN, KSCS, WKHX, WXTU, WMZQ, KILT, KKBQ, KEYE, KPLX, WWWW, WIL, WYCD, WGAR, WIVK, WFMS, KMPS, KYNG, WTQR, KNIX, WDSY, KFRG, WYAY, WKLB. Each column lists top 30 songs and their play counts.





may your life's playlist  
be filled with the joys  
of the holiday season  
...and may your station  
be filled with the sounds  
of these GREAT ARTISTS.



our thanks to radio for a stellar '97!  
happy holidays from all of us at

**ARISTA**  
NASHVILLE



POWER PLAYLISTS

Most-Played Records From Nov. 18, 1996-Nov. 17, 1997



Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period...



Grid of 24 radio station playlists including KYGO, WSIX, KMLE, WPOC, KSON, KIKK, WHKO, WKIS, WWKA, WAMZ, WKKK, WQYK, WUBE, WSOC, WZZK, WMIL, KBQK, WSSL, KFKF, WRBQ, WDAF, WSM, KUPL, and WKKT. Each station listing includes song titles, artists, and play counts.



# Wynonna

the other side

She's one-of-a-kind,  
an original, and a person that we  
at Curb/Universal are very proud of.

"She's still the one to beat. Hands down!"

*Ben Wener, Orange County Register*

"She's one multi-faceted Mama!"

*Elysa Gardner, L.A. Times*

"She's real and warm and inviting."

*Charlene Blevins, Music Row*

"Come Some Rainy Day"

the current single that's destined to be a career hit.

*and Wynonna:*  
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# BEST OF '97

## #1 LABEL SPOTLIGHT

### 'Total Domination' For Arista In R&B

With 25 titles on its own or on distributed imprints all successfully launched on R&B mainstream radio in 1997, Arista Records is hands down the No. 1 R&B label in Airplay Monitor's year-end tally.

At this writing, the label also has six records in the top 10 on Billboard's Hot R&B Singles chart (Billboard, Dec. 13): **Next's** "Butta Love"; **Dru Hill's** "We're Not Making Love No More" and **Total's** "What About Us," both from the "Soul Food" soundtrack, and "You Make Me Wanna" and "Nice And Slow" by **Usher**, all on LaFace; and "All About The Benjamins" by **Puff Daddy & the Family** and "Feel So Good" by **Mase**, both on the Bad Boy Entertainment imprint.

"What made this year so special was starting off with a Puffy Combs, where a lot of people were saying he couldn't do it, where nobody was taking him seriously as a rapper," says Arista senior VP of black music **Lionel Ridenour**. "Just being a part of his overall vision and being down with him has been a major experience in all of our careers."

Arista's promotion and marketing machine helped Bad Boy to its position as the No. 1 rap label for 1997, a new distinction for a label with a flair for pop-mainstreaming its R&B fare. "Even though the rap stuff has been very successful, I think we had a pretty good balance," notes Ridenour, pointing to R&B success with **112**, **Usher**, and "Soul Food." He adds, "L.A. Reid and **Babyface** definitely did a tremendous job, especially their work on the **Toni Braxton** project, and everything that's gone into 'Soul Food.'"

Arista's chart consistency is paralleled by the relative consistency of its staff. **David Linton** continues as VP of black music, **Vanessa Barryer** remains as national promotion director; regionals are **Craig Davis**, Washington, D.C.; **Ife Green**, Atlanta; **Butch Hartfield**, New Orleans; **John Hall Jr.**, Chicago; **Mike Avery**, West Coast; **Caryn Thomas**, Northeast; **James Wilson**, the Carolinas; and **Simone Hollingsworth**, Detroit. Explains Ridenour, "This year the battle cry was, 'Total world domination!' If we could break a Next, a Sam

Salter, and a second project from **Usher** with all the heavyweight stuff we have, we could have six records in the top 10." Scheduled for '98: new albums by **Aretha Franklin**, **Monica**, **Faith**, **Total**, **Deborah Cox**, **TLC**, **Andrea Martin**, **LaFace** group **Choice**, and **Goodie Mob**.



Ridenour

### Columbia Tops R&B Adult Labels

Vocalist **Kenny Lattimore's** sensitive love ballad "For You" was embraced by R&B adult listeners, who kept it on the airplay charts for close to a year and helped it rack up enough spins to become the most-played adult title of 1997. The single was a slow build, but Columbia stuck it out, a strategy the label had learned in 1996 by building another adult-format champion, **Maxwell**. Columbia's R&B roster leaned heavily adult this year, with Lattimore, a live album from **Maxwell**, the "Love Jones: The Music" soundtrack, and **Mariah Carey's** "Butterfly," making Columbia the No. 1 R&B adult label of the year.

"It was the nature of the cards we were dealt here in the promotion department; they were adult-leaning records," says **Roland Lewis**, senior VP of R&B promotion for Columbia. The burgeoning progressive R&B scene at R&B adult radio was a factor, he says. "[Programmers] are recognizing that and willing to give an artist a shot. It blends in well with the classic artists that they play, and the songs are very positive in nature," Lewis continues. "The format is not that open in terms of the number of artists, so when you do have an artist they take hold of, it really gets a good run because it takes a long time to develop. Adults can be a little more passive, and they stick with it a little longer."

Columbia looks to continue its streak in 1998 with new studio albums from **Lattimore**, **Dionne Farris**, and **Maxwell** and is looking to break newcomers **Destiny's Child**, **Jagged Edge**, and **Kimberly Scott**.

**Lewis**, who joined Columbia three years ago after a stint as a national promotion director at Arista, credits his regional staff: **John Green**, Southeast; **Joe Bullock**, Florida; **Darryl J. Smith**, Memphis; **David Lawrence**, D.C.; **James Brown**, Dallas; **Michie Benjamin**, New York; **Karen Clark**, the Carolinas; **Jay Michael McKay**, Detroit; and **Avonelle Simons**, West Coast. The label also has a trio of national directors: **Cynthia Johnson** in the Midwest, **Steve Washington** in New York, and **Herb Jones** in L.A.



Lewis

### Kenny Lattimore Serenades Airwaves 'For You'

"My friend **Kenny Lerum** wrote it, and when he and his wife, **Ellen**, were getting married, he asked me to sing it at his wedding reception," explains vocalist **Kenny Lattimore** of his long-running ballad hit, "For You." "I thought the song was so beautiful I asked if I could do a demo of it for my album, and the rest is history... I thought it would be more of a pop song, but R&B radio really embraced it. I always knew that the song itself was very powerful musically and lyrically."

Though the song's sentiments of long-lasting love gained it acclaim from radio listeners, the

video's gorgeous imagery of Lattimore and a lady love set against the French Quarter of New Orleans spread its romantic appeal. "I got a lot of comments that the video was classy and different," he says, adding that **Arnelle Simpson**, daughter of **O.J.**, and the **Dion Perraneau** agency carefully styled the clothes and the look for the clip, directed by **Okawuh** (**Aaron Hall's** "I Miss You"). "I wanted it to be a real



Lattimore

### '97 Was The Best And Worst Year For Puff Daddy

Mainstream R&B/rap crowned a new king this year: **Sean "Puff Daddy" Combs** earned street credibility as an artist, in addition to a sales and airplay reign as hip-hop's biggest producer. Combs produced and appeared on the top three rap airplay records of the year: "Mo Money Mo Problems" by the late **Notorious B.I.G.**; "I'll Be Missing You" with **Faith Evans**; and the **Biggie** single "Hypnotize."

For Combs, 1997 was both the best and worst year ever. "Unfortunately, I remember '97 as the year **Biggie** passed," he says. "We had a great year businesswise; at the end of the day I'm grateful for that, but it doesn't make anything better. I'm grateful for the support of the fans, though."



Puff Daddy

After **Biggie** was shot down in March, Combs took some time off to think. "When it happened I definitely retired for three months. I couldn't breathe, talk, or make a record," Combs recalls. "But then it started to be revealed to me that I don't have no choice, I can't just give up and die without a fight."

Combs' idea of fighting is to keep **Biggie's** spirit alive. "Biggie was a lyrical genius, a poet; he was an incredible producer and just an all-around good person. It's important in the studio that you get a chance to work with people that give off a good vibe, and the vibe with him was always good," he says.

After releasing his **Puff Daddy & the Family** album "No Way Out" earlier this year, Combs has successfully launched an all-star hip-hop tour that as of this writing has completed three sold-out dates in New York. Combs is quick to point out that they have all been unblemished by violence. The tour will take Combs into the new year, and then he will go back into the studio. "The next project is the **Lox** album on Jan. 13, and the next album I will go into the studio with is the **Faith [Evans]** album and the **Total** and **112** albums," Combs says. He adds that he has not abandoned the all-gospel album he first mentioned in R&B Airplay Monitor last June. "We're dropping our gospel album this summer," he says.



### Island Records And Dru Hill Celebrate Successful 'Year Of The Dru'

Just as the label's own dragon-emblazoned advertising campaign had predicted, 1997 was the "year of the Dru." Four-man Baltimore group **Dru Hill** had delivered for Island, with the single "In My Bed" in both its original and remixed versions, racking up the most spins at R&B mainstream radio.

Dru Hill's success has far exceeded the group members' expectations. "When people say that we're big, it's wild, because we don't see it—we've been moving so many places," explains platinum-topped **Sisqo**. "We did not expect to be doing this good."

Working with producer **Darryl Simmons** on "In My Bed" and "Never Make A Promise" was a positive. "Darryl made us as comfortable as he



Dru Hill

possibly could, gave us whatever we needed," says **Jaz**. "He listened to a lot of our ideas as we recorded both songs. He always gave us creative freedom."

**Doug Daniels**, Island Black Music senior VP of promotion, attributes the success to the group's marketing and talent as well as to the structure of the now-autonomous black music division, led by president **Hiriam Hicks**. "The guys really have talent," says Daniels. "The second thing was the image and the makeup: **Sisqo** and that blond hair—that stood out from every other group—plus with **Jaz** being a little heavy, but yet he's agile, and he can

sing. They look good, so for them it worked."

"People have received us from all over, from all different nationalities, [in] places we go where we didn't think we even have fans," says **Woody**, while **Nokio** adds that the group has been "able to travel to a lot of places that most people our age don't even get to see and... work with a lot of the people we've listened to and admired, like **Darryl Simmons**, **Babyface**, **Keith Sweat**, **R. Kelly**, and a lot of people we got to go on tour with, like **Mary J. Blige**."



BY JANINE COVENEY

Island's promotion team includes **Rodney Shealey** as national director of promotion, and a regional staff that includes **Kim Ferguson**, Northeast; **Wayne Lewis**, Midwest; **Anita Cloud**, Southeast; **Myra Weston**, mid-Atlantic; **Ric Ross**, the Carolinas; **Bronwyn Webber-Gregg**, West Coast; and **Danny Harris**, Southwest.



Lattimore

to be not merely another R&B singer but a singer in the classic tradition. Naming **Stevie Wonder**, **Donny Hathaway**, and **Marvin Gaye** as idols, Lattimore believes in a truthful image and strives to be a role model for enlightened black men. This stance won him an NAACP Image Award for best new artist earlier this year.



# Arista & Bad Boy:

AN UNPRECEDENTED  
1997 SUCCESS STORY:

#1 R&B Mainstream Promotion Label - Arista

#1 R&B Mainstream Label - Bad Boy

#1 Rap Singles Promotion Label/BDS - Arista

#1 Rap Singles Label - Bad Boy

#1 Rap Singles Artist/BDS - The Notorious B.I.G.

#2 Rap Singles Artist/BDS - Puff Daddy

#3 Rap Singles Artist/BDS - Mase

#1 Rap Singles Title/BDS  
The Notorious B.I.G.  
(featuring Puff Daddy & Mase)  
"Mo Money Mo Problems"

#2 Rap Singles Title/BDS  
Puff Daddy & Faith Evans (featuring 112)  
"I'll Be Missing You"

#4 Rap Singles Title/BDS  
The Notorious B.I.G.  
"Hypnotize"

#5 Rap Singles Title/BDS  
Puff Daddy (featuring Mase)  
"Can't Nobody Hold Me Down"

OUR SINCERE THANKS TO  
OUR FRIENDS AT RADIO  
AND RETAIL FOR ANOTHER  
TRULY AMAZING YEAR!



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# BEST OF '97



Dru Hill

## R&B/Mainstream Singles

- Pos. TITLE—Artist—Imprint/Label
- 1 IN MY BED—Dru Hill—Island
  - 2 G.H.E.T.T.O.U.T.—Changing Faces—Big Beat/Atlantic
  - 3 ONE IN A MILLION—Aaliyah—Blackground/Atlantic
  - 4 DON'T LEAVE ME—BLACKstreet—Interscope
  - 5 YOU MAKE ME WANNA...—Usher—LaFace/Arista
  - 6 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)—Rome—Grand Jury/RCA
  - 7 MO MONEY MO PROBLEMS—The Notorious B.I.G. (Feat. Puff Daddy & Mase)—Bad Boy/Arista
  - 8 STOMP—God's Property—B-Rite/Interscope
  - 9 CAN WE—SWV—Jive
  - 10 CUPID—112—Bad Boy/Arista
  - 11 THE SWEETEST THING—Refugee Camp All-Stars (Featuring Lauryn Hill)—Columbia
  - 12 GET IT TOGETHER—702—Biv 10/Motown
  - 13 FOR YOU I WILL—Monico—Rowdy/Warner Sunset/Atlantic
  - 14 NEVER MAKE A PROMISE—Dru Hill—Island
  - 15 NEXT LIFETIME—Erykah Badu—Kedar/Universal
  - 16 I'LL BE MISSING YOU—Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista
  - 17 ON & ON—Erykah Badu—Kedar/Universal
  - 18 I CAN LOVE YOU—Mary J. Blige—MCA
  - 19 BIG DADDY—Heavy D—Uptown/Universal
  - 20 EVERYTHING—Mary J. Blige—MCA
  - 21 LET'S GET DOWN—Tony Toni Tone—Mercury
  - 22 RETURN OF THE MACK—Mark Morrison—Atlantic
  - 23 MY LOVE IS THE SHHH!—Somethin' For The People (Featuring Trina & Tamara)—Warner Bros.
  - 24 I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive
  - 25 WHAT ABOUT US—Total—LaFace/Arista
  - 26 HYPNOTIZE—The Notorious B.I.G.—Bad Boy/Arista
  - 27 DON'T LET GO (LOVE)—En Vogue—EastWest/EEG
  - 28 WHAT'S ON TONIGHT—Montell Jordan—Def Jam/Mercury
  - 29 THE LOVE SCENE—Joe—Jive
  - 30 LOVE IS ALL WE NEED—Mary J. Blige—MCA
  - 31 NOBODY—Keith Sweat Featuring Athena Cage—Elektra/EEG
  - 32 NOT TONIGHT—Lil' Kim Feat. Da Brat, Left Eye, Missy Elliott & Angie Martinez—Undeas/Tommy Boy/Atlantic

- 33 FOR YOU—Kenny Lattimore—Columbia
- 34 PONY—Ginuwine—550 Music/Epic
- 35 CAN'T NOBODY HOLD ME DOWN—Puff Daddy (Featuring Mase)—Bad Boy/Arista
- 36 PUT YOUR HANDS WHERE MY EYES COULD SEE—Busta Rhymes—Elektra/EEG
- 37 IT'S ALL ABOUT THE BENJAMINS—Puff Daddy & The Family (Feat. The Notorious B.I.G., Lil' Kim & The Lox)—Bad Boy/Arista
- 38 HONEY—Mariah Carey—Columbia
- 39 DON'T WANNA BE A PLAYER—Joe—Jive
- 40 I'LL DO ANYTHING/I'M SORRY—Ginuwine—550 Music/Epic
- 41 THE RAIN (SUPA DUPA FLY)—Missy "Misdemeanor" Elliott—EastWest/EEG
- 42 GOT 'TIL IT'S GONE—Janet (Featuring Q-Tip And Joni Mitchell)—Virgin
- 43 UN-BREAK MY HEART—Toni Braxton—LaFace/Arista
- 44 4 SEASONS OF LONELINESS—Boyz II Men—Motown
- 45 GET ME HOME—Foxy Brown Featuring BLACKstreet—Violator/Def Jam/Mercury
- 46 TELL ME DO U WANNA—Ginuwine—550 Music/Epic
- 47 5 MILES TO EMPTY—Brownstone—MJJ/WORK/Epic
- 48 BIG BAD MAMMA—Foxy Brown Featuring Dru Hill—Violator/Def Jam/Mercury
- 49 MEN IN BLACK—Will Smith—Columbia
- 50 4 PAGE LETTER—Aaliyah—Blackground/Atlantic
- 51 CRUSH ON YOU—Lil' Kim Featuring Lil' Cease—Undeas/Big Beat/Atlantic
- 52 YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)—Brian McKnight Featuring Mase—Mercury
- 53 WHATEVER—En Vogue—EastWest/EEG
- 54 WHAT KIND OF MAN WOULD I BE—Mint Condition—Perspective/A&M
- 55 YOU BRING ME UP—K-Ci & Jojo—MCA
- 56 BUTTA LOVE—Next—Arista
- 57 EVERY TIME I CLOSE MY EYES—Babyface—Epic
- 58 SOMEONE—SWV (Featuring Puff Daddy)—RCA
- 59 I'M STILL IN LOVE WITH YOU—New Edition—MCA
- 60 UP JUMPS DA BOOGIE—Magoo And Timbaland—Blackground/Atlantic
- 61 I BELIEVE IN YOU AND ME—Whitney Houston—Arista
- 62 NO TIME—Lil' Kim Featuring Puff Daddy—Undeas/Big Beat/Atlantic
- 63 DO YOU LIKE THIS—Rome—Grand Jury/RCA
- 64 WHEN YOU TALK ABOUT LOVE—Patti LaBelle—MCA



## Hip-Hop Sound Takes A Bigger Slice Of The R&B Radio Pie In '97

by Datu Faison

In an effort to be more palatable, rappers took the sampling of beats and song melodies to an all-time high this year. As a result, 1997 was the year hip-hop moved beyond the 12-24 realm and found greater acceptance among 25-34 listeners. A quick comparison between our most-played 1996 and 1997 R&B mainstream singles shows that last year there were 15 rap titles in the top 100, while 1997 finds 22 rap titles on that same list.

Rapper/producer/CEO Puff Daddy ruled the R&B genre with his remake-driven style, producing 19 of the year's biggest radio hits, while penning 11 of the songs on Billboard's producer/writer recaps. As a producer, Puff Daddy was involved with 10 titles in the top 40 of our rap recap alone. Meanwhile New Orleans-based No Limit CEO Master P turned his brand of Southern funk into a national craze using many of the same techniques. Although Master P may not have received the same level of airplay, the demand he and his artists created at retail forced many stations to take note, even outside the mid-South.

Although many artists found success by recycling older hits, those that came with a new flavor proved to be the year's most notable breakthroughs. Missy Elliott and Timbaland, whose trademark writing/production was dominant on some of the year's biggest hits, provided much of that new flavor. Those hits included Aaliyah's "One In A Million" at No. 3; SWV's "Can We" at No. 8; Elliott's "The Rain (Supa Dupa Fly)" at No. 37; and Total's "What About Us" at No. 34 on our R&B Mainstream recap.

While hip-hop will always remain a part of

black culture and music, 1997 saw top 40 once again embrace a genre it had strayed from. A year ago, WHITZ (Z100) New York's No. 1 song was "I Go Blind" by Hootie & the Blowfish, and furthermore, there was not one rap song in the top 25 of the station's playlist. At this writing, its No. 1 record is the Notorious B.I.G.'s "Mo Money Mo Problems" at 65 spins. The catalyst was Puff Daddy & Faith Evans (Featuring 112)'s "I'll Be Missing You," No. 16 on our mainstream list, which spent eight weeks atop Billboard's Hot R&B Singles, while spending 11 weeks at No. 1 on Billboard's Hot 100.

The charge toward "neo-soul" provided adult programmers with a much-needed shot in the arm for their playlists. Leading the charge was Erykah Badu, whose double-platinum album charted two hits, which rank in the top 20 of both lists. Her "Next Lifetime" and "On & On" post at No. 6 and No. 17, respectively, on our Adult recap, while holding down No. 14 and No. 17, respectively, in the Mainstream rankings. Other artists like Dionne Farris (No. 4), Eric Benét (No. 39), Myron, and Rahsaan Patterson continue to develop as the next retro stars.

Lastly, one of the year's biggest winners, God's Property, took gospel to a new audience and a new generation with its own brand of praise. "Stomp" ranks in the top 10 on both the Mainstream and Adult tallies, showing that the genre's newfound flavor can cater to younger and older demos. Since listeners have proved there is a demand for this music, there is sure to be a strong push at radio from gospel labels and newly created divisions looking to follow that same success in the new year.

## R&B/Mainstream Artists

- Pos. ARTIST (No. Of Charted Singles) Imprint/Label
- 1 DRU HILL (4) Island (1) LaFace/Arista
  - 2 MARY J. BLIGE (3) MCA (1) Arista
  - 3 ERYKAH BADU (4) Kedar/Universal
  - 4 AALIYAH (5) Blackground/Atlantic
  - 5 BLACKSTREET (5) Interscope (1) Violator/Def Jam/Mercury
  - 6 112 (3) Bad Boy/Arista (1) Track Masters/Crave
  - 7 GINUWINE (3) 550 Music/Epic
  - 8 PUFF DADDY (5) Bad Boy/Arista (1) RCA
  - 9 SWV (4) RCA (1) Jive
  - 10 ROME (2) Grand Jury/RCA
  - 11 THE NOTORIOUS B.I.G. (5) Bad Boy/Arista
  - 12 702 (2) Biv 10/Motown
  - 13 CHANGING FACES (1) Big Beat/Atlantic
  - 14 GOD'S PROPERTY (2) B-Rite/Interscope
  - 15 MASE (4) Bad Boy/Arista (1) Mercury
  - 16 JOE (3) Jive
  - 17 EN VOGUE (3) EastWest/EEG
  - 18 TONY TONI TONE (3) Mercury
  - 19 R. KELLY (1) Bad Boy/Arista (1) Jive
  - 20 USHER (2) LaFace/Arista (1) Warner Sunset/Atlantic/Jive

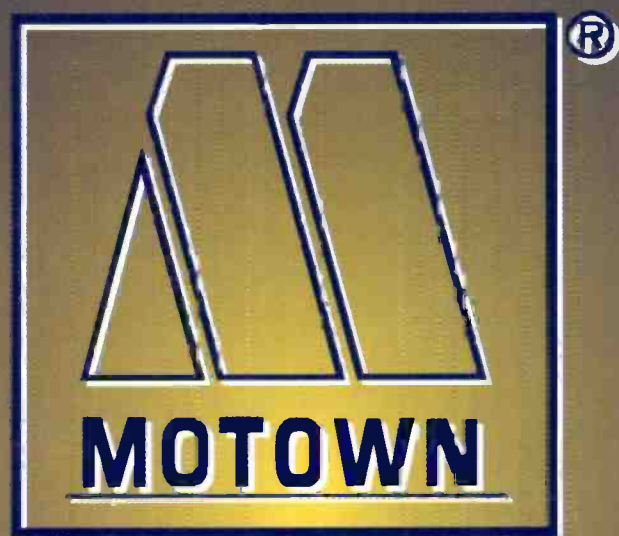
## R&B/Mainstream Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 ARISTA (27)
  - 2 ATLANTIC (14)
  - 3 MCA (16)
  - 4 EEG (15)
  - 5 MERCURY (14)
  - 6 INTERSCOPE (15)
  - 7 COLUMBIA (12)
  - 8 EPIC (11)
  - 9 JIVE (9)
  - 10 UNIVERSAL (9)
  - 11 ISLAND (7)
  - 12 MOTOWN (8)
  - 13 RCA (7)
  - 14 VIRGIN (4)
  - 15 WARNER BROS. (4)





# Featuring Boyz II Men, Tops, Temptations & Smokey Robinson



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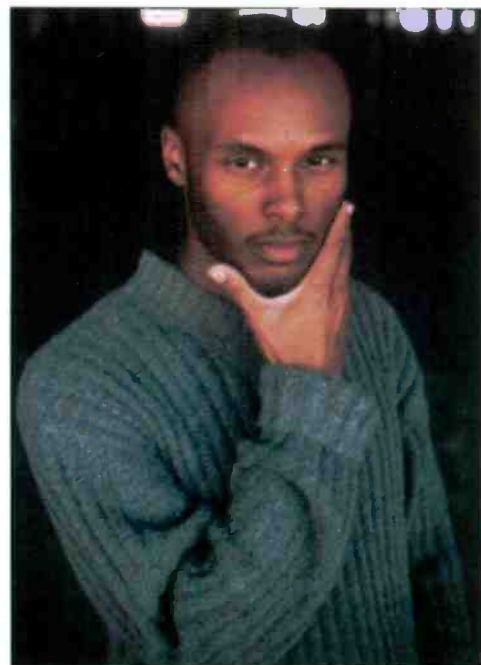
# 1998

Get Ready To Dance  
In The Streets Super Bowl  
Sunday January 25th  
Halftime Show

# MOTOWN 40 FOREVER



# BEST OF '97



Kenny Lattimore

## R&B/Adult Singles

- Pos. TITLE—Artist—Imprint/Label
- 1 FOR YOU—Kenny Lattimore—Columbia
  - 2 I CAN MAKE IT BETTER—Luther Vandross—LV/Epic
  - 3 EVERY TIME I CLOSE MY EYES—Bobbyface—Epic
  - 4 HOPELESS—Dianne Farris—Columbia
  - 5 THINKING OF YOU—Tony Toni Tone—Mercury
  - 6 NEXT LIFETIME—Erykah Badu—Kedar/Universal
  - 7 STOMP—God's Property—B-Rite/Interscope
  - 8 WHEN YOU TALK ABOUT LOVE—Patti LaBelle—MCA
  - 9 FOR YOU I WILL—Monica—Rowdy/Warner Sunset/Atlantic
  - 10 WHAT KIND OF MAN WOULD I BE—Mint Condition—Perspective/A&M
  - 11 I BELIEVE IN YOU AND ME—Whitney Houston—Arista
  - 12 TEARS—The Isley Brothers—T-Neck/Island
  - 13 I LOVE ME SOME HIM—Toni Braxton—LaFace/Arista
  - 14 DON'T LEAVE ME—BLACKstreet—Interscope
  - 15 IN MY BED—Dru Hill—Island
  - 16 I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive
  - 17 ON & ON—Erykah Badu—Kedar/Universal
  - 18 UN-BREAK MY HEART—Toni Braxton—LaFace/Arista
  - 19 THE SWEETEST THING—Refugee Camp All-Stars Featuring Lauryn Hill—Columbia
  - 20 G.H.E.T.T.O.U.T.—Changing Faces—Big Beat/Atlantic



Luther Vandross

- 21 THE LOVE SCENE—Joe—Jive
- 22 SARA SMILE—After 7—Virgin
- 23 WHAT'S STOPPING YOU—The O'Jays—Global Soul/Freeworld
- 24 THIS WEEKEND—Ann Nesby—Perspective/A&M
- 25 DON'T LET GO (LOVE)—En Vogue—EastWest/EEG
- 26 5 MILES TO EMPTY—Brownstone—MJJ/WORK/Epic
- 27 4 SEASONS OF LONELINESS—Boyz II Men—Motown
- 28 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)—Rome—Grand Jury/RCA
- 29 SUMTHIN' SUMTHIN'—Maxwell—Columbia
- 30 NOBODY—Keith Sweat Featuring Athena Cage—Elektra/EEG
- 31 BETCHA BY GOLLY WOW!—♀—NPG/EMI
- 32 SHOE WAS ON THE OTHER FOOT—Patti LaBelle—MCA
- 33 MISSING YOU—Brandy, Tamia, Gladys Knight & Chaka Khan—EastWest/EEG
- 34 YOUR SECRET LOVE—Luther Vandross—LV/Epic
- 35 NEVER MAKE A PROMISE—Dru Hill—Island
- 36 NEVER GONNA LET YOU GO—BLACKstreet—Interscope
- 37 HONEY—Moriah Carey—Columbia
- 38 OTHERSIDE OF THE GAME—Erykah Badu—Kedar/Universal
- 39 WHAT'S ON TONIGHT—Montell Jordan—Def Jam/Mercury
- 40 I CARE 'BOUT YOU—Milestone—LaFace/Arista
- 41 SOMEBODY'S SOMEBODY—♀—NPG/EMI
- 42 WHEN YOU CALL ON ME/BABY THAT'S WHEN I COME RUNNIN'—Luther Vandross—LV/Epic
- 43 I'M STILL WEARING YOUR NAME—Ann Nesby—Perspective/A&M
- 44 LAST NIGHT—Az Yet—LaFace/Arista
- 45 FEMININITY—Eric Benet—Warner Bros.
- 46 EVERYTHING—Mary J. Blige—MCA
- 47 YOU DON'T HAVE TO HURT NO MORE—Mint Condition—Perspective/A&M
- 48 DO YOU LIKE THIS—Rome—Grand Jury/RCA
- 49 I DON'T WANT TO—Toni Braxton—LaFace/Arista
- 50 LOVE IS ALL WE NEED—Mary J. Blige—MCA

## R&B/Adult Artists

- Pos. ARTIST (No. Of Charted Singles) Imprint/Label
- 1 LUTHER VANDROSS (4) LV/Epic
  - 2 ERYKAH BADU (4) Kedar/Universal
  - 3 TONI BRAXTON (4) LaFace/Arista
  - 4 KENNY LATTIMORE (1) Columbia
  - 5 BABYFACE (3) Epic
  - 6 DRU HILL (3) Island (1) LaFace/Arista
  - 7 PATTI LABELLE (2) MCA
  - 8 BLACKSTREET (5) Interscope
  - 9 MINT CONDITION (3) Perspective/A&M
  - 10 TONY TONI TONE (2) Mercury
  - 11 DIANNE FARRIS (1) Columbia
  - 12 WHITNEY HOUSTON (4) Arista
  - 13 MAXWELL (4) Columbia
  - 14 GOD'S PROPERTY (2) B-Rite/Interscope
  - 15 ANN NESBY (2) Perspective/A&M
  - 16 R. KELLY (1) Jive (1) Warner Sunset/Atlantic/Jive
  - 17 MONICA (1) Rowdy/Warner Sunset/Atlantic
  - 18 ♀ (2) NPG/EMI
  - 19 EN VOGUE (3) EastWest/EEG
  - 20 THE ISLEY BROTHERS (2) T-Neck/Island

## R&B/Adult Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 COLUMBIA (11)
  - 2 EPIC (15)
  - 3 ARISTA (19)
  - 4 MCA (14)
  - 5 A&M (10)
  - 6 INTERSCOPE (7)
  - 7 UNIVERSAL (4)
  - 8 ATLANTIC (10)
  - 9 ISLAND (5)
  - 10 MERCURY (9)
  - 11 EEG (10)
  - 12 JIVE (5)
  - 13 MOTOWN (9)
  - 14 VIRGIN (6)
  - 15 WARNER BROS. (10)

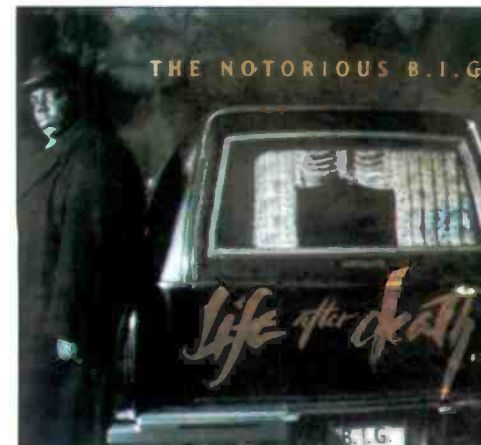
**COLUMBIA**

## Rap Singles

- Pos. TITLE—Artist—Imprint/Label
- 1 MO MONEY MO PROBLEMS—The Notorious B.I.G. (Feat. Puff Daddy & Mase)—Bad Boy/Arista
  - 2 I'LL BE MISSING YOU—Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista
  - 3 MEN IN BLACK—Will Smith—Columbia
  - 4 HYPNOTIZE—The Notorious B.I.G.—Bad Boy/Arista
  - 5 CAN'T NOBODY HOLD ME DOWN—Puff Daddy (Featuring Mase)—Bad Boy/Arista
  - 6 DA' DIP—FreakNasty—Hard Hood/Power/Triad
  - 7 NOT TONIGHT—Lil' Kim Feat. Da Brat, Left Eye, Missy Elliott & Angie Martinez—Undeas/Tommy Boy/Atlantic
  - 8 BIG DADDY—Heavy D—Uptown/Universal
  - 9 GET ME HOME—Foxy Brown Featuring BLACKstreet—Violator/Def Jam/Mercury
  - 10 THE RAIN (SUPA DUPA FLY)—Missy "Misdemeanor" Elliott—EastWest/EEG
  - 11 BIG BAD MAMMA—Foxy Brown Featuring Dru Hill—Violator/Def Jam/Mercury
  - 12 PUT YOUR HANDS WHERE MY EYES COULD SEE—Busta Rhymes—Elektra/EEG
  - 13 IT'S ALL ABOUT THE BENJAMINS—Puff Daddy & The Family (Feat. The Notorious B.I.G., Lil' Kim & The Lox)—Bad Boy/Arista
  - 14 CRUSH ON YOU—Lil' Kim Featuring Lil' Cease—Undeas/Big Beat/Atlantic
  - 15 I'LL BE—Foxy Brown Featuring Jay-Z—Violator/Def Jam/Mercury
  - 16 COLD ROCK A PARTY—MC Lyte—EastWest/EEG
  - 17 UP JUMPS DA BOOGIE—Magoo And Timbaland—Blackground/Atlantic
  - 18 HAIL MARY—Mokaveli—Death Row/Interscope
  - 19 FEEL SO GOOD—Mase—Bad Boy/Arista
  - 20 SMILE—Scarface Featuring 2Pac & Johnny P—Rap-A-Lot/Noa Trybe/Virgin
  - 21 LOOK INTO MY EYES—Bone Thugs-N-Harmony—Ruthless/Relativity
  - 22 MY BABY DADDY—B-Rock & The Bizz—Tony Mercedes/LaFace/Arista
  - 23 C'MON N' RIDE IT (THE TRAIN)—Quad City DJ's—QuadraSound/Big Beat/Atlantic
  - 24 NO TIME—Lil' Kim Featuring Puff Daddy—Undeas/Big Beat/Atlantic
  - 25 PHENOMENON—LL Cool J—Def Jam/Mercury

## Rap Artists

- Pos. ARTIST (No. Of Charted Singles) Imprint/Label
- 1 THE NOTORIOUS B.I.G. (8) Bad Boy/Arista
  - 2 PUFF DADDY (6) Bad Boy/Arista (1) Undeas/Big Beat/Atlantic
  - 3 MASE (4) Bad Boy/Arista
  - 4 WILL SMITH (3) Columbia
  - 5 FOXY BROWN (4) Violator/Def Jam/Mercury (1) No Limit/Priority (1) Roc-A-Fella/Def Jam/Mercury (1) Aftermath/Interscope
  - 6 LIL' KIM (2) Undeas/Big Beat/Atlantic (1) Arista (1) Bad Boy/Arista (1) Jive (1) Undeas/Tommy Boy/Atlantic
  - 7 HEAVY D (3) Uptown/Universal



The Notorious B.I.G.

- 8 LL COOL J (4) Def Jam/Mercury (1) Geffen
- 9 FREAKNASTY (1) Hard Hood/Power/Triad
- 10 BONE THUGS-N-HARMONY (3) Ruthless/Relativity (1) Ruthless/EastWest/EEG
- 11 MAKAVELI (4) Death Row/Interscope
- 12 BUSTA RHYMES (2) Elektra/EEG (1) The DAS Label/Mercury (1) Warner Sunset/Atlantic
- 13 MISSY "MISDEMEANOR" ELLIOTT (1) EastWest/EEG
- 14 QUAD CITY DJ'S (2) QuadraSound/Big Beat/Atlantic (1) Warner Sunset/Big Beat/Atlantic
- 15 FAITH EVANS (1) Bad Boy/Arista (1) Jive (1) Rap-A-Lot/Noa Trybe/Virgin
- 16 112 (2) Bad Boy/Arista
- 17 TIMBALAND AND MAGOO (2) Blackground/Atlantic
- 18 JAY-Z (1) Freeze/Roc-A-Fella/Priority (1) Qwest/Warner Bros. (1) Roc-A-Fella/Def Jam/Mercury (1) Violator/Def Jam/Mercury
- 19 MC LYTE (1) EastWest/EEG
- 20 SNOOP DOGGY DOGG (4) Death Row/Interscope (1) Columbia

## Rap Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 ARISTA (19)
  - 2 MERCURY (22)
  - 3 ATLANTIC (12)
  - 4 COLUMBIA (13)
  - 5 EEG (6)
  - 6 INTERSCOPE (16)
  - 7 PRIORITY (13)
  - 8 UNIVERSAL (11)
  - 9 VIRGIN (13)
  - 10 RELATIVITY (7)

**ARISTA**



Puff Daddy



*And I heard him exclaim  
as he drove out of sight...*

*"...Check us in the  
98'... cause our  
budget is tight."*



a PolyGram company

*Happy Holidays to all & to all  
a good night!*

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POWER PLAYLISTS

Most-Played Records From Nov. 18, 1996-Nov. 17, 1997



Playlists supplied by Broadcast Data Systems' RadioTrack service...

Table for HOT 97 station, listing songs and play counts.

Table for POWER 106 station, listing songs and play counts.

Table for THE BEAT station, listing songs and play counts.

Table for WBL5 station, listing songs and play counts.

Table for WGCI station, listing songs and play counts.

Table for POWER 99 station, listing songs and play counts.

Table for WPGC station, listing songs and play counts.

Table for WJLB station, listing songs and play counts.

Table for KMEL station, listing songs and play counts.

Table for V103 station, listing songs and play counts.

Table for WKYS station, listing songs and play counts.

Table for THE BOX station, listing songs and play counts.

Table for K104 station, listing songs and play counts.

Table for PHILLY 103.9 station, listing songs and play counts.

Table for 99 JAMZ station, listing songs and play counts.

Table for 92Q station, listing songs and play counts.

Table for WCHB station, listing songs and play counts.

Table for HOT 97.5 station, listing songs and play counts.



**"Butta Love"  
Got 'Em Open.  
Their New Hit  
Gets 'Em Bumpin'.**

**Next  
too  
close**

**The new single and video – the follow-up  
to their Gold smash, "Butta Love."**

**From their debut album, RATED NEXT.**

**Official Impact Date: January 5th**

**EXECUTIVE PRODUCERS: KAYGEE & CLIVE DAVIS**

**ARISTA**

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**a HARD groove  
is good to find.**

**BMG**



# 1997 Year of the Dru

**WINNER OF 4 BILLBOARD AWARDS!**

**#1 R&B SINGLE OF THE YEAR**

**#1 AIRPLAY RECORD OF THE YEAR — "IN MY BED"**

**#1 R&B ARTIST DUO OR GROUP**

**#1 NEW R&B ARTIST**

**AND THE AWARD SEASON IS JUST BEGINNING!**

**Executive Producer: Miriam Hicks**



University Music Entertainment

*just off the coast of*

**Unity In The Community**



# DRU HILL



DRU HILL

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**3 #1 SINGLES**

**2 GOLD SINGLES**

**1 PLATINUM SINGLE**

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Most-Played Records From Nov. 18, 1996-Nov. 17, 1997

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

R & B / MAINSTREAM

R & B / ADULT

WZAK Cleveland PD: Bobby Rush MD: Lankford Stephens

Q93 WQUE New Orleans OM: Gerod Stevens MD: Angela Harrison

K97 WHRK Memphis PD: Bobby O'Jay MD: Stan Bell

98.7 KISS FM WRKS New York PD/MD: Toya Beasley

V103 WVAZ Chicago OM: Maxx Myrick APD/MD: Jamilla Muhammad

WHUR Washington, DC PD: Hector Hannibal MD: David A. Dickinson

102 JAMZ WJHM Orlando OM: Adam Cook PD: Russ Allen MD: Cedric Hollywood

103 JAMZ WOWI Norfolk OM: Maxine Todd PD: KJ Holiday MD: Heart Attack

POWER 98 WPEG Charlotte PD: Andre Carson MD: Nate Quick

WDAS Philadelphia PD: Joe "Butterball" Tamburro APD/MD: Daisy Davis

HOT 105 WHOT Miami PD: Tony Kidd APD: Phil Michaels

KISS 104 WALR Atlanta Interim PD: Jim Kennedy

MAJIC 105 KMJM St. Louis VP/Operations: Chuck Atkins

K97.5 WQOK Raleigh PD: Hozie Mack MD: Jodi Berry

102 JAMZ WJHM Greensboro PD: Brian Douglas MD: Mary K.

MAJIC 102 KMJQ Houston PD: Carl Conner MD: Carla Boatner

MIX 92.3 WMMJ Washington PD: Monica Starr MD: Tony Rankin

MAJIC 102.3 WMMJ Washington PD/MD: Doug Gilmore APD: Ron Thompson

MAJIC 105 KMJM St. Louis VP/Operations: Chuck Atkins

K97.5 WQOK Raleigh PD: Hozie Mack MD: Jodi Berry

102 JAMZ WJHM Greensboro PD: Brian Douglas MD: Mary K.

RHYTHM 102.3 KJLH Los Angeles PD/MD: Cliff Winston

V100 KRBV Dallas PD: Thomas Bacote APD: Keith Solis

SMOOTH 101 KJMS Memphis PD: Bobby O'Jay



**#1 LABEL SPOTLIGHT**

**Atlantic Is No. 1 In Rock-Label Recap**

How did director of rock promotion **Lea Pisacane** engineer Atlantic's placement atop our year-end rock-label recap? "I owe it all to **Danny Buch** and **Andrea Ganis**," she quips. And while she does work under their direction, she's got a **matchbox 20** success story under her belt that makes her very proud.

"We started matchbox 20 at the very beginning of the year. When we came back from vacation, that was the first thing we attacked," she says. The planned second single was "Real World," "which was the favorite among everyone at Atlantic. **WRAX** Birmingham, Ala.'s **Dave Rossi** was playing 'Push' just because he liked 'Push,' and it was the No. 17 selling record in Birmingham. And Danny called him and quizzed him. 'Were they just through there?' We knew the record wasn't on deal or anything. There were no extraneous circumstances that you could attribute that No. 17-selling record to. So, we said, 'Guess what? We're not going with 'Real World.' We're going with 'Push.'"



Pisacane

Working a ballad, however, brought its own complications. "We were certainly loath to relinquish any rock image that we had," Pisacane says. "And it was not easy, man. Active rock did not embrace it right away at all. They were into playing **Tool** at the time. But I go back to this all the time. It's becoming a cliché, and people will disagree with me. Active rock is not necessarily a tempo-driven format ideology. Active means 'engaging of the listener.' Do you engage the listener? Do you make people call and ask for it? And do you make people buy the record? If so, then it's an active record."

To overcome resistance, Pisacane says, "we forged ahead. Heritage was quicker to catch on, but at active, we just kept gleaning stations week after

*Continued on page 32*

**Interscope Tops Modern Rock Labels**

Interscope nabbed the top modern rock label honors for 1997 with acts that stretched from the **Wallflowers**, **Bush**, and **No Doubt** to **Smash Mouth** and **Nine Inch Nails**. That wide variety is just right for how Interscope modern rock diva **Lynn McDonnell** works with radio. "There's always an angle, and there's always somebody that's going to play it," she says. "If I have a great variety of music, then I can usually find something for everyone."

The **Wallflowers**, in particular, were a challenge for McDonnell. When "Sixth Avenue Heartache" was being worked, there were those in radio who said the band wouldn't cut it as modern rock. "Everyone was trying to define what alternative is, and they said the **Wallflowers** weren't that," she says. "It was hard to convince them of that, but once we got to 'One Headlight,' that was a No. 1 single, and it still researches... It not only established them as an alternative act but a great band that anyone could lay claim to."



McDonnell

After all the hard work on the road in 1996, **Bush** had created enough momentum to last through its new album. "It actually seemed like the hiatus they took between albums never really happened at radio," McDonnell says. "From a listener standpoint, aside from the fact that they were [in the studio] doing a new album, the average person wouldn't have known that they took a break. They'd always been a very active, radio-friendly band."

Some modern rock stations are currently cutting their mix with hard rock acts. McDonnell sees that as somewhat of a backlash to modern rock's flirtation with pop and one-hit wonders, but also as modern's way of cutting through the clutter of other formats co-opting modern acts. "There

*Continued on page 32*

**A&M Named No. 1 Triple-A Label Of '97**

Ask A&M VP of alternative/triple-A **Mark Tindle** about the high point of the year at 1997's No. 1 triple-A label, and he says, "It would undoubtedly be the success of **Jonny Lang**... To be able to go gold on the first stages of a rollout of a project that doesn't involve top 40 or alternative and specifically was rock and triple-A is a great and satisfying accomplishment... It kind of took everybody by surprise, the quick acceptance of this kid, 16 years old, and you have on your résumé that you opened for **Aerosmith**, **Blues Traveler**, and the **Rolling Stones**, that just blows your mind. He can retire at 17, and that's it."



Tindle

While he savors the rise of **Lang**, Tindle worries that triple-A is "very splintered," even for today's fragmented marketplace. "Depending on the marketplace, you could be calling a modern AC-leaning radio station or an AC-leaning station a triple-A, a rock station considered a triple-A, a modern rock station considered a triple-A. There's a station on the triple-A panel that was contemplating adding **Soundgarden**. That would be a totally off-limits band in the guise of other triple-A stations around America."

The common thread, Tindle says, lies in something **Dennis Constantine** wrote last year. The veteran triple-A programmer suggested that one think of radio not by formats but by target demos, "so that all musical genres that [target] females 24-35 [are] one thing. Every male 18-24 station is one thing. They're targets. Because that's really how we're breaking records now."

As format lines blur, "the emphasis lies on our local people understanding the dynamics of a marketplace," says Tindle. "To understand what niches their radio stations serve in the marketplaces and then know what records they can go into the door with to see if we can go somewhere."

*Continued on page 32*

**Metallica Reloads And Locks Mainstream**

If you were to tell **Metallica**'s many fanatical followers in the mid-'80s—the guys who lived in ragged "metal up your ass" black T-shirts—that the torchbearers of the underground-thrash-metal movement were one day going to be cozy bed partners with rock radio, you probably would have gotten beat up. "It would have



Metallica

been like, 'What kind of drugs are you on? And do you have any more?'" quips **Metallica** drummer **Lars Ulrich** at the notion of being **Rock Airplay Monitor**'s mainstream rock artist of the year. For some years now **Metallica** has been recognized as one of the biggest rock bands in the world, but its rendezvous with radio didn't happen until the band had already been hammering away at it for a decade. "It says more about radio and people than it says about us. What it proves is that radio has come a long way and

opened up," says Ulrich.

Forming in Los Angeles in 1981 but defecting to its home base of San Francisco when the Sunset Strip glam-metal movement began to take shape, **Metallica** broke "through what I call the classic European, traditional way, which is just touring and touring and touring, pounding what we do down people's throats," says Ulrich. In those days, "I would even say that radio was our enemy... We were sitting there in 1983, '84, '85, and radio was the big evil dark force that was keeping potential exposure away from people."

As remote as **Metallica**'s eventual acceptance at radio seemed at the time, a gradual awareness began to take shape when some of the more daring stations began to reflect the street buzz, although by no means was that number in the multitudes. "It started with [the former

*Continued on page 34*



**Third Eye Blind Looks Ahead**

From the looks of its third single, "How's It Going To Be," **Third Eye Blind** appears poised to transcend the one-hit-wonder jinx that befalls many new acts with hits the size of "Semi-Charmed Life." It has charted three modern-rock tracks from its soon-to-be-certified-platinum debut and has been busy on the road all year, including playing more than a dozen stadium shows in support of **U2** and the **Rolling Stones**.



Third Eye Blind

**Third Eye Blind**'s multifaceted front man, **Stephan Jenkins**, who not only wrote or co-wrote all of the songs but produced, played guitar, and sang on the band's debut, credits **Elektrix** for affording the group "an enormous amount of control. The fears of signing with a major label and having these things crushed just haven't been realized at all. **Sylvia Rhone** was a really supportive A&R element in this record."

Jenkins can't forget the across-the-board support **Third Eye Blind** received out of the

box by the modern radio community. "**KROQ** [Los Angeles], [**KITS**] Live 105 [San Francisco], [**KNDD**] The End in Seattle. **WHFS** [Washington, D.C.]—those are the stations that very early on believed in this band. I think that [**KROQ PD**] **Kevin Weatherly** was just a huge force in making **Third Eye Blind**, solely because he was excited by the music."

It's been more than two years since **Third Eye Blind** first began putting together its debut record. Jenkins formed the band in the Bay Area years ago, after moving to the Lower Haight at the turn of the '90s, a place and time that informs his writing. "For a period of time, there was a feeling that this was going to turn into a great place. It was an exciting time to be there," Jenkins recalls. "The Berlin Wall was coming down; all these world events were happening. People were getting out of college and sort of shaking off the last decade."

*Continued on page 34*



**Wallflowers Rule The Triple-A Chart**

"I don't know how to write a hit song," says **Jakob Dylan**. It's a surprising comment from the leader of the **Wallflowers**, a band that topped the triple-A artist chart this year and also placed "One Headlight" atop the year-end triple-A songs chart. "I don't know one when I hear one, really, so I don't want to pretend to anybody that I would be able to make



Wallflowers

those calls." For that reason, **Dylan** leaves singles choices up to his label, Interscope. "I don't get really involved in that. If I do things well, I'll write a record like this one, and I'm proud of all the songs. So, as far as what the record company feels the strengths are toward radio, I'm just happy they find anything. It doesn't really matter to me what they pick. Because I do like all the songs obviously. And the other thing is, that's what these people do for a living. It's not what I do for a living."

What he seemingly has been doing for a living over the past two years is roadwork. Aside from the normal gigs, "we did every radio station anywhere, a couple a day. I did them all

the way up 'til recently," **Dylan** says. "It's a great promotion... The chance to get on the air and talk about yourself and play your music is nothing but a good thing... You need every bit of help you can get in this business."

At home, **Dylan** will tune through the radio dial and says it's certainly turned him on to new music, but he notes, "I honestly don't refer to the radio for all of my musical education. I hear more on the



BY MARC SCHIFFMAN

street than the radio." He says part of that stems from what's available. "For me, there's sometimes when I want to listen to some bluegrass

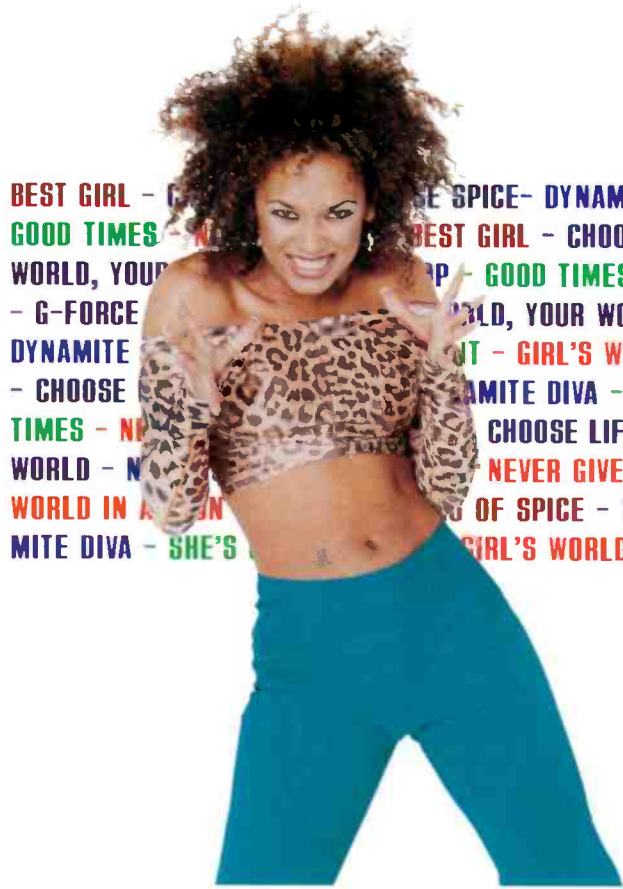
*Continued on page 34*





# TOO MUCH SPICE

## 1997 #1 MOST PLAYED,



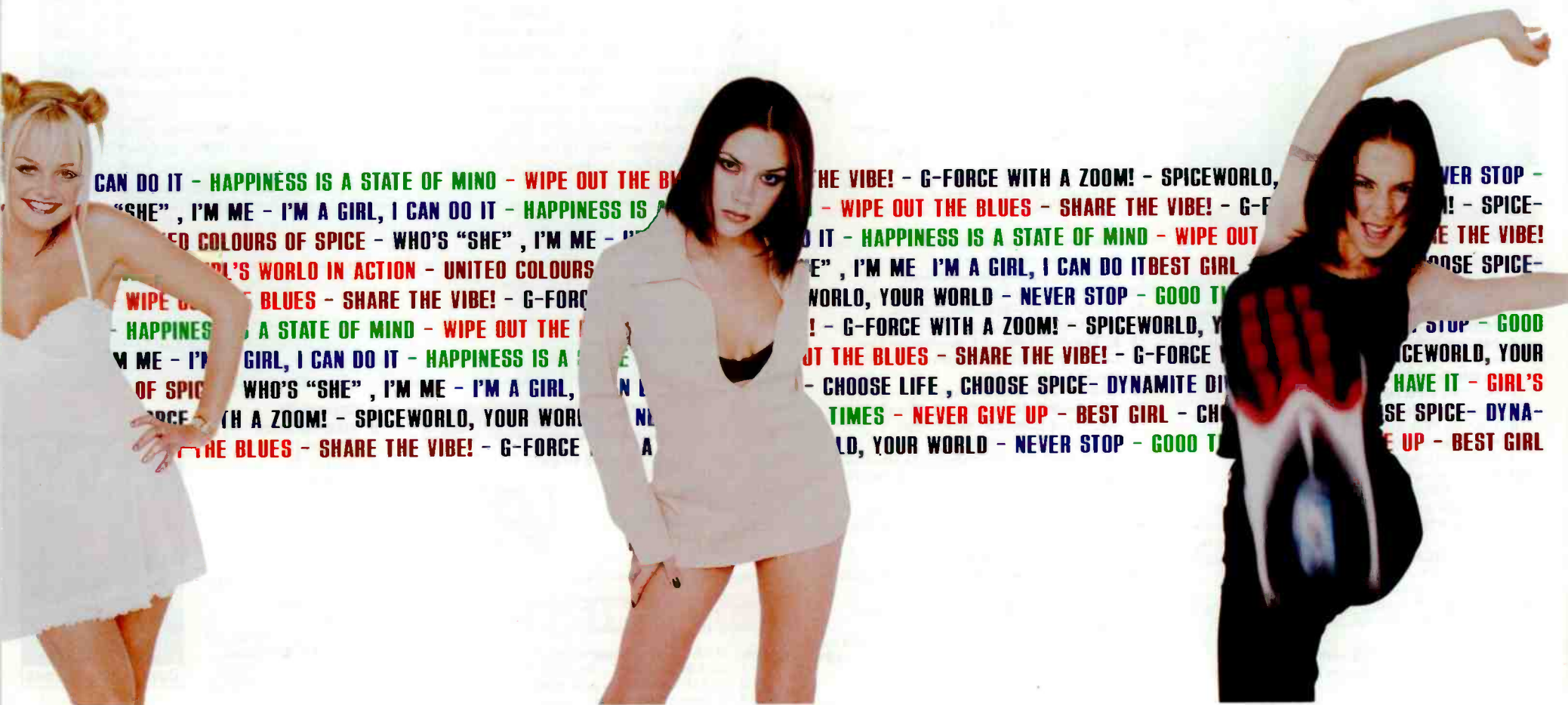
BEST GIRL - CHOOSE LIFE, CHOOSE SPICE- DYNAMITE DIVA - SHE'S GOTTA HAVE IT - GIRL'S WORLD IN ACTION - UNITED COLOURS OF SPICE - WHO'S "SHE", I'M ME - I'M A GIRL, I CAN DO IT - HAPPINESS IS A STATE OF MIND - WIPE OUT THE BLUES - SHARPEX - I'M A GIRL, I CAN DO IT - HAPPINESS IS A STATE OF MIND - SHARPEX  
 GOOD TIMES - NEVER GIVE UP - BEST GIRL - CHOOSE LIFE, CHOOSE SPICE- DYNAMITE DIVA - SHE'S GOTTA HAVE IT - GIRL'S WORLD IN ACTION - UNITED COLOURS OF SPICE - WHO'S "SHE", I'M ME - I'M A GIRL, I CAN DO IT - HAPPINESS IS A STATE OF MIND - SHARPEX  
 WORLD, YOUR WORLD - NEVER STOP - GOOD TIMES - NEVER GIVE UP - BEST GIRL - CHOOSE LIFE, CHOOSE SPICE- DYNAMITE DIVA - SHE'S GOTTA HAVE IT - GIRL'S WORLD IN ACTION - UNITED COLOURS OF SPICE - WHO'S "SHE", I'M ME - I'M A GIRL, I CAN DO IT - HAPPINESS IS A STATE OF MIND - SHARPEX  
 - G-FORCE - NEVER STOP - GOOD TIMES - NEVER GIVE UP - BEST GIRL - CHOOSE LIFE, CHOOSE SPICE- DYNAMITE DIVA - SHE'S GOTTA HAVE IT - GIRL'S WORLD IN ACTION - UNITED COLOURS OF SPICE - WHO'S "SHE", I'M ME - I'M A GIRL, I CAN DO IT - HAPPINESS IS A STATE OF MIND - SHARPEX  
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 - CHOOSE LIFE, CHOOSE SPICE- DYNAMITE DIVA - SHE'S GOTTA HAVE IT - GIRL'S WORLD IN ACTION - UNITED COLOURS OF SPICE - WHO'S "SHE", I'M ME - I'M A GIRL, I CAN DO IT - HAPPINESS IS A STATE OF MIND - SHARPEX  
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 MITE DIVA - SHE'S GOTTA HAVE IT - GIRL'S WORLD IN ACTION - UNITED COLOURS OF SPICE - WHO'S "SHE", I'M ME - I'M A GIRL, I CAN DO IT - HAPPINESS IS A STATE OF MIND - SHARPEX



**Spiceworld**, the new album with 10 million albums sold worldwide so far featuring "Spice Up Your Life" and the new single and video "Too Much," coming in January



# IS NEVER ENOUGH MAINSTREAM & RHYTHM



Spice Girls are the only group ever to perform three songs on Dick Clark's New Year's Rockin' Eve

The movie *Spiceworld* opens in the U.S. January 23, 1998

World tour starts February 1998

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# AIRPLAY Monitor BEST OF '97



Tonic

## Mainstream Rock Tracks

- Pos. TITLE—Artist—Imprint/Label
- 1 IF YOU COULD ONLY SEE—Tonic—Polydor/A&M
  - 2 GONE AWAY—The Offspring—Columbia
  - 3 ONE HEADLIGHT—The Wallflowers—Interscope
  - 4 PUSH—Matchbox 20—Lava/Atlantic
  - 5 PRECIOUS DECLARATION—Collective Soul—Atlantic
  - 6 LAKINI'S JUICE—Live—Radioactive/MCA
  - 7 FALLING IN LOVE (IS HARD ON THE KNEES)—Aerosmith—Columbia
  - 8 TOUCH, PEEL AND STAND—Days Of The New—Outpost/Geffen
  - 9 LISTEN—Collective Soul—Atlantic
  - 10 PINK—Aerosmith—Columbia
  - 11 KING NOTHING—Metallica—Elektra/EEG
  - 12 HERO OF THE DAY—Metallica—Elektra/EEG
  - 13 BLOW UP THE OUTSIDE WORLD—Soundgarden—A&M
  - 14 THE DIFFERENCE—The Wallflowers—Interscope
  - 15 GREEDY FLY—Bush—Trauma/Interscope
  - 16 TRUST—Megadeth—Capitol
  - 17 SIGN OF THE TIMES—Queensryche—EMI/Virgin
  - 18 LADY PICTURE SHOW—Stone Temple Pilots—Atlantic
  - 19 STARING AT THE SUN—U2—Island
  - 20 LITTLE WHITE LIE—Sammy Hagar—The Track Factory/MCA
  - 21 BLEEDING ME—Metallica—Elektra/EEG
  - 22 VOLCANO GIRLS—Veruca Salt—Minty Fresh/Outpost/Geffen
  - 23 ABUSE ME—Silverchair—Epic
  - 24 THE FRESHMEN—The Verve Pipe—RCA
  - 25 CAROLINA BLUES—Blues Traveler—A&M
  - 26 LIVE THROUGH THIS (FIFTEEN STORIES)—Mighty Joe Plum—Atlantic
  - 27 SWALLOWED—Bush—Trauma/Interscope
  - 28 ME WISE MAGIC—Van Halen—Warner Bros.
  - 29 DESPERATELY WANTING—Better Than Ezra—Swell/Elektra/EEG
  - 30 EVERLONG—Foo Fighters—Roswell/Capitol
  - 31 I CHOOSE—The Offspring—Columbia
  - 32 TURN MY HEAD—Live—Radioactive/MCA
  - 33 HOLE IN MY SOUL—Aerosmith—Columbia
  - 34 MONKEY WRENCH—Foo Fighters—Roswell/Capitol
  - 35 HAVE YOU SEEN MARY—Sponge—Columbia
  - 36 MY OWN PRISON—Creed—Wind-up
  - 37 JUST ANOTHER DAY—John Mellencamp—Mercury
  - 38 LIE TO ME—Jonny Lang—A&M
  - 39 ANYBODY SEEN MY BABY?—The Rolling Stones—Virgin
  - 40 LAST CUP OF SORROW—Faith No More—Slash/Reprise
  - 41 LOOKING FOR—Stir—Aware/Capitol
  - 42 BOUND FOR THE FLOOR—Local H—Island
  - 43 BATON ROUGE—The Dixons—MCA
  - 44 A LONG DECEMBER—Counting Crows—DGC/Geffen
  - 45 MARCHING TO MARS—Sammy Hagar—The Track Factory/MCA
  - 46 WHAT I GOT—Sublime—Gasoline Alley/MCA
  - 47 SUPERMAN'S DEAD—Our Lady Peace—Columbia
  - 48 LONG DAY—Matchbox 20—Lava/Atlantic
  - 49 FREAKS—Live—Radioactive/MCA
  - 50 HALF THE WORLD—Rush—Anthem/Atlantic
  - 51 SLOW RIDE—Kenny Wayne Shepherd Band—Revolution

- 52 TUMBLE IN THE ROUGH—Stone Temple Pilots—Atlantic
- 53 LAZY EYE—Goo Goo Dolls—Warner Sunset/Warner Bros.
- 54 CASUAL AFFAIR—Tonic—Polydor/A&M
- 55 HITCHIN' A RIDE—Green Day—Reprise
- 56 OPEN UP YOUR EYES—Tonic—Polydor/A&M
- 57 HOPE IN A HOPELESS WORLD—Widespread Panic—Capricorn/Mercury
- 58 AFRAID—Mötley Crüe—Elektra/EEG
- 59 STINKFIST—Tool—Freeworld
- 60 MANN'S CHINESE—Naked—Red Ant
- 61 RESIGNATION SUPERMAN—Big Head Todd & The Monsters—Revolution
- 62 CAN'T GET THIS STUFF NO MORE—Van Halen—Warner Bros.
- 63 SOUL OF LOVE—Paul Rodgers—Eaglerock/Velvet
- 64 DISCOTHEQUE—U2—Island
- 65 WALKIN' ON THE SUN—Smash Mouth—Interscope
- 66 H.—Tool—Freeworld
- 67 YOU—Queensryche—EMI/Virgin
- 68 WOULD?—Alice In Chains—Columbia
- 69 DON'T WANNA BE HERE—Cool For August—Warner Bros.
- 70 WALKING IN A HURRICANE—John Fogerty—Warner Bros.
- 71 BLAME—Collective Soul—Atlantic
- 72 HIGH—Jimmie's Chicken Shack—Rocket/A&M
- 73 HELLO HELLO—Talk Show—Atlantic
- 74 RHINOSAUR—Soundgarden—A&M
- 75 BITTERSWEET ME—R.E.M.—Warner Bros.
- 76 CLIMB THAT HILL—Tom Petty And The Heartbreakers—Warner Bros.
- 77 GROW YOUR OWN—Darlahood—Reprise
- 78 EVERYTHING TO EVERYONE—Everclear—Capitol
- 79 LOCKED & LOADED—Jackyl—Epic
- 80 AENEMA—Tool—Freeworld
- 81 THE END IS THE BEGINNING IS THE END—The Smashing Pumpkins—Warner Sunset/Warner Bros.
- 82 ALMOST HONEST—Megadeth—Capitol
- 83 CHANGE THE LOCKS—Tom Petty And The Heartbreakers—Warner Bros.
- 84 JUNGLE—Kiss—Mercury
- 85 ANGELS OF THE SILENCES—Counting Crows—DGC/Geffen
- 86 BACK ON EARTH—Ozzy Osbourne—Epic
- 87 BANG BANG—ZZ Top—RCA
- 88 COME DOWN—Toad The Wet Sprocket—Columbia
- 89 THE WORLD TONIGHT—Paul McCartney—MPL/Capitol
- 90 TRIP FREE LIFE—The Hazies—EMI
- 91 SEMI-CHARMED LIFE—Third Eye Blind—Elektra/EEG
- 92 COLD CONTAGIOUS—Bush—Trauma/Interscope
- 93 DAYLIGHT FADING—Counting Crows—DGC/Geffen
- 94 SUGARCANE—Cry Of Love—Columbia
- 95 THE PERFECT DRUG—Nine Inch Nails—Nothing/Interscope
- 96 DIRTY EYES—AC/DC—EastWest/EEG
- 97 SONG 2—Blur—Food/Parlophone/Virgin
- 98 ONE MORE TIME—Corey Stevens—Eureka/Discovery
- 99 THIRTY-THREE—The Smashing Pumpkins—Virgin
- 100 THREE MARLENAS—The Wallflowers—Interscope

## Mainstream Rock Artists

- Pos. ARTIST (No. Of Charted Singles) Imprint/Label
- 1 METALLICA (5) Elektra/EEG
  - 2 AEROSMITH (4) Columbia
  - 3 COLLECTIVE SOUL (3) Atlantic
  - 4 THE WALLFLOWERS (4) Interscope
  - 5 TONIC (3) Polydor/A&M
  - 6 LIVE (4) Radioactive/MCA
  - 7 THE OFFSPRING (3) Columbia
  - 8 MATCHBOX 20 (3) Lava/Atlantic
  - 9 BUSH (3) Trauma/Interscope
  - 10 SAMMY HAGAR (3) The Track Factory/MCA
  - 11 SOUNDGARDEN (5) A&M
  - 12 U2 (3) Island
  - 13 STONE TEMPLE PILOTS (2) Atlantic
  - 14 QUEENSRYCHE (2) EMI/Virgin
  - 15 FOO FIGHTERS (2) Roswell/Capitol
  - 16 MEGADETH (2) Capitol
  - 17 DAYS OF THE NEW (1) Outpost/Geffen
  - 18 COUNTING CROWS (4) DGC/Geffen
  - 19 TOOL (4) Freeworld
  - 20 VAN HALEN (2) Warner Bros.



## Mainstream And Modern Rock Begin Minding Their Own Music . . . Maybe

by Anthony Colombo

1997 marked an apparent reversal of a trend from past years, as mainstream rock and modern rock began to share a little less music. Only 50 of the top 100 mainstream rock tracks also charted at modern rock. In 1996, 73 of the top 100 mainstream rock tracks charted at modern rock.

In 1997, mainstream rock had music from such format stalwarts as AC/DC, Aerosmith, John Fogerty, Genesis, Sammy Hagar, Led Zeppelin, Lynyrd Skynyrd, Paul McCartney, Megadeth, Queensryche, Paul Rodgers, the Rolling Stones, and many others. These acts alone accounted for more than 25% of 1997's 100 biggest tracks. Add to that list Cool For August, Cry Of Love, Jackyl, Jonny Lang, Kenny Wayne Shepherd Band, and Corey Stevens, and that makes for a significant amount of exclusive or near-exclusive material for mainstream rock. Beyond the product itself, another reason for the broader scope of music is the ongoing radio station ownership shuffle that has meant less sharing of music between co-owned stations within markets.

While the two formats have spent most of 1997 splitting apart, maybe 1998 will see modern rockers chasing their active rock counterparts. Several modern rock stations, most notably WXRK New York, have added non-modern gold and a handful of currents from several prominent hard rock artists (AC/DC, Kiss, Metallica).

Congratulations are in order for this year's

mainstream chart-toppers. Tonic's "If You Could Only See" copped No. 1 track honors. Metallica was the top-ranked artist of the year, and Atlantic was 1997's top label. Honorable mention goes to "Touch, Peel And Stand" by Days Of The New, which held No. 1 for the last nine weeks of the chart year, the year's longest run.

Meanwhile, triple-A radio continued to be a springboard to multi-format success, playing a role in breaking new artists such as Fiona Apple, Paula Cole, matchbox 20, Abra Moore, Sister Hazel, and Third Eye Blind. Clearly, the format is seeing some effects from modern AC's growth. While many triple-A stations remain true to the format's original concept and rotate tracks sparingly, preferring to spin several tracks from an album, others are now rotating tracks up to five times a day.

Perhaps that's why only nine songs topped the triple-A chart in 1997, six fewer than in 1996. Of those nine, six spent five or more weeks at No. 1. In fact "One Headlight" by the Wallflowers had two stints at No. 1 of eight and six weeks, placing it at the top of the most played tracks list and making the band the year's No. 1 artist. A&M picked up the No. 1 label award.

In a bizarre footnote, consider the case of "All For You" by Sister Hazel. It ends the year as the No. 4 triple-A track but never got higher than No. 5 on the chart (it spent six nonconsecutive weeks there).

## Mainstream Rock Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 ATLANTIC (18)
  - 2 COLUMBIA (22)
  - 3 A&M (16)
  - 4 INTERSCOPE (12)
  - 5 MCA (13)
  - 6 EEG (13)



## Triple A Tracks

- Pos. TITLE—Artist—Imprint/Label
- 1 ONE HEADLIGHT—The Wallflowers—Interscope
  - 2 CRASH INTO ME—Dave Matthews Band—RCA
  - 3 SUNNY CAME HOME—Shawn Colvin—Columbia
  - 4 ALL FOR YOU—Sister Hazel—Universal
  - 5 BUILDING A MYSTERY—Sarah McLachlan—Arista
  - 6 A LONG DECEMBER—Counting Crows—DGC/Geffen
  - 7 PUSH—Matchbox 20—Lava/Atlantic
  - 8 THE DIFFERENCE—The Wallflowers—Interscope
  - 9 THE FRESHMEN—The Verve Pipe—RCA
  - 10 SEMI-CHARMED LIFE—Third Eye Blind—Elektra/EEG
  - 11 EVERYDAY IS A WINDING ROAD—Sheryl Crow—A&M
  - 12 A CHANGE WOULD DO YOU GOOD—Sheryl Crow—A&M
  - 13 FOUR LEAF CLOVER—Abra Moore—Arista
  - 14 SHAME ON YOU—Indigo Girls—Epic
  - 15 CRIMINAL—Fiona Apple—Clean Slate/WORK
  - 16 STARING AT THE SUN—U2—Island
  - 17 MOST PRECARIOUS—Blues Traveler—A&M
  - 18 WHERE HAVE ALL THE COWBOYS GONE?—Paula Cole—Imago/Warner Bros.
  - 19 COME DOWN—Toad The Wet Sprocket—Columbia
  - 20 I DON'T WANT TO WAIT—Paula Cole—Imago/Warner Bros.
  - 21 JUST ANOTHER DAY—John Mellencamp—Mercury
  - 22 YOU WERE MEANT FOR ME—Jewel—Atlantic
  - 23 TRIPPING BILLIES—Dave Matthews Band—RCA
  - 24 ELEGANTLY WASTED—INXS—Mercury
  - 25 IF YOU COULD ONLY SEE—Tonic—Polydor/A&M
  - 26 HURT BY LOVE—Bodeans—Slash/Reprise
  - 27 ANYBODY SEEN MY BABY?—The Rolling Stones—Virgin
  - 28 RESIGNATION SUPERMAN—Big Head Todd & The Monsters—Revolution
  - 29 DAYLIGHT FADING—Counting Crows—DGC/Geffen
  - 30 SLEEP TO DREAM—Fiona Apple—Clean Slate/WORK

- 7 CAPITOL (9)
- 8 WARNER BROS. (13)
- 9 GEFEN (12)
- 10 VIRGIN (8)
- 11 ISLAND (5)
- 12 EPIC (9)
- 13 MERCURY (10)
- 14 REPRISE (8)
- 15 RCA (4)



Dave Matthews Band

- 31 THE WORLD TONIGHT—Paul McCartney—MPL/Capitol
- 32 BARELY BREATHING—Duncan Sheik—Atlantic
- 33 HOPE IN A HOPELESS WORLD—Widespread Panic—Capricorn/Mercury
- 34 SOMEONE WHO'S COOL—Odds—Elektra/EEG
- 35 THREE MARLENAS—The Wallflowers—Interscope
- 36 WAIT—Huffamoose—Interscope
- 37 BLUEBOY—John Fogerty—Warner Bros.
- 38 BITTERSWEET ME—R.E.M.—Warner Bros.
- 39 WONDER—Freddy Jones Band—Capricorn/Mercury
- 40 SUMMERTIME—The Sundays—DGC/Geffen

## Triple A Artists

- Pos. ARTIST (No. Of Charted Tracks) Imprint/Label
- 1 THE WALLFLOWERS (3) Interscope
  - 2 DAVE MATTHEWS BAND (2) RCA
  - 3 SHERYL CROW (3) A&M
  - 4 SHAWN COLVIN (3) Columbia
  - 5 COUNTING CROWS (2) DGC/Geffen
  - 6 FIONA APPLE (3) Clean Slate/WORK
  - 7 SARAH MCLACHLAN (3) Arista
  - 8 PAULA COLE (2) Imago/Warner Bros.
  - 9 SISTER HAZEL (1) Universal
  - 10 U2 (3) Island

## Triple A Labels

- Pos. LABEL (No. Of Charted Tracks)
- 1 A&M (11)
  - 2 INTERSCOPE (6)
  - 3 RCA (4)
  - 4 COLUMBIA (7)
  - 5 WARNER BROS. (7)
  - 6 ATLANTIC (9)
  - 7 GEFEN (6)
  - 8 ARISTA (4)
  - 9 MERCURY (5)
  - 10 EEG (6)





POWER PLAYLISTS

Most-Played Records From Nov. 18, 1996-Nov. 17, 1997



Playlists supplied by Broadcast Data Systems' RadioTrack service...



Grid of 24 radio station playlists including KLOS, WYSP, WRCX, WMMR, KQRS, WWDC, WRIF, WFBQ, WAAF, KEGL, WKLS, KXXX, KTXQ, WMMS, KSHE, WZTA, KSJO, WIYY, WEBN, KISW, WHJY, WXTB, WONE, and KBPI.



# AIRPLAY Monitor BEST OF '97



Third Eye Blind

## Modern Rock Tracks

- Pos. TITLE—Artist—Imprint/Label
- 1 SEMI-CHARMED LIFE—Third Eye Blind—Elektra/EEG
  - 2 FLY—Sugar Ray—Lava/Atlantic
  - 3 THE IMPRESSION THAT I GET—The Mighty Mighty Bosstones—Big Rig/Mercury
  - 4 WALKIN' ON THE SUN—Smash Mouth—Interscope
  - 5 PUSH—Matchbox 20—Lava/Atlantic
  - 6 ONE HEADLIGHT—The Wallflowers—Interscope
  - 7 IF YOU COULD ONLY SEE—Tonic—Polydor/A&M
  - 8 THE FRESHMEN—The Verve Pipe—RCA
  - 9 SANTERIA—Sublime—Gasoline Alley/MCA
  - 10 WRONG WAY—Sublime—Gasoline Alley/MCA
  - 11 #1 CRUSH—Garbage—Capitol
  - 12 NOT AN ADDICT—K's Choice—550 Music
  - 13 EVERLONG—Foo Fighters—Roswell/Capitol
  - 14 SONG 2—Blur—Food/Parlophone/Virgin
  - 15 6 UNDERGROUND—Sneaker Pimps—Clean Up/Virgin
  - 16 LAKINI'S JUICE—Live—Radioactive/MCA
  - 17 VOLCANO GIRLS—Veruca Salt—Minty Fresh/Outpost/Geffen
  - 18 GREEDY FLY—Bush—Trauma/Interscope
  - 19 TURN MY HEAD—Live—Radioactive/MCA
  - 20 BUILDING A MYSTERY—Sarah McLachlan—Arista
  - 21 ALL MIXED UP—311—Capricorn/Mercury
  - 22 THIRTY-THREE—The Smashing Pumpkins—Virgin
  - 23 THE DIFFERENCE—The Wallflowers—Interscope
  - 24 GONE AWAY—The Offspring—Columbia
  - 25 CRASH INTO ME—Dave Matthews Band—RCA
  - 26 CRIMINAL—Fiona Apple—Clean Slate/WORK
  - 27 STARING AT THE SUN—U2—Island
  - 28 IT'S NO GOOD—Depeche Mode—Mute/Reprise
  - 29 DESPERATELY WANTING—Better Than Ezra—Swell/Elektra/EEG
  - 30 A LONG DECEMBER—Counting Crows—DGC/Geffen
  - 31 BITCH—Meredith Brooks—Capitol
  - 32 YOUR WOMAN—White Town—Brilliant!/Chrysalis/EMI
  - 33 DON'T SPEAK—No Doubt—Trauma/Interscope
  - 34 SELL OUT—Reel Big Fish—Mojo/Universal
  - 35 SWALLOWED—Bush—Trauma/Interscope
  - 36 ABUSE ME—Silverchair—Epic
  - 37 TUBTHUMPING—Chumbowamba—Republic/Universal
  - 38 THE NEW POLLUTION—Beck—DGC/Geffen
  - 39 D' YOU KNOW WHAT I MEAN?—Oasis—Epic
  - 40 EVERYTHING TO EVERYONE—Everclear—Capitol
  - 41 LADY PICTURE SHOW—Stone Temple Pilots—Atlantic
  - 42 THE RASCAL KING—The Mighty Mighty Bosstones—Big Rig/Mercury
  - 43 THE DISTANCE—Coke—Capricorn/Mercury
  - 44 BOUND FOR THE FLOOR—Local H—Island
  - 45 HITCHIN' A RIDE—Green Day—Reprise
  - 46 PRECIOUS DECLARATION—Collective Soul—Atlantic
  - 47 EYE—The Smashing Pumpkins—Nothing/Interscope
  - 48 LOVEFOOL—The Cardigans—Trampolene/Stockholm/Mercury
  - 49 MONKEY WRENCH—Foo Fighters—Roswell/Capitol
  - 50 WHAT I GOT—Sublime—Gasoline Alley/MCA
  - 51 HELL—Squirrel Nut Zippers—Mammoth
  - 52 DISCOTHEQUE—U2—Island

- 53 BLOW UP THE OUTSIDE WORLD—Soundgarden—A&M
- 54 SUPERMAN'S DEAD—Our Lady Peace—Columbia
- 55 NAKED EYE—Luscious Jackson—Grand Royal/Capitol
- 56 THE END IS THE BEGINNING IS THE END—The Smashing Pumpkins—Warner Sunset/Warner Bros.
- 57 DON'T GO AWAY—Oasis—Epic
- 58 BREATHE—Prodigy—XL Mute/Maverick/Warner Bros.
- 59 THE PERFECT DRUG—Nine Inch Nails—Nothing/Interscope
- 60 LISTEN—Collective Soul—Atlantic
- 61 GRADUATE—Third Eye Blind—Elektra/EEG
- 62 WHERE YOU GET LOVE—Matthew Sweet—Zoo/Volcano
- 63 SUMMERTIME—The Sundays—DGC/Geffen
- 64 EVERYDAY IS A WINDING ROAD—Sheryl Crow—A&M
- 65 COME DOWN—Toad The Wet Sprocket—Columbia
- 66 JACK-ASS—Beck—DGC/Geffen
- 67 HELLO—Poe—Modern/Atlantic
- 68 TRIPPING BILLIES—Dave Matthews Band—RCA
- 69 RADIATION VIBE—Fountains Of Wayne—Scratchie/TAG/Atlantic
- 70 ELEGANTLY WASTED—INXS—Mercury
- 71 LAST NIGHT ON EARTH—U2—Island
- 72 SICK & BEAUTIFUL—Artificial Joy Club—Crunchy/Interscope
- 73 FEMALE OF THE SPECIES—Space—Gut Reaction/Universal
- 74 LOVE ROLLERCOASTER—Red Hot Chili Peppers—Geffen
- 75 TRANSISTOR—311—Capricorn/Mercury
- 76 TATTVA—Kula Shaker—Columbia
- 77 TOUCH, PEEL AND STAND—Days Of The New—Outpost/Geffen
- 78 THIS LONELY PLACE—Goldfinger—Mojo/Universal
- 79 FREAKS—Live—Radioactive/MCA
- 80 BARREL OF A GUN—Depeche Mode—Mute/Reprise
- 81 I WAS WRONG—Social Distortion—550 Music
- 82 DREAM—Forest For The Trees—DreamWorks/Geffen
- 83 BATTLE OF WHO COULD CARE LESS—Ben Folds Five—550 Music
- 84 BITTER SWEET SYMPHONY—The Verve—VC/Hut/Virgin
- 85 WRONG NUMBER—The Cure—Fiction/Elektra/EEG
- 86 SLEEP TO DREAM—Fiona Apple—Clean Slate/WORK
- 87 FIRE WATER BURN—Bloodhound Gang—Republic/Geffen
- 88 ALL I WANT—The Offspring—Columbia
- 89 EXCUSE ME MR.—No Doubt—Trauma/Interscope
- 90 DRAWER—Summertime—Maverick/Reprise
- 91 3 AM—Matchbox 20—Lava/Atlantic
- 92 STINKFIST—Tool—Freeworld
- 93 COLD CONTAGIOUS—Bush—Trauma/Interscope
- 94 LUCKY—Seven Mary Three—Mammoth/Atlantic
- 95 SUPER BON BON—Soul Coughing—Slash/Warner Bros.
- 96 MOUTH—Bush—Trauma/Interscope/Hollywood
- 97 BITTERSWEET ME—R.E.M.—Warner Bros.
- 98 PRISONER—311—Capricorn/Mercury
- 99 LAZY EYE—Goo Goo Dolls—Warner Sunset/Warner Bros.
- 100 HELLO HELLO—Talk Show—Atlantic



Live



## Guitar Rock, Hip-Hop, Ska All Define Modern Radio In 1997

by Mark Marone

Spurred by the success last year of the **Wallflowers**, one of the biggest trends at modern rock in 1997 was the acceptance of more mainstream-sounding guitar rock. In past years, such acts as **Matchbox 20**, **Tonic**, and the **Verve Pipe** would probably have been deemed too "AOR"; now, modern relies on them to help fill its own guitar-rock quotient. In addition to the **Wallflowers**, two other acts with a triple-A lean, **Counting Crows** and the **Dave Matthews Band**, continue to flourish, finishing in the format's top 20.

The top of the charts, again, were dominated by hip-hop/dance- or ska-inflected songs, lending further credence to the theory that modern remains radio's most diverse format. Including **Third Eye Blind's** song of the year, rhythmic-leaning hits ruled the charts for 34 of 51 weeks. There were first-time No. 1's by **Sugar Ray**, **Smash Mouth**, and **Chumbowamba** as well as ones by more established acts, such as **Garbage** and **U2**, who added rhythmic elements into the groove or vocal (or both). **Sneaker Pimps** and **Luscious Jackson** also deserve honorable mentions for providing some sultry female flavor.

However, if there was one style of music for which 1997 was to be remembered, it would be ska. Relatively dormant in recent years, despite being one of the defining sounds in the early days of modern rock, ska proved to be a durable commodity this year, led by the **Mighty Mighty Bosstones**, **Sublime**, **Buck O Nine**, **Reel Big Fish**, and **Goldfinger**. Until this year, the **Bosstones** had charted only one track three years ago before landing two top 10 hits this year, with

the No. 1 "The Impression That I Get" spending more time on the chart (29 weeks) than any song but "Semi-Charmed Life." And no one spent more time on the chart in '97 than act of the year **Sublime**, which holds the distinction of having appeared with a track on every single chart published during 1997.

And what about the ballyhooed electronic movement? **Prodigy** and the **Chemical Brothers** showed they were for real at retail. At radio, **Prodigy** fared better with the No. 58 offering on the year-end tracks chart. Veteran acts got caught up in the flurry as well, with **Nine Inch Nails**, **U2**, and **Jane's Addiction** experimenting with varying results. We'll have to wait and see if there will be emerging new acts to carry the genre forward.

While many wondered about the longevity of grunge, another emerging wave of acts kept the fire burning. The speculation was understandable, especially with guitar-alt's protagonists in idle. The year saw **Soundgarden** call it quits, **Alice In Chains** and **Stone Temple Pilots** still on seemingly interminable hiatuses—both spawning offshoot bands and forthcoming solo albums—and **Pearl Jam** back at work in the studio after last year's diverse "No Code" album failed to live up to commercial expectations. Amid this state of affairs, **Bush** continued to score, with enough radio support to indicate it may have been accepted as one of the torchbearers of the genre. Thanks to tracks by **Our Lady Peace**, **Days Of The New**, **Local H**, and even **Blur**, the pundits were quieted, or perhaps just drowned out, for another year.



Sublime

## Modern Rock Artists

- Pos. ARTIST (No. Of Charted Tracks) Imprint/Label
- 1 **SUBLIME** (4) Gasoline Alley/MCA
  - 2 **LIVE** (4) Radioactive/MCA
  - 3 **THE WALLFLOWERS** (4) Interscope
  - 4 **BUSH** (3) Trauma/Interscope (1) Trauma/Interscope/Hollywood
  - 5 **THIRD EYE BLIND** (3) Elektra/EEG
  - 6 **THE SMASHING PUMPKINS** (2) Virgin (1) Nothing/Interscope (1) Warner Sunset/Warner Bros.
  - 7 **THE MIGHTY MIGHTY BOSSTONES** (2) Big Rig/Mercury
  - 8 **U2** (4) Island
  - 9 **311** (4) Capricorn/Mercury
  - 10 **FOO FIGHTERS** (2) Roswell/Capitol
  - 11 **MATCHBOX 20** (2) Lava/Atlantic
  - 12 **SUGAR RAY** (1) Lava/Atlantic
  - 13 **THE VERVE PIPE** (2) RCA
  - 14 **TONIC** (2) Polydor/A&M
  - 15 **SMASH MOUTH** (1) Interscope
  - 16 **THE OFFSPRING** (3) Columbia
  - 17 **BECK** (3) DGC/Geffen (1) London/Island
  - 18 **COUNTING CROWS** (4) DGC/Geffen
  - 19 **DAVE MATTHEWS BAND** (2) RCA
  - 20 **FIONA APPLE** (3) Clean Slate/WORK



The Wallflowers

## Modern Rock Labels

- Pos. LABEL (No. Of Charted Tracks)
- 1 **INTERSCOPE** (15)
  - 2 **ATLANTIC** (13)
  - 3 **MCA** (10)
  - 4 **GEFFEN** (17)
  - 5 **MERCURY** (10)
  - 6 **CAPITOL** (11)
  - 7 **A&M** (12)
  - 8 **EEG** (6)
  - 9 **VIRGIN** (5)
  - 10 **ISLAND** (9)
  - 11 **COLUMBIA** (8)
  - 12 **EPIC** (12)
  - 13 **WARNER BROS.** (12)
  - 14 **RCA** (6)
  - 15 **UNIVERSAL** (5)





THE  
WALLFLOWERS  
INTERSCOPE  
RECORDS

# WHAT A GREAT YEAR!!

- MODERN ROCK LABEL OF THE YEAR
- MOST PLAYED SONG OF THE YEAR  
"ONE HEADLIGHT" THE WALLFLOWERS
- TRIPLE-A SONG OF THE YEAR  
"ONE HEADLIGHT" THE WALLFLOWERS
- TRIPLE-A ARTIST OF THE YEAR  
THE WALLFLOWERS
- VIDEO ARTIST OF THE YEAR  
THE WALLFLOWERS

RECORDS



**Atlantic Is No. 1 In Rock-Label Recap**  
Continued from page 25

week, and, of course, it started succeeding. I remember 'MMS [Cleveland saying], 'It's not for me. It's not for me. C'mon, I play **Metallica**.' And he played it, and it immediately became one of his best performing records. Now they're all converts. We forged ahead. It went to No. 4 [according to Broadcast Data Systems]."

The other side of that coin was the band **Piston**. "We had the exact same story as matchbox 20, but we had it in Colorado Springs, Colo.," Pisacane says. This time it was **KILO**, picking up on "Grey Flap" and yielding top 20 sales activity in the market. As the band traveled from indie distribution to WEA distribution, it ran into some red tape. By that time "we had been working the record for months, literally months," she says. "Everywhere this record got on in 10-plus spins a week, the record became top five or No. 1 phones at the station. It was insane. And no one's heard of them. There was no other reason. But it was too lateral. We lost the front end. It was too long. I was still working it in September. And it started in January, but between all the red tape and bureaucracy, it was just the way the chips fell that it wasn't our record from the very start. And we couldn't just turn on a dime and get the records out there like WEA certainly can do. The record would have been a rock monster. Ask [KEGL] the Eagle [Dallas, No. 1 phones for months. Ask **KQRC** [Kansas City], ask **WAAF** [Boston], ask **WRAT** the Rat [Monmouth, N.J.]. Ask **KILO**. They played it for nine months."

Evaluating album rock radio, Pisacane says, "It's pretty obvious; heavy rock is coming back. I was in misery, because—and I know that this is probably politically incorrect—but I am a metal head." After repeating that last statement four times, she adds, "I follow the philosophy of **Judas Priest**. All during the **Pearl Jam** era and all during the grunge and all during the pinhead English haircut time, Judas Priest got onstage every night and said, 'Long live metal!' And why not? If you are metal, say you're metal. . . . There was a time when you could not hear a heavy song in New York on the radio. . . . And when **WAXQ** came on as an active, they had their flaws, and we all know them. But you know what? There are people that want to rock. And they range from 18 to 45. And why would you not want to provide for those people? There is a love affair of the American public and rock music fans in general with guitars. It will never die. . . . Hopefully, programmers are waking up to a constant that never went away."

Pisacane's respect for radio programmers is deep. "They have the worst job in the world. Like Danny always says, hockey players say, 'You don't have to be where the puck is, you have to be where the puck is going.' I worked on Wall Street for 10 years. The market doesn't fluctuate on events, it fluctuates on expectations of events or perceptions of events. So programmers are wondering all the time. They have a book every three months or six months, and they have to worry, and they have to know what listeners are going to want and going to like, and it's the hardest job in the world. I have the same job. I have to figure out what they're going plunk down \$15 for."

**Interscope Tops Modern Rock Labels**  
Continued from page 25

has to be some element to keep them from blending in with a top 40 station or a hot AC station," she says. "Typically, listeners of alternative music are looking for something new. And if you don't provide that, then the tune-out factor is higher."

Although some companies have put a new gatekeeper in her world via the group PD, McDonnell is not fazed. She sees each market battle as individual and feels that no one person can track the nuances of every market in his or her portfolio. But that doesn't mean she ignores them. "You talk to them, and then you talk to the local programmers. It's not unlike dealing with a consultant."

In 1998, Interscope has **Rocket From The Crypt**, the **Toadies**, and **Marilyn Manson** in the studio. "Trent [Reznor] is doing something, but I don't know when it's going to be ready," says McDonnell. "I would imagine that we're going to find something that's going to be dumped in our lap right away, and we just take the ball and run with it."

It's the Interscope way, and the method that brought you Smash Mouth. McDonnell says that project was "so much fun. That came together like glue. It really did. We signed them real fast. We put it out real fast it, and it zoomed up the chart."

She says her A&R staff has a knack for finding bands quickly and turning them around for radio. "It makes my job more difficult in that I don't have the preparation time," she says. Pre-releases, teaser campaigns, and other setup goes "right out the window. But in a lot of ways, if it's that active off the bat, then the music speaks for itself."

And radio is listening. She cites bands such as the **Wallflowers**, **matchbox 20**, and **Third Eye Blind** as acts that modern has taken a vested interest in. "They're getting a little more selective," she admits, but "I think they are artist-driven. I think there's a big volume of mediocre music out there, and what they have to do is weed out and gear their energies toward ones they feel are going to be a little more successful than others." And, McDonnell adds, "lucky for me, they're mostly mine."

**A&M Named No. 1 Triple-A Label Of '97**  
Continued from page 25

That doorway has gotten narrower, says Tindle, as more and more triple-A's turn to classic rock to feather their musical bed. "When the playlist's tight and the percentage of new music deteriorates, it's a concern for anybody trying to break a new act," he says. "It slows down the process fourfold. But I can't blame radio for doing it. They're after their agenda. They've got to pull their numbers in their demos. The problem therein lies in that's just another case of the format itself being fragmented to the point of no return. There has to be a point at which we become honest with ourselves and identify which ones are the classic rock stations and identify them as a classic rock station."

While it's given A&M great success for the past two years in Monitor's year-end wrap-ups, is triple-A moving product? "There are triple-A radio stations that can sell records in their markets. There are others that can't," says Tindle. "We have to be honest with ourselves, being on this side of the table, that it's not just about shooting something up a chart, though that's gratifying to the ego. The reality is we're in this business to break and sell records, and I think we get a good handle at A&M on what impacts record sales, what triple-A radio stations impact sales, and, at another level, what triple-A radio stations impact the marketplace, and it may not be on a sales level. It could be on a concert-ticket level. It could be other radio stations in the marketplaces. That's where I find the strength of triple-A. There are many triple-A radio stations that can get on a record, image the artist, image a song, [provide] a foothold in the marketplace, and really break it out of a market. And then we see sales spawn from that after we cluster airplay in a market."

MARC SCHIFFMAN

**MODERN ROCK**  
**POWER PLAYLISTS**  
AIRPLAY  
**Monitor** Most-Played Records  
From Nov. 18, 1996-  
Nov. 17, 1997  
Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TSA weekly come; beginning with the highest-cumulating station. Cumes are updated twice yearly following the release of the Spring and Fall Arbitron surveys.

**WXRK**  
New York PD: Steve Kingston  
MD: Mike Peer

PLAYS	SONG	ARTIST
888	1	Bush, Greedy Fly
881	2	Mighty Mighty Bosstones, The Impression
861	3	Sublime, Santeria
849	4	The Offspring, Gone Away
844	5	Blur, Song 2
828	6	Metallica, King Of The Day
795	7	Soundgarden, Blow Up The Outside World
790	8	Alice In Chains, Again
754	9	The Wallflowers, One Headlight
747	10	The Smashing Pumpkins, Eye
746	11	Sublime, Wrong Way
739	12	Fighters, Monkey Wrench
690	13	Metallica, King Of The Day
681	14	Matchbox 20, Push
678	15	Foo Fighters, Everlong
670	16	Veruca Salt, Volcano Girls
663	17	Beck, The New Pollution
653	18	Dave Matthews Band, Crash Into Me
653	19	311, Down
626	20	Sublime, What I Got
624	21	U2, Staring At The Sun
613	22	Sugar Ray, Fly
601	23	Soundgarden, Rhinoceros
599	24	Luscious Jackson, Naked Eye
597	25	Live, Lakin's Juice
572	26	311, All Mixed Up
513	27	Toad, Squirrel Nut Zippers
512	28	Luscious Jackson, Naked Eye
507	29	The Smashing Pumpkins, Muzzle
491	30	Live, Turn My Head

**KROQ**  
Los Angeles VP/Pgm: Kevin Weatherly  
APD: Gene Sandblom

PLAYS	SONG	ARTIST
902	1	The Smashing Pumpkins, Eye
864	2	Sublime, Santeria
824	3	Sublime, Wrong Way
811	4	Blur, Song 2
807	5	Mighty Mighty Bosstones, The Impression
782	6	Third Eye Blind, Semi-Charmed Life
749	7	Sneaker Pimps, 6 Underground
739	8	Foo Fighters, Everlong
726	9	Garbage, #1 Crush
716	10	Sugar Ray, Fly
695	11	Third Eye Blind, Graduate
688	12	The Wallflowers, One Headlight
678	13	Smash Mouth, Walk On The Sun
656	14	Reel Big Fish, Sell Out
658	15	White Town, Your Woman
643	16	Beck, The New Pollution
612	17	311, All Mixed Up
610	18	The Offspring, Gone Away
572	19	Depeche Mode, It's No Good
554	20	Dave Matthews Band, Crash Into Me
536	21	Stone Temple Pilots, Trippin' On A Hole
522	22	No Doubt, Sunday Morning
519	23	The Verve Pipe, The Freshmen
510	24	Sublime, Don't Time
492	25	Bush, Greedy Fly
481	26	311, Down
467	27	Squirrel Nut Zippers, Hell
459	28	Luscious Jackson, Naked Eye
434	29	Sublime, What I Got
429	30	The Smashing Pumpkins, -1979-

**WKQX**  
Chicago PD: Alex Luke  
MD: Mary Shuminas

PLAYS	SONG	ARTIST
828	1	Mighty Mighty Bosstones, The Impression
807	2	Sublime, Santeria
773	3	Veruca Salt, Volcano Girls
754	4	Nine Inch Nails, The Perfect Drug
731	5	Smash Mouth, Walk On The Sun
716	6	Third Eye Blind, Semi-Charmed Life
711	7	K's Choice, Not An Addict
684	8	Dave Matthews Band, Crash Into Me
684	9	Tonic, If You Could Only See
665	10	The Verve Pipe, The Freshmen
678	11	Matchbox 20, Push
662	12	Sugar Ray, Fly
648	13	The Smashing Pumpkins, Eye
646	14	The Wallflowers, One Headlight
642	15	Sublime, Wrong Way
613	16	Blur, Song 2
608	17	Sneaker Pimps, 6 Underground
601	18	Sarah McLachlan, Building A Mystery
584	19	Foo Fighters, Everlong
583	20	Underworld, Born Slippy
579	21	311, All Mixed Up
480	22	OMC, How Bizarre
455	23	Fiona Apple, Criminal
436	24	Chumbawamba, Tubthumping
433	25	The Cardigans, Lovefool
429	26	White Town, Your Woman
419	27	Counting Crows, A Long December
402	28	Beck, The New Pollution
400	29	Meredith Brooks, Bitch
397	30	Everclear, Everything To Everyone

**WBCN**  
Boston VP/Pgm: Oedipus  
MD: Carter Alan

PLAYS	SONG	ARTIST
890	1	Mighty Mighty Bosstones, The Impression
854	2	Sublime, Santeria
767	3	Dave Matthews Band, Crash Into Me
761	4	Sneaker Pimps, 6 Underground
683	5	Prodigy, Breathe
655	6	Live, Lakin's Juice
643	7	K's Choice, Not An Addict
640	8	Veruca Salt, Volcano Girls
612	9	Third Eye Blind, Semi-Charmed Life
604	10	Stone Temple Pilots, Trippin' On A Hole
576	11	Nirvana, Drain You
570	12	Blur, Song 2
573	13	Our Lady Peace, Superman's Dead
574	14	Tonic, If You Could Only See
560	15	Sugar Ray, Fly
549	16	Soundgarden, Burden In My Hand
541	17	Soundgarden, Blow Up The Outside World
538	18	Fiona Apple, Criminal
528	19	Smash Mouth, Walk On The Sun
524	20	Sublime, Wrong Way
485	21	Foo Fighters, Monkey Wrench
484	22	Dave Matthews Band, Tripping Billies
468	23	The Verve Pipe, The Freshmen
460	24	Mighty Mighty Bosstones, The Rascal King
438	25	Soul Coughing, Super Bon Bon
438	26	The Smashing Pumpkins, The End Is The Beginning
437	27	Fiona Apple, Sleep To Dream
435	28	Foo Fighters, Everlong
417	29	Porno For Pyros, Hard Charger
413	30	Matchbox 20, Push

**WPLY**  
Philadelphia PD: Jim McGuinn  
APD: Doug Kubinski

PLAYS	SONG	ARTIST
1200	1	Third Eye Blind, Semi-Charmed Life
1164	2	Sublime, Santeria
1142	3	Dave Matthews Band, Crash Into Me
1037	4	311, All Mixed Up
1012	5	Mighty Mighty Bosstones, The Impression
846	6	Matchbox 20, Push
823	7	Better Than Ezra, Desperately Wanting
820	8	The Wallflowers, One Headlight
803	9	Tonic, If You Could Only See
802	10	The Verve Pipe, The Freshmen
768	11	Collective Soul, Precious Declaration
763	12	Sheryl Crow, Everyday Is A Winding Road
734	13	Sugar Ray, Fly
729	14	Luscious Jackson, Naked Eye
728	15	Reel Big Fish, Sell Out
710	16	The Cardigans, Lovefool
696	17	Live, Lakin's Juice
688	18	Beck, The New Pollution
686	19	Sublime, What I Got
678	20	Stone Temple Pilots, Trippin' On A Hole
674	21	Meredith Brooks, Bitch
672	22	U2, Staring At The Sun
668	23	Sneaker Pimps, 6 Underground
643	24	Beck, Where It's At
616	25	Smash Mouth, Walk On The Sun
614	26	The Wallflowers, The Difference
614	27	White Town, Your Woman
600	28	Squirrel Nut Zippers, Hell
589	29	Live, Turn My Head
574	30	Toad The Wet Sprocket, Come Down

**KLYY**  
Los Angeles VP/Pgm: Steve Blatter

PLAYS	SONG	ARTIST
864	1	The Verve Pipe, The Freshmen
838	2	Mighty Mighty Bosstones, The Impression
816	3	Garbage, #1 Crush
807	4	Dave Matthews Band, Crash Into Me
799	5	The Wallflowers, One Headlight
792	6	Luscious Jackson, Naked Eye
756	7	Sublime, Santeria
755	8	Sublime, Wrong Way
714	9	Sneaker Pimps, 6 Underground
708	10	Tonic, If You Could Only See
696	11	The Smashing Pumpkins, Thirty-Three
674	12	U2, Staring At The Sun
658	13	Fiona Apple, Sleep To Dream
638	14	OMC, How Bizarre
634	15	Duncan Sheik, Barely Breathing
594	16	Depeche Mode, It's No Good
585	17	Sublime, Don't Time
573	18	Smash Mouth, Walk On The Sun
568	19	Third Eye Blind, Semi-Charmed Life
550	20	Shawn Colvin, Sunny Came Home
544	21	Sarah McLachlan, Building A Mystery
543	22	Counting Crows, A Long December
535	23	Save Ferris, The World Is New
534	24	Sugar Ray, Fly
494	25	Matchbox 20, Push
477	26	Foo Fighters, Everlong
471	27	Everclear, Santa Monica
462	28	Counting Crows, A Long December
452	29	Counting Crows, A Long December
446	30	Bush, Come Down

**WHFS**  
Washington, DC PD: Robert Benjamin  
APD: Bob Waugh

PLAYS	SONG	ARTIST
881	1	Mighty Mighty Bosstones, The Impression
851	2	Sublime, Santeria
846	3	Third Eye Blind, Semi-Charmed Life
816	4	Sneaker Pimps, 6 Underground
779	5	Smash Mouth, Walk On The Sun
743	6	311, All Mixed Up
729	7	Sugar Ray, Fly
719	8	The Wallflowers, One Headlight
719	9	Dave Matthews Band, Crash Into Me
673	10	Sublime, Wrong Way
672	11	Blur, Song 2
632	12	Luscious Jackson, Naked Eye
602	13	Depeche Mode, It's No Good
598	14	Tonic, If You Could Only See
598	15	Foo Fighters, Everlong
570	16	Bush, Greedy Fly
568	17	Beck, The New Pollution
550	18	White Town, Your Woman
497	19	Reel Big Fish, Sell Out
485	20	Sublime, What I Got
485	21	Squirrel Nut Zippers, Hell
482	22	The Verve Pipe, The Freshmen
472	23	Fiona Apple, Criminal
461	24	The Smashing Pumpkins, Eye
449	25	Third Eye Blind, Graduate
423	26	Prodigy, Breathe
423	27	311, Down
412	28	Chumbawamba, Tubthumping
410	29	Beck, Jack-Ass
401	30	Sarah McLachlan, Building A Mystery

**WNNX**  
Atlanta OM: Brian Philips  
PD: Leslie Fram

PLAYS	SONG	ARTIST
747	1	Tonic, If You Could Only See
741	2	Third Eye Blind, Semi-Charmed Life
718	3	Sneaker Pimps, 6 Underground
697	4	Mighty Mighty Bosstones, The Impression
608	5	Blur, Song 2
602	6	Matchbox 20, Push
597	7	Smash Mouth, Walk On The Sun
580	8	Better Than Ezra, Desperately Wanting
579	9	Sublime, Santeria
578	10	K's Choice, Not An Addict
575	11	Sugar Ray, Fly
562	12	Matthew Sweet, Where You Get Love
559	13	Sublime, Wrong Way
542	14	Cowboy Mouth, Jenny Says
542	15	Memory Dean, So Complicated
528	16	Live, Lakin's Juice
491	17	Matchbox 20, 3 Am
484	18	INXS, Elegantly Wasted
475	19	Foo Fighters, Everlong
454	20	Sarah McLachlan, Building A Mystery
437	21	Collective Soul, Precious Declaration
432	22	Depeche Mode, It's No Good
425	23	Live, Turn My Head
417	24	Sundays, Summertime
414	25	Dave Matthews Band, Crash Into Me
412	27	Foo Fighters, Monkey Wrench
406	28	Chumbawamba, Tubthumping
401	29	The Verve Pipe, The Freshmen
398	30	Monaco, What Do You Want From Me?

**WPLT**  
Detroit PD: Garrett Michaels  
APD/MD: Alex Tear

PLAYS	SONG	ARTIST
1483	1	Dave Matthews Band, Crash Into Me
1309	2	Third Eye Blind, Semi-Charmed Life
1289	3	Duncan Sheik, Barely Breathing
1283	4	The Verve Pipe, The Freshmen
1267	5	The Wallflowers, One Headlight
1229	6	Tonic, If You Could Only See
1116	7	Baroness Ladies, The Old Apartment
1114	8	Shawn Colvin, Sunny Came Home
1061	9	Better Than Ezra, Desperately Wanting
986	10	Matchbox 20, Push
947	11	Mighty Mighty Bosstones, The Impression
925	12	White Town, Your Woman
928	13	Paula Cole, Where Have All The Cowboys G
907	14	The Cardigans, Lovefool
892	15	Jewel, You Were Meant For Me
879	16	Sublime, What I Got
790	17	Luscious Jackson, Naked Eye
767	18	OMC, How Bizarre
746	19	Sarah McLachlan, Building A Mystery
733	20	Indigo Girls, Shame On You
728	21	Meredith Brooks, Bitch
724	22	Sheryl Crow, Everyday Is A Winding Road
724	23	Sister Hazel, All For You
711	24	Counting Crows, A Long December
700	25	Barenaked Ladies, Brian Wilson
662	26	No Doubt, Don't Speak
633	28	Sugar Ray, Fly
628	29	Paula Cole, I Don't Want To Wait
624	30	Tori Amos, Silent All These Years

**KDGE**  
Dallas VP/Pgm: John Larson

PLAYS	SONG	ARTIST
1143	1	The Wallflowers, One Headlight
1047	2	OMC, How Bizarre
1044	3	Third Eye Blind, Semi-Charmed Life
947	4	Matchbox 20, Push
945	5	The Verve Pipe, The Freshmen

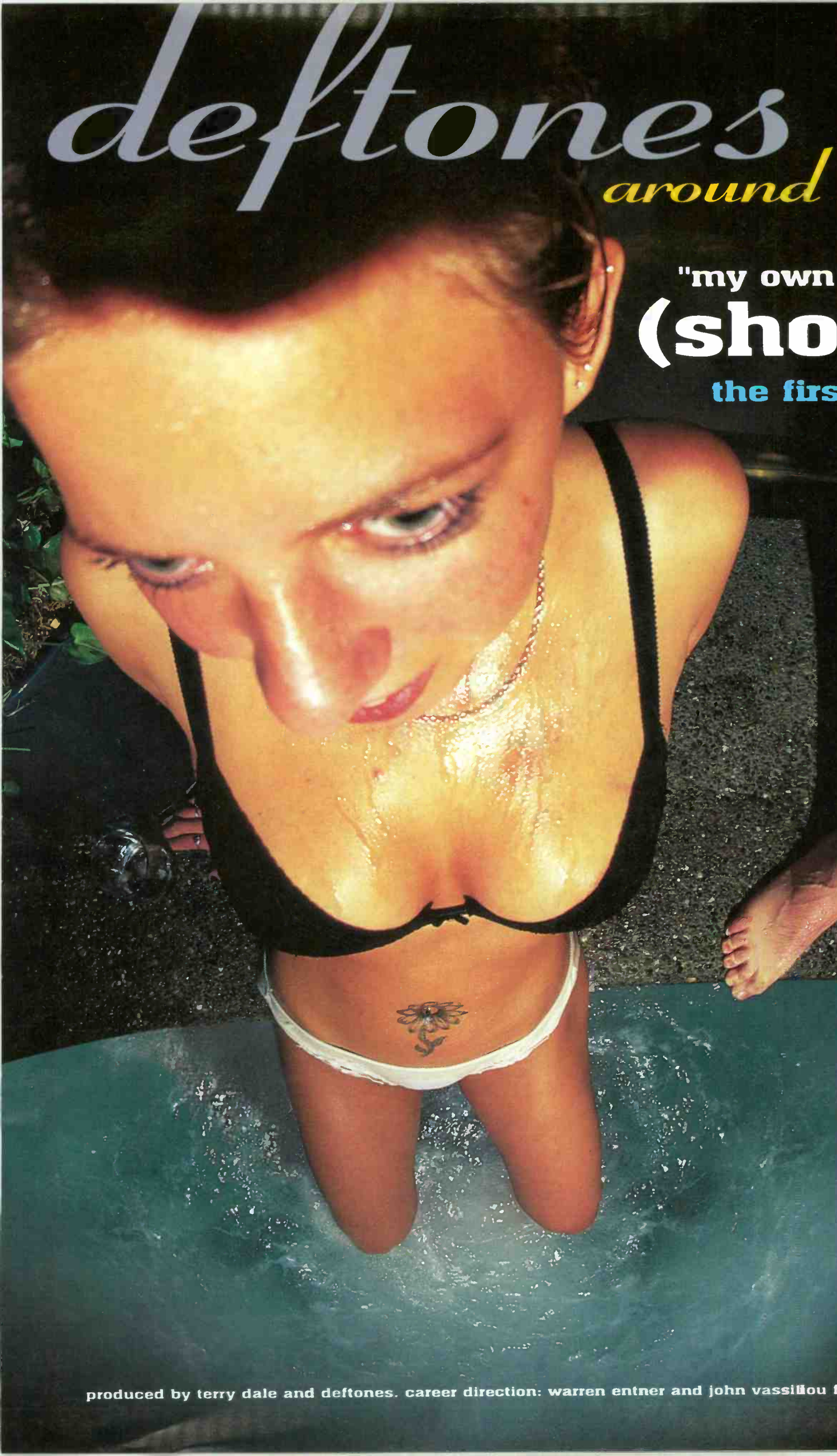


# deftones

*around the fur*

"my own summer"  
**(shove it)**

the first single



produced by terry dale and deftones. career direction: warren entner and john vassiliou for w.e.m. [www.deftones.com](http://www.deftones.com)

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## Metallica Reloads And Locks Mainstream

Continued from page 25

ABC network] Z-Rock in '84-'85, then KNAC Los Angeles in late '85, early '86; we've had a lot of friends and real strong support," Ulrich recalls. "When I think back to even 'Ride The Lightning' [1984], there was a station up in Milwaukee that was the first station to play 'Fade To Black.' Joe Anthony in San Antonio, Texas—there were people on to what we were doing."

Eventually the groundswell of support from fans over the years would translate into some airplay for Metallica, but it's no secret that radio's initial turnaround toward the band was prompted by a change in the band's philosophy toward recording. "We felt that we had pushed what we had done with [the first four of] those records as far as we could take it, and we wanted something different in the sound of the record. I heard this **Motley Crue** record on the radio all the time called 'Dr. Feelgood,' and I just thought, 'Our material would sound so much more powerful if it had a different kind of production,'" says Ulrich.

Metallica had its first brush with the mainstream when it broke the underground code of ethics and released a videoclip for "One" in 1989. Two years later the breakthrough "Black" album thrust the band into rock consciousness for good with "Enter Sandman," perhaps the band's best-known track at radio. Recently topping the 10 million mark in sales, the self-titled 1991 album remains Metallica's best seller.

While some fans may lament Metallica's textural transformation, Ulrich says, "We've always seemed to have been the band that has really been difficult for people to pinpoint. Like I said before, if you get 10 Metallica fans together, they're going to have 10 different views of us, and

I think that holds true as much today as it did 10 years ago. It hasn't changed much. I thrive on the fact that people don't take us for granted. It's something important to me that people don't have us kind of pigeonholed."

Nor was there ever a plan to endear the band specifically to a modern rock audience, which happened during the promotional push of "Load." "Obviously, it would be stupid from [the label's] point of view to not try and get a band played at whatever potential mediums, whether it's rock or modern rock or whatever 12 other names you have for it this week, but it was never something we as a band rested our laurels on," asserts Ulrich. The irony of Metallica on modern radio is no small source of entertainment for the group. "I think it's kind of fun to poke a little bit, because I think there is a little bit of a snotty attitude at certain modern rock stations like, 'Oh, our little precious alternative bands, and here comes this big mighty Metallica.' There's a little bit of an elitist way of thinking. Does it really matter to me? No. Is it kind of fun to fuck with these people a little bit? Sure it is," Ulrich says, cracking up. "But that's just a kind of kindergarten mentality. That's the whole thing with what happened with Lollapalooza. 'Here comes these big bad heavy metal guys running our little alternative festival.'"

"Re-Load" recently debuted at the top spot on The Billboard 200, with just shy of a half a million copies sold in its first week out. "I don't think I've artistically ever felt as free as I do now," says Ulrich. "The projects that we have in the back of our minds for the next couple of years are going to be all over the map, dude." **MARK MARONE**

## Third Eye Blind Looks Ahead

Continued from page 25

Though he is the main creative force, Jenkins attributes a lot of Third Eye Blind's sound to the originality of guitarist **Kevin Cadogan**. "Every once in a while a guy comes along and resets the clock for the reference point, and then after that, you have to take him into account," says Jenkins, explaining the guitarist's penchant for different tunings and big soundscapes. "You know, like **Andy Summers** came along and then **the Edge**; they sort of become part of your vocabulary. I believe that Kevin is one of these guys."

Jenkins is influenced by hip-hop, the **Police**, early **David Bowie**, the **Cocteau Twins**, **Jane's Addiction**, and **Camper Van Beethoven**, "one of the great unsung bands of all time." Jenkins gives it credit for inspiring Third Eye Blind's name. "It came from liking their smart-ass name and the wordplay it had, a certain wit. The other aspect, not to be taken so seriously, is that music is really the only thing in our society that takes you to an exalted place. Drugs don't really do that for me."

Of course, drugs did have a substantial role in the lyrics of 1997's single of the year. When the single first started getting play in late February of

this year, Jenkins was virtually begging to be found out. "Everybody's missing it. The lyrics are about this girl turning into a speed junkie," the singer explained at the time. "At this time in my life, everybody was dropping out on speed... It's about getting head when you're on speed." He also says, "I try and let myself express what's going on without judging it, without second-guessing it. Sometimes the things I say aren't necessarily flattering to myself, but if it comes from an honest place it will travel and connect with people."

"It's a really cool time to be doing music right now because you have guys like **Beck**, who's shown that we don't have to respect all these lines of division in music," he says. Describing a time when he heard his song on Live 105 between **Beck** and **Squirrel Nut Zippers**, Jenkins recalls the undeniability of the melding of various types of music. "I was like, 'That's rad.' This is like, 'Fuck it.' It's music in which the only criterion is that it's real and it just makes you want to go off."

**MARK MARONE** and **CHUCK TAYLOR** of **Billboard** magazine

## Wallflowers Rule The Triple-A Chart

Continued from page 25

music—you can't find it."

But that's not a problem. "Radio sometimes gets a bad rap for whatever reasons, but they're playing what the climate of music is. I don't think it's ever been radio's responsibility to play the most eclectic and the most startling music. I don't think that's really its job, because middle America doesn't care about that stuff, anyway. Whatever they're playing is what people want to hear... As much as it seems that it's actually the reverse of that, that radio decides what people are going to listen to. I think it's kind of the other way around. From the small knowledge I do have of the radio business, they're not going to sit there and keep bumping a record if no one wants to hear it. So, people react, and they approve, and they like the material, then they continue to play it."

Growing up in L.A., Dylan tuned in to **KROQ** and **KLOS** but says, as the son of **Bob Dylan**, "I was always aware of avoiding trends and things like that, because I was aware that my dad was not just considered, but he was very partly responsible for what was considered very strong music. So something like **Kiss** kind of went over my head. I never went that way. It was hard for me to go that way when I was able to be around people like **Eric Clapton**... who were playing a different style. When you're that age, what you look up to are the adults that are around you... Through the house, I figured out that **Bill Monroe** was an incredible artist, but through my radio I figured out that 'Should I Stay Or Should I Go?' kicked ass. I saw both sides."

**MODERN ROCK**

## POWER PLAYLISTS

AIRPLAY **Monitor** Most-Played Records From Nov. 18, 1996 - Nov. 17, 1997

Broadcast Data Systems  
Radio/Track  
Service

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

KOME		PLAYS	
San Jose	PD: Jay Taylor		
1	Third Eye Blind, Semi-Charmed Life	985	
2	Mighty Mighty Bosstones, The Impression	852	
3	Sublime, Wrong Way	806	
4	Sublime, Santeria	802	
5	The Smashing Pumpkins, Eye	776	
6	Beck, The New Pollution	772	
7	Foo Fighters, Everlong	766	
8	Smash Mouth, Walkin' On The Sun	742	
9	Matchbox 20, Push	729	
10	Tonic, If You Could Only See	727	
11	Garbage, #1 Crush	721	
12	Bush, Greedy Fly	720	
13	Sugar Ray, Fly	698	
14	The Offspring, Gone Away	686	
15	The Wallflowers, One Headlight	677	
16	Reel Big Fish, Sell Out	675	
17	311, All Mixed Up	674	
18	Sneaker Pimps, 6 Underground	647	
19	Sublime, Doit Time	631	
20	Bush, Greedy Fly	620	
21	Foo Fighters, Monkey Wrench	594	
22	Third Eye Blind, Graduate	579	
23	Depeche Mode, It's No Good	547	
24	The Verve Pipe, The Freshmen	543	
25	Fiona Apple, Sleep To Dream	533	
26	311, Down	532	
27	Stone Temple Pilots, Trippin' On A Hole	527	
28	No Doubt, Sunday Morning	525	
29	Dave Matthews Band, Crash Into Me	521	
30	White Town, Your Woman	518	

KTBZ		PLAYS	
Houston	PD: Jim Trapp MD: David Sadoff		
1	K's Choice, Not An Addict	954	
2	The Wallflowers, One Headlight	854	
3	Tonic, If You Could Only See	844	
4	Matchbox 20, Push	805	
5	Sneaker Pimps, 6 Underground	802	
6	Better Than Ezra, Desperately Wanting	781	
7	Third Eye Blind, Semi-Charmed Life	770	
8	The Verve Pipe, The Freshmen	736	
9	Depeche Mode, It's No Good	678	
10	Cowboy Mouth, Jenny Says	640	
11	Garbage, #1 Crush	638	
12	Bush, Greedy Fly	631	
13	Smash Mouth, Walkin' On The Sun	611	
14	Sugar Ray, Fly	607	
15	Collective Soul, Precious Declaration	604	
16	Live, Turn My Head	589	
17	Dave Matthews Band, Crash Into Me	571	
18	The Smashing Pumpkins, Eye	571	
19	Matchbox 20, Long Day	570	
20	U2, Staring At The Sun	556	
21	Mighty Mighty Bosstones, The Impression	550	
22	White Town, Your Woman	540	
23	Local H, Bound For The Floor	519	
24	INXS, Elegantly Wasted	518	
25	The Smashing Pumpkins, Thirty-Three	512	
26	Stone Temple Pilots, Lumpy Picture Show	512	
27	Seven Mary Three, Lucky	503	
28	Silverchair, Abuse Me	478	
29	Counting Crows, A Long December	472	
30	Sublime, Wrong Way	467	

CIMX		PLAYS	
Detroit	PD: Murray Brookshaw APD/MD: Vince Cannova		
1	Our Lady Peace, Superman's Dead	1280	
2	Mighty Mighty Bosstones, The Impression	1027	
3	The Verve Pipe, The Freshmen	962	
4	Live, Lakin's Juice	946	
5	Blur, Song 2	945	
6	Beck, The New Pollution	934	
7	Sublime, Santeria	934	
8	Smash Mouth, Walkin' On The Sun	908	
9	Sugar Ray, Fly	894	
10	K's Choice, Not An Addict	891	
11	Dave Matthews Band, Crash Into Me	870	
12	Veruca Salt, Volcano Girls	873	
13	Foo Fighters, Everlong	818	
14	311, All Mixed Up	816	
15	Sublime, Wrong Way	814	
16	Sarah McLachlan, Building A Mystery	812	
17	Bush, Greedy Fly	807	
18	White Town, Your Woman	787	
19	Our Lady Peace, Clumsy	759	
20	The Wallflowers, One Headlight	730	
21	Cher, Krewzjak, God Made Me	724	
22	Fiona Apple, Criminal	700	
23	Nine Inch Nails, The Perfect Drug	631	
24	Counting Crows, A Long December	627	
25	Third Eye Blind, Semi-Charmed Life	627	
26	Matchbox 20, Push	625	
27	Oasis, D'You Know What I Mean?	607	
28	Silverchair, Abuse Me	602	
29	U2, Staring At The Sun	600	
30	The Offspring, Gone Away	600	

KPNT		PLAYS	
St. Louis	PD: Allan Fee MD: Adam Potts		
1	Better Than Ezra, Desperately Wanting	873	
2	Tonic, If You Could Only See	856	
3	The Wallflowers, One Headlight	812	
4	Third Eye Blind, Semi-Charmed Life	812	
5	Blur, Song 2	812	
6	Mighty Mighty Bosstones, The Impression	806	
7	Reel Big Fish, Sell Out	787	
8	Silverchair, Abuse Me	784	
9	The Verve Pipe, The Freshmen	780	
10	The Offspring, Gone Away	767	
11	Bush, Greedy Fly	759	
12	Matchbox 20, Push	738	
13	K's Choice, Not An Addict	716	
14	Bush, Swallowed	701	
15	Live, Lakin's Juice	691	
16	311, Down	671	
17	Smash Mouth, Walkin' On The Sun	665	
18	Matchbox 20, Long Day	650	
19	311, All Mixed Up	634	
20	Veruca Salt, Volcano Girls	630	
21	Sugar Ray, Fly	619	
22	Tonic, Casual Affair	614	
23	Collective Soul, Precious Declaration	597	
24	Sublime, Santeria	584	
25	Sublime, Wrong Way	565	
26	Metallica, King Of The Hill	554	
27	Meredith Brooks, Bitch	546	
28	Our Lady Peace, Superman's Dead	539	
29	Foo Fighters, Monkey Wrench	517	
30	Sublime, What I Got	493	

WXDX		PLAYS	
Pittsburgh	PD: John Moschitta MD: Lenny Diana		
1	Mighty Mighty Bosstones, The Impression	830	
2	Veruca Salt, Volcano Girls	813	
3	Dave Matthews Band, Crash Into Me	796	
4	Third Eye Blind, Semi-Charmed Life	779	
5	311, All Mixed Up	767	
6	Live, Merica	678	
7	Tonic, If You Could Only See	674	
8	Better Than Ezra, Desperately Wanting	669	
9	Matthew Sweet, Where You Get Love	638	
10	Sneaker Pimps, 6 Underground	628	
11	Meredith Brooks, Bitch	618	
12	The Verve Pipe, The Freshmen	611	
13	Bush, Greedy Fly	607	
14	Local H, Bound For The Floor	591	
15	Sleeping Giants, Revolution	576	
16	Duncan Sheik, Barely Breathing	575	
17	Luscious Jackson, Naked Eye	566	
18	Sublime, What I Got	551	
19	Artificial Joy Club, Sick & Beautiful	550	
20	The Smashing Pumpkins, Thirty-Three	537	
21	Sugar Ray, Fly	537	
22	Counting Crows, A Long December	535	
23	Republica, Orop Dead Gorgeous	530	
24	Abra Moore, Four Leaf Clover	518	
25	311, Don't Stay Home	506	
26	White Town, Your Woman	481	
27	Smash Mouth, Walkin' On The Sun	481	
28	Garbage, #1 Crush	479	
29	Live, Turn My Head	478	
30	Collective Soul, Listen	475	

KEDJ		PLAYS	
Phoenix	PD: Shellie Hart APD/MD: Chris Patyk		
1	Tool, Stinkfist	1474	
2	Soul Coughing, Super Bon Bon	1248	
3	Bush, Greedy Fly	1212	
4	Mighty Mighty Bosstones, The Impression	1132	
5	The Offspring, Gone Away	1102	
6	Blur, Song 2	1071	
7	Tonic, If You Could Only See	934	
8	Sublime, Santeria	934	
9	Sneaker Pimps, 6 Underground	891	
10	The Wallflowers, One Headlight	891	
11	Sublime, Wrong Way	891	
12	Local H, Bound For The Floor	870	
13	Sugar Ray, Fly	867	
14	Sublime, What I Got	834	
15	311, All Mixed Up	786	
16	Smash Mouth, Walkin' On The Sun	771	
17	Live, Lakin's Juice	749	
18	Cake, The Distance	741	
19	Third Eye Blind, Semi-Charmed Life	704	
20	Foo Fighters, Monkey Wrench	687	
21	Veruca Salt, Volcano Girls	687	
22	The Cardigans, Lovefool	647	
23	Nine Inch Nails, The Perfect Drug	585	
24	The Smashing Pumpkins, Eye	580	
25	Luscious Jackson, Naked Eye	548	
26	Prodigy, Breathe	525	
27	Third Eye Blind, Graduate	509	
28	Foo Fighters, Everlong	497	
29	311, Down	493	
30	K's Choice, Not An Addict	473	

WLIR		PLAYS	
Long Island	PD: Jeff Levine Mus. Coord: Lynda Lopez		
1	The Wallflowers, One Headlight	1257	
2	Third Eye Blind, Semi-Charmed Life	1029	
3	Jewel, You Were Meant For Me	990	
4	Counting Crows, A Long December	934	
5	Dave Matthews Band, Crash Into Me	906	
6	Paula Cole, Where Have All The Cowboys G	867	
7	Meredith Brooks, Bitch	866	
8	U2, Staring At The Sun	854	
9	The Cardigans, Lovefool	828	
10	Matchbox 20, Push	822	
11	Duncan Sheik, Barely Breathing	818	
12	Luscious Jackson, Naked Eye	811	
13	Sheryl Crow, Everyday Is A Winding Road	754	
14	Sublime, What I Got	754	
15	No Doubt, Don't Speak	722	
16	OMC, How Bizarre	696	
17	Sheryl Crow, A Change Would Do You Good	694	
18	Sublime, Santeria	670	
19	The Verve Pipe, The Freshmen	663	
20	The Wallflowers, The Difference	612	
21	No Doubt, Spidewebbs	609	
22	Savage Garden, I Want You	626	
23	Shawn Colvin, Sunny Came Home	605	
24	White Town, Your Woman	598	
25	Dishwalla, Counting Blue Cars	582	
26	Mighty Mighty Bosstones, The Impression	573	
27	Sugar Ray, Fly	563	
28	Sheryl Crow, If It Makes You Happy	541	
29	Alanis Morissette, Head Over Feet	541	
30	The Wallflowers, 6th Avenue Heartache	516	

XTRA		PLAYS	
San Diego	PD: Bryan Schock MD: Chris Muckley		
1	Marcy Playground, Sex & Candy	845	
2	Sublime, Doit Time	582	
3	Sublime, Wrong Way	550	
4	Foo Fighters, Everlong	548	
5	Sugar Ray, Fly	536	
6	Back In Mine, My Town	525	
7	Smash Mouth, Walkin' On The Sun	513	
8	Squirrel Nut Zippers, Hell	506	
9	Mighty Mighty Bosstones, The Rascal King	496	
10	Blur, Song 2	496	
11	Foo Fighters, Monkey Wrench	495	
12	The Smashing Pumpkins, Eye	493	
13	Mighty Mighty Bosstones, The Impression	473	
14	White Town, Your Woman	467	
15	Foundations Of Wayne, Sink To The Bottom	464	
16	Sublime, Santeria	464	
17	Sneaker Pimps, 6 Underground	442	
18	Beck, The New Pollution	442	
19	Squirrel Nut Zippers, Put A Lid On It	434	
20	Soul Coughing, Super Bon Bon	434	
21	The Offspring, Gone Away	421	
22	Third Eye Blind, Semi-Charmed Life	417	
23	Porno For Pyros, Hard Charger	415	
24	Cake, Frank Sinatra	396	
25	Beck, Jack-Ass	376	
26	Korn, A.D.I.D.A.S.	378	
27	Suicide Machines, No Face	374	
28	Prodigy, Breathe	354	
29	Nine Inch Nails, The Perfect Drug	351	
30			



# THANK YOU RADIO FOR MAKING THESE HITS IN 1997...



**FOO FIGHTERS**  
"Everlong"  
#13 Modern  
Rock Title

**MEREDITH  
BROOKS**  
"Bitch"  
#31 Modern  
Rock Title

**RADIOHEAD**  
"Let Down"  
"Karma Police"

**FOO FIGHTERS**  
"Monkey Wrench"  
#49 Modern  
Rock Title

**GARBAGE**  
"#1 Crush"  
#11 Modern  
Rock Title

**EVERCLEAR**  
"Everything  
To Everyone"  
#40 Modern  
Rock Title

**MARCY  
PLAYGROUND**  
"Sex & Candy"



**BEASTIE BOYS**

**EVERCLEAR**  
"I Will Buy  
You A  
New Life"

**1000 CLOWNS**

**BRAN VAN  
3000**

**FOO FIGHTERS**  
"My Hero"

**LIZ PHAIR**

**RADIOHEAD**  
NEXT SINGLE

**BUTTHOLE  
SURFERS**

**KOTTONMOUTH  
KINGS**

**SUPERGRASS**

**DANDY  
WARHOLS**



## LOOK FOR HITS FROM THESE ARTISTS IN 1998.



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

TRIPLE-A



MODERN ADULT



WXRT Chicago VP/Pgm: Norm Winer MD: Patty Martin

KFOG San Francisco PD: Paul Marszalek APD/MD: Bill Evans

WBOS Boston PD: Jim Herron MD: Cliff Nash

STAR 98.7 Los Angeles PD: Angela Perelli APD/MD: Chris Ebbott

MIX 101.9 Chicago VP/Pgm: Barry James APD/MD: Jaime Kartak

MIX 98.5 Boston PD: Greg Strassell MD: Michelle Buczynski

KTCZ Minneapolis PD: Lauren MacLeash MD: Jane Fredericksen

WHPT Tampa PD: Chuck Beck

WVRV St. Louis MD: Mike Richter

ALICE 97.3 San Francisco PD: Louis Kaplan MD: Julie Stoekel

MIX 102.9 Dallas PD: Jimmy Steal MD: Lisa Thomas

ALICE 104 St. Louis PD: Bob Davis APD/MD: Tommy Mattern

KBCO Denver PD: Dave Benson MD: Scott Aronhough

KMTT Seattle SM: Chris Mays MD: Dean Carlson

CIDR Detroit PD: Wendy Duff MD: Ann Delisi

STAR 100.7 San Diego OM/PD: Tracy Johnson MD: Greg Simms

96.5 TIC Hartford OM: Steve Salthany MD: David Simpson

THE ZONE Sacramento PD: Carmy Ferreri MD: Dave Daniels

KKZN Dallas

KINK Portland, OR PD: Dennis Constantine APD: Anita Garlock

WXRV Boston PD: Joanne Doody MD: Mike Mullaney

KZZP Phoenix PD: Dan Persigehl MD: Dave Cooper

PLANET 103.5 Miami PD: Rob Roberts APD: Robert Archer

WSHE Orlando PD: Katherine Brown MD: Shark



AIRPLAY  
Monitor

## BEST OF '97

#1

## LABEL SPOTLIGHT

## Third Time In A Row For Atlantic Records

It's a three-peat for Atlantic Records, which is again the No. 1 label in both mainstream and adult top 40 for the third straight year.

"This is especially gratifying, because usually in the middle of the year we think we suck," says executive VP of promotion **Andrea Ganis**. This after starting 1997 with three top five success stories, including **Jewel**, as well as the carryover of **Donna Lewis** from 1996. Atlantic also ended the year on a high note with the success of Jewel (again), as well as its latest breakout acts, **matchbox 20** and **Sugar Ray**.

Atlantic also enjoyed midyear success with **Duncan Sheik's** "Barely Breathing" (the No. 1 adult top 40 title), as well as **Mark Morrison's** "Return Of The Mack," which copped the No. 1 title of the year honors in rhythmic top 40.

"We're now facing ultra-fragmentation, due to these new radio conglomerates," says senior VP of promotion **Danny Buch**. "Records used to go on a bunch of formats at the same time. Today, many songs filter from rock or modern rock to modern adult to mainstream." Not to mention the plethora of other media choices available to today's music consumer. "Potential listeners are literally all over the dial. It's now taking the consumer longer to latch on to music."

One artist who successfully filtered through multiple formats was Jewel, who, Ganis says, "became very close to our hearts. Her success propelled not only the promotion department, but the entire company." "It's taken time, but it was time worth taking," Buch adds. "By the time an artist like Jewel was kicking in with airplay, the listener and consumer were right there with us," he says, reminding us that it took a solid year for the Jewel project to catch fire.

"We ended up turning one of the most eclectic albums of the year into one of the biggest mass-appeal success stories," Buch adds. "If you told me three years ago that Jewel would have crossed to almost every format, I would have initially guessed that she wouldn't have made *any* format."

Fragmentation and the multi-format success of artists like Jewel meant a new promotional approach for many labels in 1997. Ganis notes, "We're promoting not just by format but also by market. When we sense any sales or requests in a particular market... we feel it's our job to alert the stations in that market, regardless of format." Says Buch, "This geographic marketing approach has basically rendered

traditional impact dates a thing of the past. That was designed on a national level, where this is now being done locally.

"We're also layering formats to maximize airplay," he adds. "If we just ran every record through all the available formats simultaneously, they would make a nice bang and be gone."

"We've also had to learn how to read the records, so we can intelligently decide which ones we should lie down in front of a truck for," adds Ganis.

"We've had to ignore politics, ignore artist management, and go with our gut," says Buch, who notes Atlantic also had to learn to ignore some previously popular mind-sets as well: "Look how much we spent on this project, 'but it's a superstar act,' 'but the songwriter also wrote this Grammy-winning song,' 'the album producer had 5 million sales on his last project,' 'the A&R guy who signed them also signed so and so,' etc."

"PDs love to play a No. 1 record that they happen to like personally, but if that record ends up



Buch and Ganis

## Columbia Tops Adult Contemporary List

Columbia Records was 1997's No. 1 AC label, with 19 titles charted. It's held that honor eight of the past 10 years with a heritage roster that includes **Michael Bolton**, **Mariah Carey**, **Shawn Colvin**, **Harry Connick Jr.**, **Billy Joel**, **Journey**, **Kenny Loggins**, **Bruce Springsteen**, **Barbra Streisand**, and **James Taylor**.

Senior VP of national promotion **Jerry Blair** calls it "a tribute to the legacy of this label that the artists signed here continue to make great music. Streisand has had No. 1 albums over four decades and in 1997 charted her first top 10 pop hit in almost 20 years. Billy Joel is celebrating his 25th anniversary with Columbia, Mariah Carey has sold over 90 million albums worldwide in eight short years, and Shawn Colvin has been with the label for 10 years.

"We have a very diverse artist roster in an age of specialization, a roster strong enough to stand on its own and sell records independently of that," Blair adds. "Bob Dylan saw his first new album enter the top 10 for the first time since 1979 and become the highest chart debut in his 36-year career."

"[The Fugees'] **Wyclef Jean** sold over a million units without a signature pop hit; **Maxwell** sold 2 million, also without a classic pop hit. **Kenny Lattimore** went gold without a true pop/crossover hit," he adds. Another case in point is the continuing retail success of Connick. "Whether Harry does or doesn't have chart hits, he will sell a lot of records with airplay and will also sell a lot of records without a lot of airplay. It's all based on the marketing of these artists that they can consistently sell at least a million or more records."

Dealing with an AC audience isn't exactly like working the mainstream crowd, says Blair. "With adults, their lives don't completely revolve around radio airplay."

The label's heritage artists aside, Blair introduces Columbia—the Next Generation. "Chantal Kreviazuk, with legendary producer **Peter Asher**, has made great strides with the modern adult panel," he says. There's also new stuff coming from **Sinéad O'Connor**, **Peter Stewart** of *dog's eye view*, and **Imani Coppola**. "Watch for **Ricky Martin** to cross over from his Latino success, and watch for **John Forte** from the *Refugee Camp All Stars*, new projects from **Maxwell**, **Lattimore**, **Soul Asylum**, as well as new bands **Dag** and the *Getaway People*."



Blair

## It's A Spice World After All At Top 40

Despite incessant rumors at year-end about the group's future, it was indeed a Spice World in 1997, at least as far as top 40 radio was concerned, as Virgin Records' own **Melanie B.**,



Spice Girls

**Melanie C.**, **Victoria**, **Emma**, and **Jeri** (aka *Spice Girls*) racked up No. 1 rankings at both mainstream and rhythmic top 40 radio, while further cementing their status as pop-culture icons. According to *The Hollywood Reporter*, the Girls' recent TV special garnered the highest Tuesday ratings on UPN in more than a year.

Beyond their own success, *Spice Girls* represented a larger move at mainstream top 40 toward hits from "teen idol" acts such as **Hanson** and the **Backstreet Boys** that somehow appealed to both moms and daughters. And by year's end, several female acts with at least a hint of spice were either on the charts or in the wings at top 40 radio.

We caught up to **Melanie Chisholm** (aka *Sporty Spice*) as the girls were rehearsing for their December appearance at the *Billboard Music Awards* in Las Vegas. "We're so excited about our acceptance in America; we're just over the moon," she says. "We always hoped we would be successful, but we could never have imagined it would go as well as it has. It's been an absolute whirlwind, and, after being on the road for two years, we're just taking each day as it comes."

The *Spice* machine is set to hit overdrive in December and January, as the Girls head to Europe for a quick whistle-stop promo tour in London, Paris, and Brussels, a short holiday

break at home with family, then into rehearsals for an upcoming world tour that takes them to America from May through August. The next major *Spice Girls* event is "Spiceworld—The Movie," which opens in January.

"We've had a few showings back home that have been well received, plus we've had some test screenings in America that were also very positive," says Chisholm. "It's very strange to sit in a theater and see your own face up on a movie screen. But it's a good movie, and there are some other fantastic actors in it as well."

The Girls' 1997 was also marked by numerous endorsement deals, including their well-publicized *Pepsi* spots. And back home in England, you'll see the Girls' faces adorning bags of *Walkers* potato chips and many other fine products. In a strange way, this product placement helps the Girls' parents during their



## TOP 40

BY KEVIN CARTER

prolonged absences, Chisholm says. "It's great, because our parents don't seem to miss us as much when they can walk through a store and see a bunch of products with our faces on it."

not testing, selling, or requesting, a year from now they won't even remember playing it," says Buch. "However, if you happen to force them on a song they may not initially like, and it ends up selling like crazy and blowing out their phones, they'll end up thanking you for it."

"Our mantra is, 'We know nothing,'" adds Ganis. "Sure, we know how to do our jobs, but we never know what music will capture the attention of the the consumer—that's always the X factor: We may have our own opinions about what's good or not, but we've had to de-egoize ourselves in the process and listen more closely to the consumer. When the record talks, or, in some cases, doesn't talk, we have to know how to react."

"No one, even the so-called superstar artists, has guarantees anymore," she adds. "All the rules have changed, and that's scary for us. We're fortunate that we've been able to create artists this year who have sold and requested. We're driven to working these artists longer than before, and, in turn, radio is keeping them on longer, and consumers are using them longer."

## Arista Records Rules Rhythmic Top 40

Arista was the No. 1 rhythmic top 40 label by a wide margin, with 23 charted titles, heavily powered by the *LaFace* and *Bad Boy Entertainment* camps. Label mainstay **Toni Braxton** also achieved No. 1 AC status, both by title and artist, while new acts **Mase**, **Next**, **Az Yet**, **Usher**, and **No Mercy** made their presence felt in 1997.

Senior VP of promotion **Richard Palmese** praises "the artists who consistently give us hit records and our promotion team that consistently delivers those hits at radio." He stresses that "they accomplish that feat without setting boundaries or limitations of where we take our artists' music."



Palmese

"Toni Braxton is a true superstar, and that message was sent to the world with 'Un-Break My Heart,'" says Palmese. "Clive Davis gave her the song that was written by **Diane Warren** and produced by **David Foster**, and, along with **L.A. Reid** in the mix, it was a can't-lose proposition."

"The rhythmic format has become the expressway to mainstream," Palmese adds. "Look at the mainstream success enjoyed by **Puff Daddy**, the **Notorious B.I.G.**, **Mase**, etc. They broke big at rhythmic radio, and then we brought them to mainstream. The perfect example: At press time, *LaFace* artist **Usher** held No. 1 status for eight weeks on the rhythmic chart with

"You Make Me Wanna..." which, at the same time, was also breaking into the top 10 on the mainstream chart.

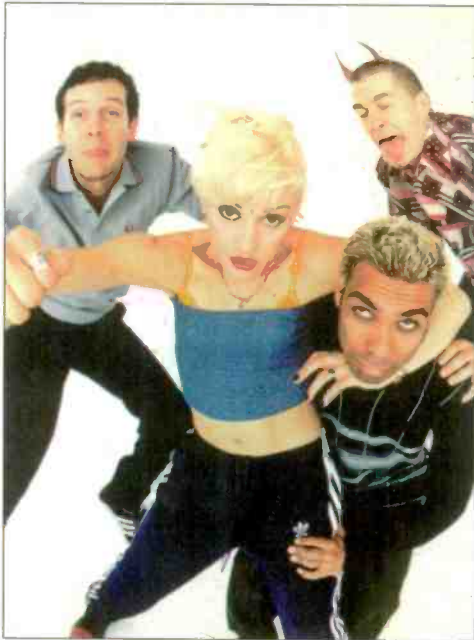
However, Palmese adds, "if you look at the top 30 of the mainstream chart today, we still don't see a lot of crossover artists represented there yet, but we are making inroads. We're endeavoring to open the minds of mainstream programmers that these artists are pop in the sense that they're popular, and their audience wants to hear them. I hope that they will follow the lead set by the programmers on the rhythmic panel who are aggressive and very much in touch with what their listeners want."

Coming in early 1998 from the Arista family: new albums from **Aretha Franklin**, **Gary Barlow**, **Monica**, **Deborah Cox**, and Norwegian all-girl pop group the *Tuesdays*, as well as the debut effort from singer/songwriter **Andrea Martin**, who wrote "Don't Let Go (Love)" for *En Vogue* and "Before You Walk Out Of My Life" by **Monica**.

KEVIN CARTER



# AIRPLAY Monitor BEST OF '97



No Doubt

## Top 40/Mainstream Singles

- | Pos. | TITLE—Artist—Imprint/Label  |
|------|---|
| 1    | DON'T SPEAK—No Doubt—Trauma/Interscope                                      |
| 2    | YOU WERE MEANT FOR ME—Jewel—Atlantic  |
| 3    | SEMI-CHARMED LIFE—Third Eye Blind—Elektra/EEG                               |
| 4    | LOVEFOOL—The Cardigans—Trampoline/Stockholm/Mercury                         |
| 5    | HOW BIZARRE—OMC—Huh!l/Mercury   |
| 6    | DON'T LET GO (LOVE)—En Vogue—EastWest/EEG                                   |
| 7    | QUIT PLAYING GAMES (WITH MY HEART)—Backstreet Boys—Jive                     |
| 8    | ONE HEADLIGHT—The Wallflowers—Interscope                                    |
| 9    | MMMBOP—Hanson—Mercury   |
| 10   | I WANT YOU—Savage Garden—Columbia   |
| 11   | ALL FOR YOU—Sister Hazel—Universal  |
| 12   | BITCH—Meredith Brooks—Capitol   |
| 13   | DO YOU KNOW (WHAT IT TAKES)—Robyn—RCA                                       |
| 14   | UN-BREAK MY HEART—Toni Braxton—LaFace/Arista                                |
| 15   | RETURN OF THE MACK—Mark Morrison—Atlantic                                   |
| 16   | WANNABE—Spice Girls—Virgin  |
| 17   | FOOLISH GAMES—Jewel—Atlantic  |
| 18   | SAY YOU'LL BE THERE—Spice Girls—Virgin                                      |
| 19   | SUNNY CAME HOME—Shawn Colvin—Columbia                                       |
| 20   | MEN IN BLACK—Will Smith—Columbia  |
| 21   | PUSH—Matchbox 20—Lava/Atlantic  |
| 22   | OOH AAH... JUST A LITTLE BIT—Gina G—Eternal/Warner Bros.                    |
| 23   | WHERE HAVE ALL THE COWBOYS GONE?—Paula Cole—Imago/Warner Bros.              |
| 24   | 2 BECOME 1—Spice Girls—Virgin   |
| 25   | FLY—Sugar Ray—Lava/Atlantic   |
| 26   | THE FRESHMEN—The Verve Pipe—RCA   |
| 27   | BARELY BREATHING—Duncan Sheik—Atlantic                                      |
| 28   | FOR YOU I WILL—Monica—Rowdy/Warner Sunset/Atlantic                          |
| 29   | YOUR WOMAN—White Town—Brilliant!/Chrysalis/Capitol                          |
| 30   | EVERYDAY IS A WINDING ROAD—Sheryl Crow—A&M                                  |
| 31   | HARD TO SAY I'M SORRY—Az Yet Featuring Peter Cetera—LaFace/Arista           |
| 32   | I'LL BE MISSING YOU—Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista |
| 33   | A LONG DECEMBER—Counting Crows—DGC/Geffen                                   |
| 34   | I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive                    |
| 35   | HOW DO I LIVE—LeAnn Rimes—Curb  |
| 36   | NO DIGGITY—BLACKstreet (Featuring Dr. Dre)—Interscope                       |
| 37   | MOUTH—Merril Bainbridge—Universal   |
| 38   | EVERY TIME I CLOSE MY EYES—Babyface—Epic                                    |
| 39   | IF IT MAKES YOU HAPPY—Sheryl Crow—A&M                                       |

- |    |   |
|----|---|
| 40 | NOBODY—Keith Sweat Featuring Athena Cage—Elektra/EEG                  |
| 41 | HEAD OVER FEET—Alanis Morissette—Maverick/Reprise                     |
| 42 | I DON'T WANT TO WAIT—Paula Cole—Imago/Warner Bros.                    |
| 43 | INVISIBLE MAN—98 Degrees—Motown                                       |
| 44 | IF YOU COULD ONLY SEE—Tonic—Polydor/A&M                               |
| 45 | HONEY—Mariah Carey—Columbia   |
| 46 | WHERE'S THE LOVE—Hanson—Mercury                                       |
| 47 | CRASH INTO ME—Dave Matthews Band—RCA                                  |
| 48 | A CHANGE WOULD DO YOU GOOD—Sheryl Crow—A&M                            |
| 49 | TUBTHUMPING—Chumbawamba—Republic/Universal                            |
| 50 | THIS IS YOUR NIGHT—Amber—Tommy Boy                                    |
| 51 | I WANNA BE THERE—Blessid Union Of Souls—EMI/Capitol                   |
| 52 | ALL BY MYSELF—Celine Dion—550 Music                                   |
| 53 | DON'T CRY FOR ME ARGENTINA—Madonna—Warner Bros.                       |
| 54 | DON'T LEAVE ME—BLACKstreet—Interscope                                 |
| 55 | SHOW ME LOVE—Robyn—RCA  |
| 56 | BUILDING A MYSTERY—Sarah McLachlan—Arista                             |
| 57 | 4 SEASONS OF LONELINESS—Boyz II Men—Motown                            |
| 58 | I GO BLIND—Hootie & The Blowfish—Reprise                              |
| 59 | I LOVE YOU ALWAYS FOREVER—Donna Lewis—Atlantic                        |
| 60 | TWISTED—Keith Sweat—Elektra/EEG                                       |
| 61 | THE IMPRESSION THAT I GET—The Mighty Mighty Bosstones—Big Rig/Mercury |
| 62 | IT'S ALL COMING BACK TO ME NOW—Celine Dion—550 Music                  |
| 63 | I'M STILL IN LOVE WITH YOU—New Edition—MCA                            |
| 64 | ALL CRIED OUT—Allure Featuring 112—Track Masters/Crave                |
| 65 | SECRET GARDEN—Bruce Springsteen—Columbia                              |
| 66 | WHEN YOU LOVE A WOMAN—Journey—Columbia                                |
| 67 | WALKIN' ON THE SUN—Smash Mouth—Interscope                             |
| 68 | COCO JAMBOO—Mr. President—Warner Bros.                                |
| 69 | THE GREASE MEGA-MIX—John Travolta & Olivia Newton-John—Polydor/A&M    |
| 70 | THE DIFFERENCE—The Wallflowers—Interscope                             |
| 71 | WHERE DO YOU GO—No Mercy—Arista                                       |
| 72 | LOVE ROLLERCOASTER—Red Hot Chili Peppers—Geffen                       |
| 73 | MY BOO—Ghost Town DJ's—So So Def/Columbia                             |
| 74 | BARBIE GIRL—Aqua—MCA  |
| 75 | NAKED EYE—Luscious Jackson—Grand Royal/Capitol                        |
| 76 | ON MY OWN—Peach Union—Mute/Epic                                       |
| 77 | LEGEND OF A COWGIRL—Imani Coppola—Columbia                            |
| 78 | FLY LIKE AN EAGLE—Seal—ZTT/Warner Sunset/Atlantic                     |
| 79 | WHATEVER—En Vogue—EastWest/EEG  |
| 80 | BUTTERFLY KISSES—Bob Carlisle—Diadem/Jive                             |
| 81 | PONY—Ginuwine—550 Music   |
| 82 | TAKES A LITTLE TIME—Amy Grant—A&M                                     |
| 83 | TO THE MOON AND BACK—Savage Garden—Columbia                           |
| 84 | ONE MORE TIME—Real McCoy—Arista                                       |
| 85 | MORE THAN THIS—10,000 Maniacs—Geffen                                  |
| 86 | WITHOUT LOVE—Donna Lewis—Atlantic                                     |



Spice Girls



## Girl Power: Top 40 Radio Celebrates A Diverse, And Distaff, 1997

by Theda Sandiford-Waller

The consumer press will again mark 1997 as the musical year of the woman. And who could blame them? From "Bitch" to rap's all-star "Ladies Night," from Girl Power to the re-emergence of female singer/songwriters, many of whom were associated with the Lilith Fair tour, the evidence was overwhelming.

That notwithstanding, 1997 also marked a rebirth of variety at top 40. Beyond girls with guitars, we saw a healthy teen pop idol revival, a steady flow of Euro-pop imports, and a number of novelty hits (i.e., "Barbie Girl," "Men In Black," even the "Jerry Maguire" mix of "Secret Garden"). Oh yeah, a couple of guys with guitars also got some airplay. Among them, **Third Eye Blind, the Wallflowers, the Verve Pipe, and Chumbawamba's "Tubthumping,"** which despite being released late in the chart year ranked No. 49 on the mainstream top 40 year-end singles chart because of its rapid climb.

Looking at this year's leading artists and titles, female singer/songwriters *do* figure prominently at mainstream. Jewel is the No. 2 artist, and "You Were Meant For Me" was the No. 2 song, with 98,142 spins registered during the song's chart life. Sheryl Crow is the No. 5 artist and has three songs in the mainstream top 50. Paula Cole, Meredith Brooks, and Shawn Colvin all have hits in the top 20 of the mainstream list.

Spice Girls—who are female singer/songwriters, too, actually—topped both the mainstream and rhythmic top 40 lists of top artists and can be credited for reviving the teen pop idol craze dormant since **New Kids On The Block** were old news and **Boyz II Men** first arrived on the scene. Among the new kids of 1997 on the mainstream and rhythmic top artist lists: **Hanson, Backstreet Boys, Dru Hill, Robyn, and relative veterans Aaliyah and Monica.** Only Monica made last year's list.

This year, a number of imports found new audiences here. Mark Morrison's "Return Of The Mack" was the No. 1 rhythmic title, while several retro-sounding modern imports, like the Cardigans' "Lovefool," and White Town's

"Your Woman," crossed to top 40. Pure pop imports, besides Robyn and Spice Girls, included **Savage Garden's "I Want You," Gina G's "Ooh Aah... Just A Little Bit,"** Merrill Bainbridge's "Mouth," and Mr. President's "Coco Jambo."

The top 100 mainstream singles also show the diversity of top 40. Consider that the format made room for OMC's retro-flavored "How Bizarre," LeAnn Rimes' "How Do I Live" (the first major country crossover since "When She Cries"), and Bob Carlisle's Christian AC "Butterfly Kisses," which would have been orphaned by the format a couple of years ago. Even Puff Daddy's elegy to the Notorious B.I.G., "I'll Be Missing You," reached middle America.

Truly, mourning moved millions this year. Elton John's tribute to the late Diana, Princess of Wales, "Candle In The Wind 1997," ignited retail cash registers, if not the airwaves, winning Billboard's Hot 100 Single of the Year and selling nearly 7 million units in eight weeks. Incidentally, "Candle" ranked at No. 129 on the mainstream top 40 recaps.

Despite a perception that there have been fewer modern crossovers because top 40 now prefers artists exclusive to the format, there are roughly the same number of modern crossovers as last year. By my tally, there are approximately 28 modern/triple-A crossovers, 30 if you include Sister Hazel's "All for You" and 10,000 Maniacs' "More Than This," which are perhaps associated more with modern adult than modern rock these days.

It is interesting to note the number of top 50 titles on the mainstream year-end chart that were not giant chart hits but tested well enough to hang around for months. **Duncan Sheik's "Barely Breathing," Dave Matthews Band's "Crash Into Me," Babyface's "Every Time I Close My Eyes," and 98 Degrees' "Invisible Man"** didn't combust instantly. Those songs ultimately peaked at Nos. 10, 18, 12, and 12, respectively, on the mainstream chart but amassed more than 157,121 spins between them while they charted. Not surprisingly, 34% of those points belong to Sheik.

## Top 40/Mainstream Artists

- | Pos. | ARTIST (No. Of Charted Singles) Imprint/Label  |
|------|--|
| 1    | SPICE GIRLS (4) Virgin                         |
| 2    | JEWEL (2) Atlantic                             |
| 3    | NO DOUBT (3) Trauma/Interscope                 |
| 4    | HANSON (3) Mercury                             |
| 5    | SHERYL CROW (3) A&M                            |
| 6    | EN VOGUE (3) EastWest/EEG                      |
| 7    | THE WALLFLOWERS (4) Interscope                 |
| 8    | ROBYN (2) RCA                                  |
| 9    | SAVAGE GARDEN (3) Columbia                     |
| 10   | PAULA COLE (2) Imago/Warner Bros.              |
| 11   | THIRD EYE BLIND (1) Elektra/EEG                |
| 12   | THE CARDIGANS (1) Trampoline/Stockholm/Mercury |
| 13   | BACKSTREET BOYS (2) Jive                       |
| 14   | TONI BRAXTON (3) LaFace/Arista                 |
| 15   | OMC (1) Huh!l/Mercury                          |
| 16   | MEREDITH BROOKS (2) Capitol                    |
| 17   | SISTER HAZEL (1) Universal                     |
| 18   | GINA G (2) Eternal/Warner Bros.                |
| 19   | MARK MORRISON (1) Atlantic                     |
| 20   | SHAWN COLVIN (1) Columbia                      |

## Top 40/Mainstream Labels

- | Pos. | LABEL (No. Of Charted Singles) |
|------|--------------------------------|
| 1    | ATLANTIC (12)                  |
| 2    | COLUMBIA (15)                  |
| 3    | MERCURY (12)                   |
| 4    | INTERSCOPE (11)                |
| 5    | ARISTA (15)                    |
| 6    | EEG (8)                        |
| 7    | WARNER BROS. (11)              |
| 8    | A&M (11)                       |
| 9    | RCA (8)                        |
| 10   | VIRGIN (6)                     |
| 11   | CAPITOL (7)                    |
| 12   | JIVE (6)                       |
| 13   | UNIVERSAL (3)                  |
| 14   | GEFFEN (6)                     |
| 15   | EPIC (6)                       |





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POWER PLAYLISTS



Most-Played Records From Nov. 18, 1996-Nov. 17, 1997

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

Z100 WHZZ New York PD: Tom Poleman APD: Kid Kelly MD: Paul Bryant. Playlist of 40 songs including Jewel, The Cardigans, and No Doubt.

KIIS Los Angeles PD: Dan Ivey MD: Kid David Corey. Playlist of 40 songs including The Cardigans, Jewel, and No Doubt.

KISS 108 WXXS Boston PD: John Peake APD: Scott Sparks MD: Jay Michaels. Playlist of 40 songs including Jewel, The Cardigans, and No Doubt.

KRBE Houston PD: John Peake APD: Scott Sparks MD: Jay Michaels. Playlist of 40 songs including Jewel, The Cardigans, and No Doubt.

KISS 106.1 KHKS Dallas PD: John Cook APD: Mr. Ed Lambert MD: John Reynolds. Playlist of 40 songs including En Vogue, The Cardigans, and Jewel.

Z104 WWZZ Washington, DC PD: Dale O'Brian APD/MD: Ron Ross. Playlist of 40 songs including En Vogue, The Cardigans, and Jewel.

STAR 94 WSTR Atlanta PD: Dan Bowen MD: J.R. Ammons. Playlist of 40 songs including The Wallflowers, Jewel, and Counting Crows.

WFLZ Tampa OM: B.J. Harris MD: Domino. Playlist of 40 songs including Mark Morrison, En Vogue, and Counting Crows.

KDWB Minneapolis PD: Rob Morris APD/MD: Rich Davis. Playlist of 40 songs including Jewel, The Cardigans, and No Doubt.

B94 WBZZ Pittsburgh OM: Keith Clark PD: David Edgar MD: Laura Lilley. Playlist of 40 songs including Jewel, The Cardigans, and No Doubt.

Y100 WHYI Miami PD: Rob Roberts APD: Al Chio MD: Deidre Poyner. Playlist of 40 songs including Savage Garden, No Doubt, and The Cardigans.

KISS 95.7 WKSS Hartford PD: Jay Beau Jones MD: Mike McGowan. Playlist of 40 songs including En Vogue, Jewel, and The Cardigans.

WPST Trenton Sr. VP/Pgm: Michelle Stevens PD: Dave McKay MD: Andy West. Playlist of 40 songs including The Cardigans, Jewel, and No Doubt.

WNCI Columbus PD: John Dimick APD/MD: Neal Sharpe. Playlist of 40 songs including Jewel, The Cardigans, and No Doubt.

Q102 WKRQ Cincinnati PD: Bill Klapproth APD: Race Taylor. Playlist of 40 songs including Jewel, The Cardigans, and No Doubt.

Z100 KKRZ Portland PD: Ken Benson APD/MD: Tommy Austin. Playlist of 40 songs including Mark Morrison, The Cranberries, and En Vogue.

MIX 93.3 KMXV Kansas City PD: Jon Zellner MD: Dylan. Playlist of 40 songs including The Wallflowers, Jewel, and No Doubt.

JAMMIN' 92 WZJM Cleveland PD: Dave Eubanks MD: Action Jackson. Playlist of 40 songs including Blackstreet, Mark Morrison, and Jewel.



TOP 40 / MAINSTREAM

POWER PLAYLISTS

Most-Played Records From Nov. 18, 1996-Nov. 17, 1997



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



XL106.7 WXXL Orlando OM/PD: Adam Cook APD/MD: Pete deGraaf. Table with 40 rows of song titles and play counts.

ALICE 106 KALC Denver PD: Gregg Cassidy MD: Maria Chavez. Table with 40 rows of song titles and play counts.

PRO-FM WPRO Providence PD: Tony Bristol MD: Davey Morris. Table with 40 rows of song titles and play counts.

G105 WDCG Raleigh OM: Brian Burns PD: Kip Taylor. Table with 40 rows of song titles and play counts.

KISS 95.1 WNKS Charlotte PD: Brian Bridgman MD: Danny Wright. Table with 40 rows of song titles and play counts.

WZPL Indianapolis PD: Tom Gjerdrum MD: Dave Decker. Table with 40 rows of song titles and play counts.

MIX 104.1 KHOM New Orleans OM: Dave Stewart PD: Kandy Klutch MD: Tom Naylor. Table with 40 rows of song titles and play counts.

KISS 106 KBKS Seattle PD: Mike Preston APD/MD: Chet Buchanan. Table with 40 rows of song titles and play counts.

WBLL Long Island PD: Ken Medek MD: Al Levine. Table with 40 rows of song titles and play counts.

KJ103 KYJO Oklahoma City PD: Mike McCoy MD: Joe Friday. Table with 40 rows of song titles and play counts.

THE RIVER WRVV Nashville PD: Charlie Quinn Acting MD: Tom Peace. Table with 40 rows of song titles and play counts.

WXYV Baltimore PD: Dave Ferguson APD: Throb MD: Albie Dee. Table with 40 rows of song titles and play counts.

WIXX Green Bay PD: Dan Stone MD: David Burns. Table with 40 rows of song titles and play counts.

KISS 98.5 WKSE Buffalo PD: Sue O'Neil APD/MD: Dave Universal. Table with 40 rows of song titles and play counts.

KHFI Austin PD: Krash Kelly MD: Leslie Basenberg. Table with 40 rows of song titles and play counts.

WKRZ Wilkes-Barre PD: Tony Banks APD/MD: Jerry Padden. Table with 40 rows of song titles and play counts.

FLY 92 WFLY Albany OM: Mike Morgan PD: Rob Dawes MD: Ron "Sugarbear" Williams. Table with 40 rows of song titles and play counts.

Z93 WGTZ Dayton OM: Michael Luczak MD: Dani Steile. Table with 40 rows of song titles and play counts.



# AIRPLAY **Monitor** BEST OF '97



Mark Morrison

## Rhythmic Top 40 Singles

- Pos. TITLE—Artist—Imprint/Label
- 1 RETURN OF THE MACK—Mark Morrison—Atlantic
  - 2 DON'T LEAVE ME—BLACKstreet—Interscope
  - 3 NOBODY—Keith Sweat Featuring Athena Cage—Elektra/EEG
  - 4 I'LL BE MISSING YOU—Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista
  - 5 DON'T LET GO (LOVE)—En Vogue—EastWest/EEG
  - 6 UN-BREAK MY HEART—Toni Braxton—LaFace/Arista
  - 7 MEN IN BLACK—Will Smith—Columbia
  - 8 MO MONEY MO PROBLEMS—The Notorious B.I.G. (Feat. Puff Daddy & Mase)—Bad Boy/Arista
  - 9 NO DIGGITY—BLACKstreet (Featuring Dr. Dre)—Interscope
  - 10 FOR YOU I WILL—Monica—Rowdy/Warner Sunset/Atlantic
  - 11 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)—Rome—Grand Jury/RCA
  - 12 WANNABE—Spice Girls—Virgin

- 13 ONE IN A MILLION—Aaliyah—Blackground/Atlantic
- 14 CAN WE—SWV—Jive
- 15 EVERY TIME I CLOSE MY EYES—Babyface—Epic
- 16 LET'S GET DOWN—Tony Toni Tone—Mercury
- 17 DA' DIP—FreakNasty—Hard Hood/Power/Triad
- 18 QUIT PLAYING GAMES (WITH MY HEART)—Backstreet Boys—Jive
- 19 HONEY—Mariah Carey—Columbia
- 20 HARD TO SAY I'M SORRY—Az Yet Featuring Peter Cetera—LaFace/Arista
- 21 HYPNOTIZE—The Notorious B.I.G.—Bad Boy/Arista
- 22 CUPID—112—Bad Boy/Arista
- 23 IN MY BED—Dru Hill—Island
- 24 I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive
- 25 YOU MAKE ME WANNA...—Usher—LaFace/Arista
- 26 PONY—Ginuwine—550 Music
- 27 CAN'T NOBODY HOLD ME DOWN—Puff Daddy (Featuring Mase)—Bad Boy/Arista
- 28 SAY YOU'LL BE THERE—Spice Girls—Virgin
- 29 I'M STILL IN LOVE WITH YOU—New Edition—MCA
- 30 DON'T SPEAK—No Doubt—Trauma/Interscope
- 31 LOVE YOU DOWN—Inoj—So So Def/Columbia
- 32 G.H.E.T.T.O.U.T.—Changing Faces—Big Beat/Atlantic
- 33 2 BECOME 1—Spice Girls—Virgin
- 34 DO YOU KNOW (WHAT IT TAKES)—Robyn—RCA
- 35 GET IT TOGETHER—702—Biv 10/Motown
- 36 SWEET SEXY THING—Nu Flavor Featuring Roger—Reprise
- 37 ALL CRIED OUT—Allure Featuring 112—Track Masters/Crave
- 38 OOH AAH... JUST A LITTLE BIT—Gina G—Eternal/Warner Bros.
- 39 4 SEASONS OF LONELINESS—Boyz II Men—Motown
- 40 INVISIBLE MAN—98 Degrees—Motown
- 41 HEAVEN—Nu Flavor—Reprise
- 42 TWISTED—Keith Sweat—Elektra/EEG
- 43 WHATEVER—En Vogue—EastWest/EEG
- 44 MY LOVE IS THE SHHH!—Somethin' For The People Featuring Trina & Tamara—Warner Bros.
- 45 I LIKE IT—The Blackout Allstars—Columbia
- 46 EVERYTHING—Mary J. Blige—MCA
- 47 WHAT KIND OF MAN WOULD I BE—Mint Condition—Perspective/A&M
- 48 NOT TONIGHT—Lil' Kim Feat. Da Brat, Left Eye, Missy Elliott & Angie Martinez—Undeas/Atlantic/Tommy Boy



BLACKstreet

- 49 GET ME HOME—Foxy Brown Featuring BLACKstreet—Violator/Def Jam/Mercury
- 50 TELL ME DO U WANNA—Ginuwine—550 Music
- 51 LOVEFOOL—The Cardigans—Trampoline/Stockholm/Mercury
- 52 COLD ROCK A PARTY—MC Lyte—EastWest/EEG
- 53 LAST NIGHT—Az Yet—LaFace/Arista
- 54 STOMP—God's Property—B-Rite/Interscope
- 55 LOVE IS ALL WE NEED—Mary J. Blige—MCA
- 56 THIS IS FOR THE LOVER IN YOU—Babyface Feat. LL Cool J, Howard Hewett, Jody Watley & Jeff Daniels—Epic
- 57 MY BOO—Ghost Town DJ's—So So Def/Columbia
- 58 I FELL IN LOVE—Rockell—Robbins
- 59 THE ONE I GAVE MY HEART TO—Aaliyah—Blackground/Atlantic
- 60 MMMBOP—Hanson—Mercury
- 61 GOT 'TIL IT'S GONE—Janet (Featuring Q-Tip And Joni Mitchell)—Virgin
- 62 BARBIE GIRL—Aqua—MCA
- 63 IT'S ALL COMING BACK TO ME NOW—Celine Dion—550 Music
- 64 I BELIEVE IN YOU AND ME—Whitney Houston—Arista
- 65 COME ON—Billy Lawrence Featuring MC Lyte—EastWest/EEG
- 66 WITHOUT YOUR LOVE—Angelina—Upstairs
- 67 DON'T CRY FOR ME ARGENTINA—Madonna—Warner Bros.
- 68 JUST A TOUCH—Keith Sweat—Elektra/EEG
- 69 BIG BAD MAMMA—Foxy Brown Featuring Dru Hill—Violator/Def Jam/Mercury
- 70 BETCHA BY GOLLY WOW!—♀—NPG/EMI
- 71 I DON'T NEED YOUR LOVE—Angelina—Upstairs
- 72 I'LL BE—Foxy Brown Featuring Jay-Z—Violator/Def Jam/Mercury
- 73 HEAD OVER HEELS—Allure Featuring NAS—Track Masters/Crave
- 74 FLY—Sugar Ray—Lava/Atlantic
- 75 BUTTERFLY—Mariah Carey—Columbia
- 76 MOUTH—Merril Bainbridge—Universal
- 77 CAN'T LET GO—Laurnea—Yab Yum/Epic
- 78 IF YOUR GIRL ONLY KNEW—Aaliyah—Blackground/Atlantic
- 79 WHERE DO YOU GO—No Mercy—Arista
- 80 LOOK INTO MY EYES—Bone Thugs-N-Harmony—Ruthless/Relativity
- 81 TELL ME—Dru Hill—Island
- 82 HOW BIZARRE—OMC—Huh!/Mercury
- 83 FEEL SO GOOD—Mase—Bad Boy/Arista
- 84 DO YOU MISS ME—Jocelyn Enriquez—Classified/Timberl/Tommy Boy
- 85 I LOVE YOU ALWAYS FOREVER—Donna Lewis—Atlantic
- 86 SHOW ME LOVE—Robyn—RCA
- 87 REQUEST LINE—Zhané—Illtown/Motown
- 88 SAY... IF YOU FEEL ALRIGHT—Crystal Waters—Mercury
- 89 A LITTLE BIT OF ECSTASY—Jocelyn Enriquez—Classified/Timberl/Tommy Boy
- 90 SPACE JAM—Quad City DJ's—Warner Sunset/Big Beat/Atlantic
- 91 PUT YOUR HANDS WHERE MY EYES COULD SEE—Busta Rhymes—Elektra/EEG
- 92 PHENOMENON—LL Cool J—Def Jam/Mercury
- 93 WHEN DOVES CRY—Ginuwine—550 Music
- 94 THE RAIN (SUPA DUBA FLY)—Missy "Misdemeanor" Elliott—EastWest/EEG
- 95 IF TOMORROW NEVER COMES—Joose—Flavor Unit/EastWest/EEG
- 96 THIS IS YOUR NIGHT—Amber—Tommy Boy
- 97 HOW COME, HOW LONG—Babyface—Epic
- 98 SUMMERTIME SUMMERTIME—Carina—So So Def/Columbia
- 99 ONE MORE TIME—Real McCoy—Arista
- 100 DOWN FOR YOURS—Nastyboy Klick Featuring Roger Troutman—NastyBoy/GlassNote/Mercury



Puff Daddy

## Rhythmic Top 40 Artists

- Pos. ARTIST (No. Of Charted Singles) Imprint/Label
- 1 SPICE GIRLS (4) Virgin
  - 2 BLACKSTREET (3) Interscope (1) Violator/Def Jam/Mercury
  - 3 EN VOGUE (3) EastWest/EEG
  - 4 MARK MORRISON (1) Atlantic
  - 5 AALIYAH (4) Blackground/Atlantic
  - 6 112 (3) Bad Boy/Arista (1) Track Masters/Crave
  - 7 KEITH SWEAT (3) Elektra/EEG
  - 8 TONI BRAXTON (3) LaFace/Arista
  - 9 GINUWINE (3) 550 Music
  - 10 WILL SMITH (2) Columbia
  - 11 PUFF DADDY (3) Bad Boy/Arista (1) RCA
  - 12 THE NOTORIOUS B.I.G. (3) Bad Boy/Arista
  - 13 DRU HILL (3) Island (1) Violator/Def Jam/Mercury
  - 14 BABYFACE (3) Epic
  - 15 SWV (2) RCA (1) Jive
  - 16 MONICA (1) Rowdy/Warner Sunset/Atlantic
  - 17 ROME (1) Grand Jury/RCA
  - 18 MARIAH CAREY (2) Columbia
  - 19 MASE (3) Bad Boy/Arista (1) Mercury
  - 20 BACKSTREET BOYS (2) Jive

## Rhythmic Top 40 Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 ARISTA (23)
  - 2 ATLANTIC (15)
  - 3 EEG (16)
  - 4 COLUMBIA (12)
  - 5 INTERSCOPE (8)
  - 6 MERCURY (14)
  - 7 VIRGIN (8)
  - 8 JIVE (8)
  - 9 RCA (10)
  - 10 MCA (7)
  - 11 MOTOWN (6)
  - 12 EPIC (7)
  - 13 550 MUSIC (7)
  - 14 WARNER BROS. (6)
  - 15 ISLAND (5)



Spice Girls



# R

**RELATIVITY**  
ENTERTAINMENT



**Antoinette**, The Beatnuts, **Bizzy Bone**, Black Rose, **Common**, DJ Honda, **E-A-Ski**, Fatal, **Gangsta Boo**, Graveyard Shift, **H-Town**, Ka-Nut, **Ken Dawg**, Krayzie Bone, **Link**, Mac Mall, **Mag G**, Michelle Mitchell, **M.O.P.**, No I.D., **Poetic Hustla'z**, Souljah Boy, **Stacked Deck**, Syndicate, **Teflon**, Three 6 Mafia, **TomSkee**, Tre, **II Tru**



#1 Soul Hits of the 60's, Vol. 1, 2, 3, **Funkgasm: Funk's Greatest Hits**, Bikini World, **Redd Foxx "Fugg It"**, Laff's Greatest Hits



**BAM Crawford's Purpose**, Oleta Adams, **Nancey Jackson**, Deniece Williams, **Sheila E.**



POWER PLAYLISTS

Most-Played Records From Nov. 18, 1996-Nov. 17, 1997



Playlists supplied by Broadcast Data Systems' RadioTrack service. Songs ranked by number of plays in month period. Playlists are listed in order of USA weekly chart, beginning with the highest-cumulative station. Chart is updated twice weekly following the release of the Spring and Fall Arbitron surveys. The number of stations shown each week varies according to space.

Grid of 24 radio station playlists including WKTU, B96, Q102, JAM'N 94.5, WILD 94.9, POWER 96, WDRQ, KUBE, KGGI, FM102, KTFM, POWER 92, Z90, KS107.5, B95, POWER 102, Z104, and KLUC. Each station's playlist includes song titles and play counts.



# AIRPLAY Monitor BEST OF '97



Duncan Sheik

## Adult Top 40 Singles

- | Pos. | TITLE—Artist—Imprint/Label                                     |
|------|--|
| 1    | BARELY BREATHING—Duncan Sheik—Atlantic                         |
| 2    | ONE HEADLIGHT—The Wallflowers—Interscope                       |
| 3    | SUNNY CAME HOME—Shawn Colvin—Columbia                          |
| 4    | YOU WERE MEANT FOR ME—Jewel—Atlantic                           |
| 5    | DON'T SPEAK—No Doubt—Trauma/Interscope                         |
| 6    | ALL FOR YOU—Sister Hazel—Universal                             |
| 7    | SEMI-CHARMED LIFE—Third Eye Blind—Elektra/EEG                  |
| 8    | LOVEFOOL—The Cardigans—Trampoline/Stockholm/Mercury            |
| 9    | I WANT YOU—Savage Garden—Columbia                              |
| 10   | WHERE HAVE ALL THE COWBOYS GONE?—Paula Cole—Imago/Warner Bros. |
| 11   | I GO BLIND—Hootie & The Blowfish—Reprise                       |
| 12   | FOOLISH GAMES—Jewel—Atlantic                                   |
| 13   | HOW BIZARRE—OMC—Huh!/Mercury                                   |
| 14   | CRASH INTO ME—Dave Matthews Band—RCA                           |
| 15   | THE FRESHMEN—The Verve Pipe—RCA                                |
| 16   | EVERYDAY IS A WINDING ROAD—Sheryl Crow—A&M                     |
| 17   | A CHANGE WOULD DO YOU GOOD—Sheryl Crow—A&M                     |
| 18   | I DON'T WANT TO WAIT—Paula Cole—Imago/Warner Bros.             |
| 19   | HEAD OVER FEET—Alanis Morissette—Maverick/Reprise              |
| 20   | BUILDING A MYSTERY—Sarah McLachlan—Arista                      |
| 21   | UN-BREAK MY HEART—Toni Braxton—LaFace/Arista                   |
| 22   | MMMBOP—Hanson—Mercury  |
| 23   | A LONG DECEMBER—Counting Crows—DGC/Geffen                      |
| 24   | PUSH—Matchbox 20—Lava/Atlantic                                 |
| 25   | IF YOU COULD ONLY SEE—Tonic—Palydar/A&M                        |
| 26   | COUNTING BLUE CARS—Dishwalla—A&M                               |
| 27   | IF IT MAKES YOU HAPPY—Sheryl Crow—A&M                          |
| 28   | WHEN YOU LOVE A WOMAN—Journey—Columbia                         |
| 29   | BITCH—Meredith Brooks—Capitol                                  |
| 30   | FLY—Sugar Ray—Lava/Atlantic                                    |
| 31   | I LOVE YOU ALWAYS FOREVER—Danna Lewis—Atlantic                 |
| 32   | SHAME ON YOU—Indigo Girls—Epic                                 |
| 33   | THE DIFFERENCE—The Wallflowers—Interscope                      |
| 34   | IT'S ALL COMING BACK TO ME NOW—Celine Dion—550 Music           |
| 35   | JUST ANOTHER DAY—John Mellencamp—Mercury                       |
| 36   | CHANGE THE WORLD—Eric Clapton—Reprise                          |
| 37   | DON'T LET GO (LOVE)—En Vogue—EastWest/EEG                      |
| 38   | MORE THAN THIS—10,000 Maniacs—Geffen                           |
| 39   | POSSESSION—Sarah McLachlan—Arista                              |
| 40   | FLY LIKE AN EAGLE—Seal—ZTT/Warner Sunset/Atlantic              |

## Adult Top 40 Artists

- | Pos. | ARTIST (No. Of Charted Singles) Imprint/Label |
|------|---|
| 1    | JEWEL (3) Atlantic                            |
| 2    | SHERYL CROW (3) A&M                           |

- |    |  |
|----|--|
| 3  | THE WALLFLOWERS (4) Interscope                 |
| 4  | DUNCAN SHEIK (2) Atlantic                      |
| 5  | PAULA COLE (2) Imago/Warner Bros.              |
| 6  | SHAWN COLVIN (2) Columbia                      |
| 7  | NO DOUBT (2) Trauma/Interscope                 |
| 8  | SISTER HAZEL (1) Universal                     |
| 9  | SAVAGE GARDEN (3) Columbia                     |
| 10 | THIRD EYE BLIND (2) Elektra/EEG                |
| 11 | THE CARDIGANS (1) Trampoline/Stockholm/Mercury |
| 12 | SARAH MCLACHLAN (3) Arista                     |
| 13 | HOOTIE & THE BLOWFISH (2) Atlantic (1) Reprise |
| 14 | OMC (1) Huh!/Mercury                           |
| 15 | DAVE MATTHEWS BAND (1) RCA                     |
| 16 | THE VERVE PIPE (1) RCA                         |
| 17 | COUNTING CROWS (2) DGC/Geffen                  |
| 18 | ALANIS MORISSETTE (2) Maverick/Reprise         |
| 19 | HANSON (2) Mercury                             |
| 20 | DISHWALLA (2) A&M                              |

## Adult Top 40 Labels

- | Pos. | LABEL (No. Of Charted Singles) |
|------|--------------------------------|
| 1    | ATLANTIC (17)                  |
| 2    | A&M (14)                       |
| 3    | COLUMBIA (15)                  |
| 4    | MERCURY (10)                   |
| 5    | INTERSCOPE (7)                 |
| 6    | REPRISE (7)                    |
| 7    | ARISTA (9)                     |
| 8    | WARNER BROS. (7)               |
| 9    | UNIVERSAL (4)                  |
| 10   | EEG (7)                        |
| 11   | RCA (5)                        |
| 12   | GEFFEN (5)                     |
| 13   | EPIC (7)                       |
| 14   | JIVE (3)                       |
| 15   | CAPITOL (3)                    |



Toni Braxton

## Adult Contemporary Singles

- | Pos. | TITLE—Artist—Imprint/Label                                      |
|------|---|
| 1    | UN-BREAK MY HEART—Toni Braxton—LaFace/Arista                    |
| 2    | CHANGE THE WORLD—Eric Clapton—Reprise                           |
| 3    | YOU WERE MEANT FOR ME—Jewel—Atlantic                            |
| 4    | FOR THE FIRST TIME—Kenny Loggins—Columbia                       |
| 5    | WHEN YOU LOVE A WOMAN—Journey—Columbia                          |
| 6    | SUNNY CAME HOME—Shawn Colvin—Columbia                           |
| 7    | I FINALLY FOUND SOMEONE—Barbra Streisand & Bryan Adams—Columbia |
| 8    | HOW DO I LIVE—LeAnn Rimes—Curb                                  |
| 9    | IF WE FALL IN LOVE TONIGHT—Rod Stewart—Warner Bros.             |
| 10   | I'LL ALWAYS BE RIGHT THERE—Bryan Adams—A&M                      |
| 11   | I BELIEVE IN YOU AND ME—Whitney Houston—Arista                  |
| 12   | VALENTINE—Jim Brickman With Martina McBride—Windham Hill        |
| 13   | ALL BY MYSELF—Celine Dion—550 Music                             |
| 14   | I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive        |
| 15   | BUTTERFLY KISSES—Bob Carlisle—Diadem/Jive                       |



## Mainstream AC Embraces Veterans; Adult T40 Rocks; Modern Adult Explodes

by Steve Graybow

In a year that will be remembered for the proliferation of modern adult stations, don't overlook the quiet strength of mainstream AC radio. While the "Is modern AC a format?" question continually raised its head and the line between adult top 40 and modern AC constantly blurred, traditional AC re-established itself with exciting new music by some of its defining artists and took some chances in the process.

Rather than following adult top 40 on all the modern-leaning hits of the day, AC cultivated a broad array of indigenous music and artists, some of them format mainstays. James Taylor enjoyed his highest-charting AC song in nearly a decade, as "Little More Time With You" remained in the top five for more than a month. Michael Bolton, who has charted at least once a year in every year of the decade, and Kenny Loggins both enjoyed No. 1 singles, as did a revitalized Chicago. Daryl Hall and John Oates reunited with a top five AC track, and Paul Carrack, who last charted in 1989, reached the top five with "For Once In Our Lives." These stalwarts were joined by a diverse selection of artists that included new age pianist Jim Brickman, modern-bred No Doubt, and teen sensations Backstreet Boys.

AC's openness allowed for a proliferation of R&B hits in 1997; the door opened by the Tony Rich Project last year allowed a surprising number of R&B ballads to excel this year. Toni Braxton is the year's No. 1 AC artist; her "Un-Break My Heart" is the No. 1 single. Likewise, Whitney Houston, Babyface—neither of whom are strangers to the AC format—R. Kelly, and Monica all brought some R&B flavor to the format. As adult top 40 adopts a more rock-oriented stance, mainstream AC continues to emerge as the adult general-market format in which listeners are most likely to be exposed to adult-oriented R&B music.

The biggest surprise of the year was Bob Carlisle's "Butterfly Kisses." This was a rare occasion in which AC broke a record that went on to become a hit virtually everywhere else. "Kisses" shot to No. 1 at AC in only three weeks, reaching its zenith the week it debuted at both top 40/mainstream and country. An isolated incident, but one that shows AC's ability to break the right song, and one that best defines the format's increased activity in the past year.

While mainstream AC looked toward the future by reaching into its past, adult top 40 championed an ever-increasing roster of new artists, sharing much of its music with modern adult and even triple-A. In fact, adult top 40 seems to have taken a page from the triple-A songbook. The adult top 40 song of the year is Duncan Sheik's triple-A No. 1 "Barely Breathing"; the top 10 includes the Wallflowers, Jewel, Sister Hazel, and Paula Cole. Triple-A pioneer Shawn Colvin hit No. 1 for the first time in adult top 40 (and AC) this year, and Indigo Girls' "Shame On You" crossed over to adult top 40 from triple-A.

Interestingly, with modern adult, triple-A, modern, and adult top 40 covering so much common ground, records didn't spread from format to format in any logical order. Adult top 40 sometimes embraced triple-A cross-overs sooner than modern adult. But although adult top 40 certainly experimented with edgier music, harder-edged acts such as Chumbawamba, Smash Mouth, and Sugar Ray did debut faster at modern adult than at adult top 40.

Modern adult exploded in 1997, finding itself with an ever-increasing pool of pop/alternative talent from which to choose and rising to the occasion. The question of whether it is a true format proved inconsequential. The fact of its success makes it an exciting addition to the world of adult music, one that looks to stay around for some time to come.

- |    |  |
|----|--|
| 16 | GO THE DISTANCE—Michael Bolton—Columbia                        |
| 17 | HERE IN MY HEART—Chicago—Reprise                               |
| 18 | I LOVE YOU ALWAYS FOREVER—Donna Lewis—Atlantic                 |
| 19 | FOR YOU I WILL—Monica—Rowdy/Warner Sunset/Atlantic             |
| 20 | QUIT PLAYING GAMES (WITH MY HEART)—Backstreet Boys—Jive        |
| 21 | UNTIL I FIND YOU AGAIN—Richard Marx—Capitol                    |
| 22 | IT'S ALL COMING BACK TO ME NOW—Celine Dion—550 Music           |
| 23 | SOMETHING ABOUT THE WAY YOU LOOK TONIGHT—Elton John—Rocket/A&M |
| 24 | I DON'T WANT TO—Toni Braxton—LaFace/Arista                     |
| 25 | LITTLE MORE TIME WITH YOU—James Taylor—Columbia                |
| 26 | DON'T SPEAK—No Doubt—Trauma/Interscope                         |
| 27 | DO YOU LOVE ME THAT MUCH—Peter Cetera—River North              |
| 28 | FOR ONCE IN OUR LIVES—Paul Carrack—Ark 21                      |
| 29 | TAKES A LITTLE TIME—Amy Grant—A&M                              |
| 30 | ALONE—Bee Gees—Polydor/A&M                                     |
| 31 | FOOLISH GAMES—Jewel—Atlantic                                   |
| 32 | SILVER SPRINGS—Fleetwood Mac—Reprise                           |
| 33 | HAVANA—Kenny G—Arista  |
| 34 | TOO LATE, TOO SOON—Jon Secada—SBK/EMI                          |
| 35 | A SMILE LIKE YOURS—Natalie Cole—Elektra/EEG                    |
| 36 | SECRET GARDEN—Bruce Springsteen—Columbia                       |
| 37 | IT'S IN YOUR EYES—Phil Collins—Face Value/Atlantic             |
| 38 | I'M NOT GIVING YOU UP—Gloria Estefan—Epic                      |
| 39 | PROMISE AIN'T ENOUGH—Daryl Hall John Oates—Push                |
| 40 | YOU CAN MAKE HISTORY (YOUNG AGAIN)—Elton John—MCA              |

- |    |  |
|----|--|
| 3  | JEWEL (2) Atlantic                             |
| 4  | BRYAN ADAMS (2) A&M (1) Columbia               |
| 5  | ERIC CLAPTON (1) Reprise                       |
| 6  | KENNY LOGGINS (2) Columbia                     |
| 7  | ELTON JOHN (2) Rocket/A&M (1) MCA              |
| 8  | JOURNEY (2) Columbia                           |
| 9  | WHITNEY HOUSTON (2) Arista                     |
| 10 | MICHAEL BOLTON (3) Columbia                    |
| 11 | SHAWN COLVIN (1) Columbia                      |
| 12 | LEANN RIMES (1) Curb                           |
| 13 | CHICAGO (2) Reprise                            |
| 14 | ROD STEWART (1) Warner Bros.                   |
| 15 | DONNA LEWIS (2) Atlantic                       |
| 16 | R. KELLY (1) Warner Sunset/Atlantic/Jive       |
| 17 | BOB CARLISLE (1) Diadem/Jive                   |
| 18 | RICHARD MARX (1) Atlantic (1) Capitol          |
| 19 | MONICA (1) Rowdy/Warner Sunset/Atlantic        |
| 20 | PETER CETERA (2) River North (1) LaFace/Arista |

## Adult Contemporary Labels

### COLUMBIA

- | Pos. | LABEL (No. Of Charted Singles) |
|------|--------------------------------|
| 1    | COLUMBIA (19)                  |
| 2    | ARISTA (14)                    |
| 3    | ATLANTIC (9)                   |
| 4    | REPRISE (9)                    |
| 5    | A&M (10)                       |
| 6    | JIVE (4)                       |
| 7    | 550 MUSIC (3)                  |
| 8    | WARNER BROS. (6)               |
| 9    | EEG (5)                        |
| 10   | WINDHAM HILL (3)               |
| 11   | MERCURY (9)                    |
| 12   | CURB (1)                       |
| 13   | EPIC (3)                       |
| 14   | CAPITOL (2)                    |
| 15   | INTERSCOPE (2)                 |

## Adult Contemporary Artists

- | Pos. | ARTIST (No. Of Charted Singles) Imprint/Label                 |
|------|---|
| 1    | TONI BRAXTON (3) LaFace/Arista                                |
| 2    | CELINE DION (3) 550 Music (1) 550 Music/Epic/Columbia (1) MMI |



Most-Played Records From Nov. 18, 1996-Nov. 17, 1997

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

**ADULT TOP 40**

**ADULT CONTEMPORARY**

**WPLJ**  
New York  
VP/Pgm: Tom Cuddy  
PD: Scott Shannon

PLAYS	SONG	ARTIST
1	Duncan Sheik, Barely Breathing	1419
2	The Wallflowers, One Headlight	1217
3	Jewel, You Were Meant For Me	1167
4	Shawn Colvin, Sunny Came Home	1147
5	Savage Garden, I Want You	1012
6	No Doubt, Don't Speak	1013
7	The Cardigans, Loveloft	879
8	Sister Hazel, All For You	879
9	Third Eye Blind, Semi-Charmed Life	790
10	OMC, How Bizarre	788
11	Paula Cole, Where Have All The Cowboys G	784
12	Sheryl Crow, Everyday Is A Winding Road	776
13	Dave Matthews Band, Crash Into Me	722
14	Hanson, Mmmmbop	714
15	Hootie & The Blowfish, I Go Blind	715
16	Gina G, Ooh Aah... Just A Little Bit	709
17	The Verve Pipe, The Freshmen	706
18	Toni Braxton, Un-Break My Heart	684
19	Jewel, Foolish Games	614
20	No Mercy, Where Do You Go	595
21	Matchbox 20, Push	590
22	Paula Cole, I Don't Want To Wait	549
23	Meredith Brooks, Bitch	549
24	Backstreet Boys, Quit Playing Games	529
25	Counting Crows, A Long December	522
26	Sheryl Crow, If It Makes You Happy	508
27	Alanis Morissette, Head Over Feet	485
28	Sarah McLachlan, Building A Mystery	485
29	Madonna, Don't Cry For Me Argentina	481
30	Del Amitri, Roll To Me	471

**WNSR**  
New York  
Acting PD: Jim Ryan

PLAYS	SONG	ARTIST
1	Duncan Sheik, Barely Breathing	1171
2	The Wallflowers, One Headlight	1024
3	Sister Hazel, All For You	988
4	Shawn Colvin, Sunny Came Home	988
5	Jewel, You Were Meant For Me	914
6	John Mellencamp, Just Another Day	793
7	Third Eye Blind, Semi-Charmed Life	783
8	The Verve Pipe, The Freshmen	783
9	Savage Garden, I Want You	722
10	OMC, How Bizarre	714
11	Sheryl Crow, Everyday Is A Winding Road	687
12	OMC, How Bizarre	677
13	No Doubt, Don't Speak	668
14	Paula Cole, Where Have All The Cowboys G	618
15	The Wallflowers, 5th Avenue Heartache	562
16	Leah Anderson, It's Alright It's OK	554
17	The Cardigans, Loveloft	542
18	Sheryl Crow, A Change Would Do You Good	533
19	Counting Crows, A Long December	518
20	Jewel, Foolish Games	489
21	Better Than Ezra, Desperately Wanting	481
22	Paula Cole, I Don't Want To Wait	470
23	Sarah McLachlan, Building A Mystery	468
24	Matchbox 20, Push	468
25	Counting Crows, Daylight Fading	443
26	Toni Amos, Silent All These Years	419
27	Del Amitri, Roll To Me	409
28	10,000 Maniacs, More Than This	397
29	The Wreckers, The Difference	378
30	Spin Doctors, Two Princes	362

**STAR 104.5**  
Philadelphia  
PD: Kurt Johnson  
APD/MD: Kim Ashley

PLAYS	SONG	ARTIST
1	Jewel, You Were Meant For Me	1426
2	Journey, When You Love A Woman	1280
3	Sister Hazel, All For You	1178
4	No Doubt, Don't Speak	1171
5	R. Kelly, I Believe I Can Fly	1059
6	Donna Lewis, I Love You Always Forever	1005
7	Duncan Sheik, Barely Breathing	911
8	Whitney Houston, I Believe In You And Me	891
9	The Cardigans, Loveloft	875
10	Hootie & The Blowfish, I Go Blind	842
11	Celine Dion, Because You Loved Me	809
12	Shawn Colvin, Sunny Came Home	807
13	En Vogue, Don't Let Go (Love)	800
14	Sheryl Crow, If It Makes You Happy	778
15	Alanis Morissette, Head Over Feet	770
16	Babyface, Every Time I Close My Eyes	734
17	Eric Clapton, Change The World	703
18	Monica, For You I Will	702
19	No Mercy, Where Do You Go	700
20	Bob Carlisle, Butterfly Kisses	635
21	Bruce Springsteen, Secret Garden	634
22	Jewel, Foolish Games	616
23	The Wreckers, The Difference	610
24	Hanson, Mmmmbop	580
25	Celine Dion, It's All Coming Back To Me	572
26	Celine Dion, All By Myself	559
27	Deep Blue Something, Breakfast At Tiffany's	529
28	Paula Cole, Where Have All The Cowboys G	523
29	Hootie & The Blowfish, I Go Blind	512
30	Melissa Etheridge, I Want To Come Over	506

**Q95.5**  
Detroit  
PD: Rick Gillette  
MD: Fred Buchalter

PLAYS	SONG	ARTIST
1	Duncan Sheik, Barely Breathing	1648
2	No Doubt, Don't Speak	1448
3	Jewel, You Were Meant For Me	1439
4	En Vogue, Don't Let Go (Love)	1376
5	Shawn Colvin, Sunny Came Home	1305
6	Savage Garden, I Want You	1253
7	Toni Braxton, Un-Break My Heart	1153
8	The Verve Pipe, The Freshmen	1152
9	The Wallflowers, One Headlight	1112
10	Sister Hazel, All For You	1020
11	OMC, How Bizarre	965
12	Third Eye Blind, Semi-Charmed Life	950
13	Sheryl Crow, If It Makes You Happy	920
14	Dishwalla, Counting Blue Cars	920
15	The Cardigans, Loveloft	922
16	Gina G, Ooh Aah... Just A Little Bit	911
17	R. Kelly, I Believe I Can Fly	892
18	Meredith Brooks, Bitch	832
19	Paula Cole, Where Have All The Cowboys G	832
20	Sheryl Crow, Everyday Is A Winding Road	799
21	Matchbox 20, Push	786
22	Hanson, Mmmmbop	784
23	Sheryl Crow, A Change Would Do You Good	725
24	Spice Girls, Say You'll Be There	712
25	Backstreet Boys, Quit Playing Games	668
26	Celine Dion, It's All Coming Back To Me	668
27	Luscious Jackson, Naked Eye	617
28	Tonic, If You Could Only See	604
29	Donna Lewis, I Love You Always Forever	599
30	Blessid Union Of Souls, I Wanna Be There	586

**106.7 LITE FM**  
New York  
PD/MD: Jim Ryan

PLAYS	SONG	ARTIST
1	Kenny Loggins, For The First Time	552
2	Toni Braxton, Un-Break My Heart	543
3	Bryan Adams, I'll Always Be Right There	413
4	Barbra Streisand & Bryan Adams, I Final	394
5	Babyface, Every Time I Close My Eyes	388
6	R. Kelly, I Believe I Can Fly	358
7	Celine Dion, It's All Coming Back To Me	350
8	Eric Clapton, Change The World	345
9	Celine Dion, Because You Loved Me	335
10	Monica, For You I Will	320
11	Journey, When You Love A Woman	309
12	Kenny G, Havana	308
13	Whitney Houston, I Believe In You And Me	303
14	Michael Bolton, Go The Distance	285
15	4 Seasons, December 1963	271
16	Elton John, You Can Make History	269
17	The Tony Rich Project, Nobody Knows	269
18	Toni Braxton, I Believe I Can Fly	267
19	Peter Cetera & Crystal Bernard, Forever	266
20	Celine Dion, The Power Of Love	266
21	Mariah Carey, Forever	262
22	All-4-One, I Can Love You Like That	261
23	Celine Dion, All By Myself	260
24	Phil Collins, It's In Your Eyes	259
25	Jackson Browne, Stay	258

**KOST**  
Los Angeles  
PD: Jhani Kaye  
MD: Johnny Chiang

PLAYS	SONG	ARTIST
1	Rod Stewart, If We Fall In Love Tonight	699
2	Toni Braxton, Un-Break My Heart	680
3	Whitney Houston, I Believe In You And Me	608
4	Journey, When You Love A Woman	594
5	Babyface, Every Time I Close My Eyes	594
6	Elton John, You Can Make History	531
7	Monica, Dreaming Of You	512
8	R. Kelly, I Believe I Can Fly	497
9	Anne Lennox, No More 'I Love You's	492
10	Phil Collins, Dance Into The Light	455
11	Journey, When You Love A Woman	454
12	Eric Clapton, Change The World	453
13	R. Kelly, I Believe I Can Fly	453
14	The Tony Rich Project, Nobody Knows	437
15	Seal, Fly Like An Eagle	423
16	Sophie B. Hawkins, As I Lay Me Down	423
17	Tracy Chapman, Give Me One Reason	396
18	All-4-One, I Can Love You Like That	395
19	Barbra Streisand & Bryan Adams, I Final	394
20	Celine Dion, Because You Loved Me	393
21	Madonna, You'll See	384
22	Mariah Carey, Forever	382
23	Vanessa Williams, Colors Of The Wind	378
24	Janet, Runaway	377
25	Bryan Adams, Have You Ever Really Loved	377

**MIX 107.3**  
Washington, DC  
PD: Steve Kosbau  
MD: Carol Parker

PLAYS	SONG	ARTIST
1	Duncan Sheik, Barely Breathing	1322
2	The Wallflowers, One Headlight	1072
3	No Doubt, Don't Speak	1015
4	Jewel, You Were Meant For Me	934
5	The Cardigans, Loveloft	901
6	Shawn Colvin, Sunny Came Home	840
7	Sister Hazel, All For You	750
8	Dog's Eye View, Everything Falls Apart	750
9	Alanis Morissette, Head Over Feet	724
10	Sheryl Crow, Everyday Is A Winding Road	703
11	Sheryl Crow, If It Makes You Happy	692
12	Donna Lewis, I Love You Always Forever	687
13	Dave Matthews Band, Crash Into Me	640
14	Dishwalla, Counting Blue Cars	624
15	Hootie & The Blowfish, I Go Blind	614
16	Bruce Springsteen, Secret Garden	604
17	Eric Clapton, Change The World	601
18	Counting Crows, A Long December	600
19	Jewel, Foolish Games	593
20	Jewel, Who Will Save Your Soul	561
21	Alanis Morissette, Ironic	558
22	Gin Blossoms, Follow You Down	530
23	Hanson, Mmmmbop	523
24	Toni Braxton, Un-Break My Heart	521
25	Blues Traveler, Run Around	494
26	The Smashing Pumpkins, -1979-	481
27	OMC, How Bizarre	480
28	Celine Dion, It's All Coming Back To Me	482
29	Sheryl Crow, A Change Would Do You Good	480
30	Celine Dion, Because You Loved Me	479

**MIX 96.5**  
Houston  
PD: Lorin Palagi  
APD/MD: Rich Anhorn

PLAYS	SONG	ARTIST
1	The Wallflowers, One Headlight	1453
2	Duncan Sheik, Barely Breathing	1392
3	Shawn Colvin, Sunny Came Home	1127
4	No Doubt, Don't Speak	1095
5	The Cardigans, Loveloft	1067
6	Savage Garden, I Want You	1047
7	Jewel, You Were Meant For Me	1047
8	Sister Hazel, All For You	1029
9	Amanda Marshall, Fall From Grace	1020
10	INXS, Elegantly Wasted	1003
11	Third Eye Blind, Semi-Charmed Life	964
12	Paula Cole, Where Have All The Cowboys G	927
13	Sheryl Crow, Everyday Is A Winding Road	827
14	Savage Garden, To The Moon And Back	823
15	Journey, When You Love A Woman	721
16	OMC, How Bizarre	711
17	10,000 Maniacs, More Than This	691
18	The Verve Pipe, The Freshmen	676
19	Hootie & The Blowfish, I Go Blind	674
20	Bryan Adams, Let's Make A Night To Remem	650
21	John Mellencamp, Key West Intermezzo	648
22	Meredith Brooks, Bitch	647
23	Toni Braxton, Un-Break My Heart	620
24	Paula Cole, I Don't Want To Wait	609
25	Sheryl Crow, A Change Would Do You Good	590
26	Donna Lewis, I Love You Always Forever	585
27	Jewel, Foolish Games	582
28	Matchbox 20, Push	578
29	Toni Amos, Silent All These Years	536
30	Dave Matthews Band, Crash Into Me	530

**KS95**  
Minneapolis  
PD: Todd Fisher  
MD: Leighton Peck

PLAYS	SONG	ARTIST
1	The Wallflowers, One Headlight	1729
2	Hootie & The Blowfish, I Go Blind	1513
3	Duncan Sheik, Barely Breathing	1413
4	No Doubt, Don't Speak	1402
5	Sister Hazel, All For You	1319
6	Shawn Colvin, Sunny Came Home	1309
7	Jewel, You Were Meant For Me	1135
8	Sheryl Crow, If It Makes You Happy	1082
9	Paula Cole, Where Have All The Cowboys G	1050
10	The Cardigans, Loveloft	1015
11	Bruce Springsteen, Secret Garden	925
12	Eric Clapton, Change The World	889
13	Donna Lewis, I Love You Always Forever	856
14	Natalie Merchant, Wonder	837
15	Toni Braxton, Un-Break My Heart	822
16	Counting Crows, A Long December	818
17	Dave Matthews Band, Crash Into Me	808
18	Savage Garden, I Want You	806
19	Jewel, Foolish Games	804
20	Tracy Chapman, Give Me One Reason	793
21	John Mellencamp, Key West Intermezzo	747
22	Dishwalla, Counting Blue Cars	747
23	The Wallflowers, 5th Avenue Heartache	744
24	Sheryl Crow, A Change Would Do You Good	715
25	Sarah McLachlan, Possession	685
26	OMC, How Bizarre	671
27	Third Eye Blind, Semi-Charmed Life	656
28	Celine Dion, Because You Loved Me	656
29	Alanis Morissette, Head Over Feet	649
30	Alanis Morissette, You Learn	626

**MIX 106.5**  
Baltimore  
PD: Adam Goodman  
MD: Greg Carpenter

PLAYS	SONG	ARTIST
1	Duncan Sheik, Barely Breathing	1451
2	Jewel, You Were Meant For Me	1437
3	The Wallflowers, One Headlight	1335
4	No Doubt, Don't Speak	1307
5	Shawn Colvin, Sunny Came Home	1102
6	Counting Crows, A Long December	1087
7	The Verve Pipe, The Freshmen	1073
8	Sister Hazel, All For You	1068
9	The Cardigans, Loveloft	986
10	Dave Matthews Band, Crash Into Me	937
11	Third Eye Blind, Semi-Charmed Life	851
12	Alanis Morissette, Head Over Feet	828
13	Sheryl Crow, Everyday Is A Winding Road	823
14	Paula Cole, Where Have All The Cowboys G	775
15	Dishwalla, Counting Blue Cars	755
16	Indigo Girls, Shame On You	737
17	Hootie & The Blowfish, I Go Blind	724
18	Sheryl Crow, If It Makes You Happy	710
19	Paula Cole, I Don't Want To Wait	676
20	Hootie & The Blowfish, Tucker's Town	658
21	Merrill Bainbridge, Mouth	653
22	Toni Amos, Silent All These Years	637
23	Sarah McLachlan, I Will Remember You	623
24	Melissa Etheridge, Like The Way I Do	631
25	Toni Braxton, Un-Break My Heart	621
26	Savage Garden, I Want You	619
27	Sarah McLachlan, Building A Mystery	609
28	Eric Clapton, Change The World	595
29	Go Go's Dots, Name	571
30	Sarah McLachlan, Possession	571

**KBIG**  
Los Angeles  
VP/Pgm: Steve Streit  
APD: Tony Coles

PLAYS	SONG	ARTIST
1	Toni Braxton, Un-Break My Heart	1289
2	Jewel, You Were Meant For Me	1261
3	Eric Clapton, Change The World	1019
4	No Doubt, Don't Speak	915
5	R. Kelly, I Believe I Can Fly	840
6	Celine Dion, Because You Loved Me	796
7	Journey, When You Love A Woman	796
8	Rod Stewart, If We Fall In Love Tonight	791
9	Toni Braxton, I Don't Want To Wait	714
10	Duncan Sheik, Barely Breathing	702
11	Sheryl Crow, Everyday Is A Winding Road	630
12	The Cardigans, Loveloft	600
13	Monica, For You I Will	597
14	Celine Dion, It's All Coming Back To Me	595
15	Tracy Chapman, Give Me One Reason	554
16	Babyface, Every Time I Close My Eyes	532
17	The Tony Rich Project, Nobody Knows	482
18	Seal, Kiss From My Heart	481
19	Bob Carlisle, Butterfly Kisses	469
20	Alanis Morissette, Head Over Feet	465
21	Dishwalla, Counting Blue Cars	456
22	Sophie B. Hawkins, As I Lay Me Down	430
23	Whitney Houston, I Believe In You And Me	430
24	Bruce Springsteen, Secret Garden	424
25	Gin Blossoms, Follow You Down	407

**93.9 LITE FM**  
Chicago  
PD/MD: Mark Edwards

PLAYS	SONG	ARTIST
1	Jim Brickman Feat. Martina McBride, Valent	489
2	Kenny Loggins, For The First Time	474
3	John Secada, Too Late, Too Soon	472
4	Phil Collins, It's In Your Heart	471
5	Richard Marx, Until I Find You Again	471
6	Celine Dion, Here In My Heart	414
7	Gloria Estefan, I'm Not Giving You Up	410
8	Rod Stewart, If We Fall In Love	



# PERSONAL BEST OF '97

## MONITOR'S EDITORS AND CHART MANAGERS PICK THEIR TOP 10 FAVORITES OF THE YEAR



### KEVIN CARTER

Managing editor,  
Top 40 Airplay Monitor

Listed in alphabetical order and based primarily on overall sound and singalong quality during that all-important daily commute.

1. **Chumbawamba**, "Tubthumping" (Republic/Universal). Easily one of 1997's best pub-crawling anthems, produced by a group of eight or more (pints).
2. **Sheryl Crow**, "If It Makes You Happy" (A&M). Just one of many representative examples from her vastly underrated album.
3. **Hanson**, "Mmmhob" (Mercury). The perfect top 40 record—who cares what exactly it is that they're singing. It's hooky as hell, and, like it or not, permanently embedded in your head, much like the theme from "It's A Small World."
4. **Jewel**, "Foolish Games" (Atlantic). After living with it in power rotation everywhere, I'm completely hooked.
5. **matchbox 20**, "Push" (Lava/Atlantic). There is no way I could take this song for granted.
6. **Sarah McLachlan**, "Building A Mystery" (Nettwerk/Arista). Another lush production from the artist who brought us one of last year's faves, "Possession."
7. **Robyn**, "Show Me Love" (RCA). Another timeless-sounding, textbook pop record that could have easily fit in 1985.
8. **Smash Mouth**, "Walking On The Sun" (Interscope). Call me easy, but I'm a sucker for fuzz guitar and cheesy Farfisa-style organ.
9. **Third Eye Blind**, "Semi-Charmed Life" (Elektra/EEG). Much like "The Freshman," darker lyrical matter tastefully obscured by peppy chorus.
10. **The Verve Pipe**, "The Freshman" (RCA). A haunting acoustic storyline that demands your undivided attention.



### ANTHONY COLOMBO

Mainstream rock/triple-A chart  
manager, Rock Airplay Monitor

1. **Creed**, "My Own Prison" (Wind-Up). An exceptional debut effort by a young band with incredible poise. See them live; you will not be disappointed.
2. **John Fogerty**, "Blue Moon Swamp" (Warner Bros.) What layoff? Fogerty is as passionate and vibrant as he was during his CCR days.
3. **The Offspring**, "Ixnay On The Hombre" (Columbia). The group's major-label debut

sanded down some of its rough edges but retained its potency.

4. **Veruca Salt**, "Eight Arms To Hold You" (Minty Fresh/Outpost/Geffen). Who says women can't rock? Mainstream rock radio embraced "Volcano Girls," and there's plenty left to choose from.
5. **Kenny Wayne Shepherd Band**, "Trouble Is . . ." (Revolution/Warner Bros.). Sophomore effort represents a giant leap forward for this 20-year-old blues guitarist.
6. **Jonny Lang**, "Lie To Me" (A&M). Another tremendous blues guitar talent. When you see and hear him play, you won't believe he's 17.
7. **Dar Williams**, "The End Of Summer" (Razor & Tie). Quirky and fun release from a singer/songwriter who is fast outgrowing the "cult favorite" tag.
8. **Jim Brickman**, "Picture This" (Windham Hill). For a change of pace. A wonderful pianist poised for an even greater breakthrough at AC radio.
9. **Ben Harper**, "The Will To Live" (Virgin). A tremendous live performer translates that energy into a wonderful album that gets better with each listen.
10. **Boz Scaggs**, "Come On Home" (Virgin). A vastly underrated comeback from one of the '70s and early '80s' hitmakers.



### JANINE COENEY

Managing editor,  
R&B Airplay Monitor

Top 10 singles:

1. **Busta Rhymes**, "Put Your Hands Where My Eyes Could See" (Elektra/EEG). Busta goes where few rappers have gone before, with whole stanzas that freak to the same rhyme scheme. Plus his rugged voice is the spice o' life.
2. **LL Cool J**, "Phenomenon" (Def Jam/Mercury). The new anthem of a monogamous freak.
3. **Total**, "What About Us?" (LaFace/Arista). The Bronx hottie in me gets caught up in the homegirl appeal of Total, the bumpin' Timbaland/Missy track, and the simple Ebonic drama of the lyric. "What we gon' do?" Not quite a song, but a perfect record.
4. **God's Property**, "Stomp" (B-Rite/Interscope). By invoking P-Funk, Kirk Franklin et al. get us to party in the name of salvation.
5. **Dionne Farris**, "Hopeless" (Columbia). Her voice caresses a lyric we can all understand.
6. **Rome**, "I Belong To You (Every Time I See Your Face)" (Grand Jury/RCA). Without seeming to pay attention I somehow know every word and nuance of this song. Must

mean I like it.

7. **SWV**, "Can We" (RCA). A burning question.
8. **BLACKstreet**, "Don't Leave Me" (Interscope). Interpolation of DeBarge's "A Dream" aside, this begging song is emotionally effective.
9. **Mark Morrison**, "Return Of The Mack" (Atlantic). Party groove, unique voice, catchy chorus.
10. **Cardigans**, "Lovefool" (Trampolene/Stockholm/Mercury). Don't usually pay attention to pure pop songs, but the disco groove matched with the silly, pitiful lyrics was a sing-along combo in my book.

Top 10 albums:

1. **Brigitte McWilliams**, "Too Much Woman" (Virgin).
2. **"Nuyorican Soul"** (Giant Step/Blue Thumb/GRI).
3. **Wyclef Jean**, "The Carnival" (Ruffhouse/Columbia).
4. **Mark Morrison**, "Return Of The Mack" (Atlantic).
5. **Joe**, "All That I Am" (Jive).
6. **"Love Jones: The Music"** (Columbia).
7. **Peggy Scott Adams**, "Help Yourself" (Miss Butch/Mardi Gras).
8. **Lauréna**, "Betta Listen" (Yab Yum/Epic).
9. **The Brand New Heavies**, "Shelter" (Delicious Vinyl/Red Ant).
10. **"Chess Records 50th Anniversary: Chuck Berry"** (Chess/MCA).

Most influential group: Bone Thugs-N-Harmony, whose sing-song style has influenced a number of other acts, including LSG (Levert, Sweat, Gill), Immature, and Mariah Carey.



### DATU FAISON

Associate director of charts,  
R&B Airplay Monitor

In no particular order:

1. **Puff Daddy**, "It's All About The Benjamins" (Bad Boy/Arista). If you're in a club when this one comes on, I don't need to explain.
2. **Dru Hill**, "In My Bed (Remix)" (Island). A song that always gets you into that party vibe.
3. **Usher**, "You Make Me Wanna . . ." (LaFace). I can really relate to the lyrics in this one.
4. **Erykah Badu**, "On & On" (Kedar Entertainment/Universal). Music to sit back and vibe to.
5. **God's Property**, "Stomp" (B-Rite/Interscope). I can get my groove on and praise the Lord at the same time.
6. **Missy "Misdemeanor" Elliott**, "The Rain

(Supa Dupa Fly)" (EastWest/EEG). You can't help but nod your head to this one.

7. **Busta Rhymes**, "Put Your Hands Where My Eyes Could See" (Elektra/EEG). A groove I can't get tired of.
8. **The Notorious B.I.G.**, "Hypnotize" (Bad Boy/Arista) B.I.G. will definitely be missed.
9. **Dru Hill**, "We're Not Making Love No More" (LaFace/Arista). This one goes into heavy rotation in the evening.
10. **SWV**, "Can We" (Jive/RCA). I can't be mad at the words to this song.



### STEVE GRAYBOW

Associate director of charts,  
Top 40 Airplay Monitor

1. **Orquestra Was**, "Forever's A Long, Long Time" (Verve). Jazz, rock, and R&B collide as Don Was creates a musical gumbo, Detroit style.
2. **T.S. Monk**, "Monk On Monk" (N2K). A joyous, swinging celebration of the great composer/musician Thelonious Monk.
3. **Masters Of Reality**, "How High The Moon—Live At The Viper Room" (Malicious Vinyl/Red Ant). Dark, brooding, and your parents would hate it. Why else did you start listening to rock'n'roll in the first place?
4. **Pat Metheny Group**, "Imaginary Day" (Warner Bros.). An engaging musical journey that knows no boundaries.
5. **Queensryche**, "Hear In The New Frontier" (EMI). Constantly evolving, always involving. A personal favorite.
6. **Jamiroquai**, "Travelling Without Moving" (Work/Epic). Because it's plain fun.
7. **The Seahorses**, "Do It Yourself" (Geffen). Guitar rock, '90s style.
8. **Kenny Garrett**, "Songbook" (Warner Bros.) Jazz sax player releases his first album of all-original material. Lyrical, confident, and thoroughly enjoyable.
9. **The Verve**, "Urban Hymns" (VC/Hut/Virgin). Magnificent, epic Britpop.
10. **Sneaker Pimps**, "Becoming X" (Virgin). Thoroughly twisted yet strangely engaging.



### DANA HALL

Reporter,  
Airplay Monitor

1. **Busta Rhymes**, "Put Your Hands Where My Eyes Could See" (Elektra/EEG). Can you *not* move to this song?

Continued on page 48



# PERSONAL BEST OF '97

MONITOR'S EDITORS AND CHART MANAGERS PICK THEIR TOP 10 FAVORITES OF THE YEAR

Continued from page 47

- Brigette McWilliams**, "Too Much Woman" (Virgin). Just listen... Brigette is by far the greatest female singer in R&B music since Chaka Khan. Period.
- Missy "Misdemeanor" Elliott**, "Sock It To Me" (EastWest/EEG). It's the video that I really love, because it reminds me of the cartoon "The Transformers," from when I was little.
- "Love Jones: The Music"** (Columbia). From the melody of Dionne Farris' "Hopeless" to the poetic lyrics of Refugee Camp's "The Sweetest Thing" to the bassline of Me'Shell Ndegéocello and Marcus Miller's "Rush Over," it's "nu-soul" at its best. This album is still in heavy rotation in my CD player.
- Joe**, "All That I Am" (Jive). Sweet, sexy, and romantic: A woman's dream.
- Dru Hill**, "In My Bed" (Island), original and remix versions. Best song of the year for radio: A programmer's dream.
- Tony Toni Tone'**, "Still A Man" (Mercury). What happened? Still the tightest, most creative live band in R&B today, proven once again at Tower Records in New York last winter. Guys, please stay together and tour small venues!
- No Doubt**, "Don't Speak" (Trauma/Interscope). No, I didn't hear it enough already.
- Billy Porter**, "True Love" (DVA/A&M). Really sweet and poignant lyrics, with Billy's beautiful voice.
- Sugar Ray**, "Fly" (Lava/Atlantic). I would play it on R&B radio. It's funky.



**WADE JESSEN**  
Director of charts,  
Country Airplay Monitor

- Lee Ann Womack**, "Lee Ann Womack" (Decca/MCA Nashville). Womack and producer Mark Wright show us how to make a country record. They built it, and the audience came. So beautifully done that I wept.
- Mark Chesnutt**, "Thank God For Believers" (Decca/MCA Nashville). I'm dancing on sawdust-covered hardwood on Saturday night and begging for redemption on Sunday morning. Magnificent.
- Ricky Skaggs**, "Bluegrass Rules!" (Rounder). The title says it all. This is the storied "touch of the master's hand."
- The Bishops**, "You Can't Ask Too Much Of My God" (Homeland). Mark Bishop, who deserves a whopping publishing deal somewhere in town, won the song-of-the-year trophy for the title track at the National Quartet Convention. Deeply moving contemporary Southern gospel.
- George Jones**, "The Grand Tour" (Razor & Tie). Jones was in his vocal glory with Billy Sherrill at Epic, and the title cut is widely considered to be Jones at his vocal zenith. Hands down, the most important reissue of the year.
- George Jones**, "In A Gospel Way" (Razor & Tie). May my vinyl copy rest in peace. Jones' interpretation of "Amazing Grace" is worth the price of admission to this classic Epic title. Check out "Mama's Hands."
- Bill Anderson**, "Whispering Bill Anderson's Greatest Hits, Vol. One & Two" (Varese Sarabande). Fabulous remastering of these Decca and MCA hits is like reuniting with your best friend. My repeat button is on the duets with Mary Lou Turner and Jan Howard for now.
- Ray Charles**, "Genius & Soul: The 50th Anniversary Collection" (Rhino). A five-CD set paying homage to an often overlooked stylistic force in country music.
- Tracy Lawrence**, "The Coast Is Clear" (At-

lantic). Keeping in mind that we can count our true young-country stylists on one hand, I'm a fan forever.

- Patsy Cline**, "Live At The Cimarron Ballroom" (MCA Nashville). This newly discovered recording offers another testament to country's modern-day matriarch. Even in death, we're still learning from and are deeply touched by her. The label should win a Grammy for its presentation of this sobering yet entertaining piece of our history.



**MARK MARONE**  
Modern rock chart manager,  
Rock Airplay Monitor

Top songs:

- Space**, "Female Of The Species" (Gut Reaction/Universal).
- Mansun**, "Wide Open Space" (Epic).
- Daft Punk**, "Around The World" (Soma/Virgin).
- Prodigy**, "Breathe" (XL Mute/Maverick/Warner Bros.).
- Finley Quaye**, "Sunday Shining" (550 Music/Sony).
- Huffamoose**, "Wait" (Interscope).
- White Town**, "Your Woman" (Brilliant!/Chrysalis/EMI).
- Wilco**, "Monday" (Reprise/Warner Bros.).
- Sneaker Pimps**, "6 Underground" (Clean Up/Virgin).

Top albums:

- Whiskeytown**, "Strangers Almanac" (Outpost/Geffen).
- Ben Folds Five**, "Whatever And Ever Amen" (550 Music/Epic).
- Jamiroquai**, "Travelling Without Moving" (Work/Epic).
- Gene**, "Drawn To The Deep End" (Polydor).
- Space**, "Spiders" (Gut Reaction/Universal).
- Summercamp**, "Pure Juice" (Maverick).
- The Jayhawks**, "Sound Of Lies" (American/Warner Bros.).
- Charlatans UK**, "Tellin' Stories" (MCA).
- Mansun**, "Attack Of The Grey Lantern" (Epic).
- Pixies**, "Death To The Pixies" (4AD/Elektra).

Special mention: **Led Zeppelin**, "BBC Sessions" (Atlantic).



**SEAN ROSS**  
Editor,  
Airplay Monitor

- Busta Rhymes**, "Put Your Hands Where My Eyes Could See" (Elektra/EEG). He's leading the new school again thanks to this surprise acknowledgment of the old.
- Lightning Seeds**, "Sugar Coated Iceberg" (Epic). A British hit that was released but not worked here, from the act that defined Britpop a decade ago.
- The Verve**, "Bittersweet Symphony" (VC/Hut/Virgin). Speaking of Britpop, this year's "Don't Look Back In Anger"—the gorgeous rock ballad that should've come from Oasis.
- God's Property**, "Stomp" (B-Rite/Interscope). Note what it says about the state of R&B that the only great uptempo party jam that didn't come from the rap side came from gospel.
- Savage Garden**, "I Want You" (Columbia). Dismissed at first as a Roxette ripoff by folks who don't know why that is a compliment.
- Lila McCann**, "Down Came A Blackbird" (Asylum). Not just country's unique record this year but also one of its most mature, especially considering the source.
- Sheryl Crow**, "A Change Will Do You

Good" (A&M). Other modern rock acts tried to beat the sophomore slump by alienating the mass audience and lost their credibility anyway. She came up with even better hooks and melodies and showed more musical growth than anybody. So much for "keeping it real."

- Pam Tillis**, "Land Of The Living" (Arista Nashville). One of the pioneers of young country, radio would've pushed her away if its other wellsprings hadn't dried up.
- SWV**, "Can We" (Jive/RCA). Revelatory for its introduction of new writing/production talent and for its reinvention of one of this generation's earliest girl groups.
- Mr. President**, "Coco Jamboo" (Warner Bros.). I told my inner child he'd already picked his one entry on this list, but he just kept nodding his head and chanting inanely. Finally, I let him have this and the Savage Garden just to shut him up until we could get past the checkstand.



**THEDA SANDIFORD-WALLER**  
Director of charts,  
R&B/Top 40 Airplay Monitor

My top 10 was selected by how long an album spent in my CD changer.

- Janet**, "The Velvet Rope" (Virgin). Widely varied and entertaining album from a consistent hitmaker.
- Ben Folds Five**, "Whatever And Ever Amen" (550 Music/Epic). Spirited piano rock to sing along to.
- The Verve**, "Urban Hymns" (VC/Hut/Virgin). The album Oasis should have put out.
- "Love Jones: The Music"** (Columbia). Tracks 2, 3, 7, and 9.
- Third Eye Blind**, "3EB" (Elektra/EEG). Pep-rally rock that makes no apology for what it is.
- Meredith Brooks**, "Blurring The Edges" (Capitol). Female anthem record of the year.
- "Nuyorican Soul"** (Giant Step/Blue Thumb/GRP). An album I actually took on vacation with me.
- Duran Duran**, "Medazzaland" (Capitol). What can I say, I've been a fan since "Rio."
- Brigette McWilliams**, "Too Much Woman" (Virgin). Funky feel-good music. See her live to understand.
- Fleetwood Mac**, "The Dance" (Reprise/Warner Bros.). After all, "Rumours" was the first album I bought.



**MARC SCHIFFMAN**  
Managing editor,  
Rock Airplay Monitor

- Fiona Apple**, "Tidal" (Clean Slate/Work/Epic). She weaves a moody tapestry of lush sensuality.

- Richard Buckner**, "Devotion & Doubt" (MCA). Breathtaking writing from an artist who should have topped every triple-A's list this year.
- Ben Folds Five**, "Whatever And Ever Amen" (550 Music/Epic). Roll over Jerry Lee Lewis and tell Little Richard the news.
- Robbie Fulks**, "Country Love Songs" (Bloodshot Records). Now that's country music.
- Hamell On Trial**, "The Chord Is Mightier Than The Sword" (Mercury). "Like Nine Inch Nails, but [he] don't need machinery."
- Buick MacKane**, "The Pawn Shop Years" (Rykodisc). Smoking guitars. A too-short slice of rock fire.
- Mighty Mighty Bosstones**, "Let's Face It" (Big Rig/Mercury). My No. 1 driving record of 1997.
- Michael Penn**, "Resigned" (550 Music/Epic). His writing never fails to captivate.
- Raymond & Peter**, "Shut Up Little Man" (Shut Up Little Man Recordings). Like watching a car crash. See Jeff Somerstein or myself for more details.
- Tuatara**, "Breaking The Ethers" (Epic). A fun instrumental trip.



**PHYLLIS STARK**  
Managing editor,  
Country Airplay Monitor

Top five albums of the year:

- Tie: **Sara Evans**, "Three Chords And The Truth" (RCA) and **Lee Ann Womack** (Decca/MCA Nashville).
- Tim McGraw**, "Everywhere" (Curb).
- Chely Wright**, "Let Me In" (MCA Nashville).
- "The Ranch"** (Capitol Nashville).
- Kim Richey**, "Bitter Sweet" (Mercury).

Honorable mention: **"Billy Yates"** (Almo Sounds).

Top 10 singles of the year:

- The Ranch**, "Walkin' The Country" (Capitol Nashville).
- Thrasher Shiver**, "Be Honest" (Asylum).
- Tim McGraw (with Faith Hill)**, "It's Your Love" (Curb).
- Diamond Rio**, "How Your Love Makes Me Feel" (Arista Nashville).
- Sara Evans**, "Three Chords And The Truth" (RCA).
- Daryle Singletary**, "The Note" (Giant).
- Tracy Lawrence**, "How A Cowgirl Says Goodbye" (Atlantic).
- Michael Peterson**, "Drink, Swear, Steal & Lie" (Reprise).
- Toby Keith with Sting**, "I'm So Happy I Can't Stop Crying" (Mercury).
- BlackHawk**, "Postmarked Birmingham" (Arista Nashville).

Honorable mention: **Mark Chesnutt**, "Let It Rain" (Decca); **Trisha Yearwood**, "How Do I Live" (MCA Nashville); **Lee Ann Womack** "You've Got To Talk To Me" (Decca); and **Rick Trevino**, "See Rock City" (Columbia).

EDITOR: SEAN ROSS  
MANAGING EDITORS: KEVIN CARTER (Top 40), JANINE COVENEY (R&B), MARC SCHIFFMAN (Rock), PHYLLIS STARK (Country)  
DIRECTORS OF CHARTS: WADE JESSEN (Country), THEDA SANDIFORD-WALLER (R&B, Top 40)  
ASSOCIATE DIRECTORS OF CHARTS: DATU FAISON (R&B), STEVEN GRAYBOW (AC/Modern Adult)  
CHART MANAGERS: ANTHONY COLOMBO (Mainstream Rock/Triple-A), MARK MARONE (Modern Rock)  
WRITER/REPORTER: DANA HALL  
CHARTS ASSISTANT: MARY DECROCE (Country)  
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EDITORIAL PRODUCTION MANAGERS: BARRY BISHIN, MARCIA REPINSKI  
EDITORIAL PRODUCTION: MADELINE CARROLL, SUSAN CHICOLA, MARC GIAQUINTO, MARIA MANLICIC, SARAH JOHNSON  
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ADVERTISING PRODUCTION MANAGERS: LEN DURHAM (Country), LYDIA MIKULKO (R&B, Rock)  
ASSOC. ADVERTISING PRODUCTION MANAGER: CINDEE WEISS (Top 40)  
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5055 Wilshire Blvd., Los Angeles, CA 90036 213-525-2300  
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# AIRPLAY Monitor RADIO PANELS

## AC

### ADULT CONTEMPORARY (56)

Albany, N.Y.	WYJB
Albuquerque, N.M.	KMGA
Augusta, Ga.	WBBQ
Baltimore	WLIF
Buffalo, N.Y.	WMJQ
Burlington, Vt.	WEZF
Chattanooga, Tenn.	WDEF
Chicago	WLIT
	WNND
	WRRM
Cincinnati	WDOK
Cleveland	WTCB
Columbia, S.C.	WGSY
Columbus, Ga.	KVIL
Dallas	KIMN
Denver	KOSI
	KLYF
Des Moines, Iowa	KTHT
Fresno, Calif.	WINK
Ft. Myers, Fla.	WLHT
Grand Rapids, Mich.	WMAG
Greensboro, N.C.	WMIY
Greenville, S.C.	WARM
Harrisburg, Pa.	WRCH
Hartford, Conn.	WAHR
Huntsville, Ala.	WJDX
Jackson, Miss.	WTFM
Johnson City, Tenn.	KUDL
Kansas City	KTDY
Lafayette, La.	KMZQ
Las Vegas	WALK
Long Island, N.Y.	KBIG
Los Angeles	KOST
	WFLC
Miami	WLTE
Minneapolis	WMXS
Montgomery, Ala.	WLAC
Nashville	WLTS
New Orleans	WLTW
New York	WBEB
Philadelphia	KESZ
Phoenix	WSHH
Pittsburgh	KKCW
Portland, Ore.	WSLQ
Roanoke, Va.	KGBY
Sacramento, Calif.	KGSF
Salt Lake City	KIOI
San Francisco	KEZR
San Jose, Calif.	KLSY
Seattle	KISC
Spokane, Wash.	KGBX
Springfield, Mo.	KEZK
St. Louis	WRVF
Toledo, Ohio	WASH
Washington, D.C.	WRMF
West Palm Beach, Fla.	WMGS
Wilkes Barre, Pa.	

### ADULT TOP 40 (66)

Akron, Ohio	WKDD
Albuquerque, N.M.	KKOB
	KPEK
Austin, Texas	KAMX
Baltimore	WMMX
Boston	WBMX
Charleston, W.Va.	WVAF
Charlotte, N.C.	WLNK
Chicago	WTMX
Cincinnati	WVMX
Cleveland	WMVX
	WQAL
Colorado Springs, Colo.	KVUU
Dallas	KDMX
Dayton, Ohio	WMMX
Des Moines, Iowa	KSTZ
Detroit	WKZI
El Paso, Texas	KSII
Fresno, Calif.	KVSR
Green Bay, Wis.	WQLH
Greensboro, N.C.	WKZL

Hartford, Conn.  
Honolulu  
Houston

Indianapolis  
Kansas City  
Las Vegas  
Lexington, Ky.  
Little Rock, Ark.

Los Angeles  
Memphis  
Miami  
Milwaukee

Minneapolis  
Montgomery, Ala.  
New Orleans  
New York

Norfolk, Va.  
  
Omaha, Neb.  
Orlando, Fla.

Philadelphia  
Phoenix  
Pittsburgh  
Portland, Ore.  
Providence, R.I.  
Raleigh, N.C.  
Richmond, Va.  
St. Louis

Sacramento, Calif.  
Saginaw, Mich.  
Salt Lake City  
  
San Antonio, Texas  
San Diego  
San Francisco  
Savannah, Ga.  
Seattle  
Tampa, Fla.

Washington, D.C.

### MODERN ADULT (40)

Albany, N.Y.  
Albuquerque, N.M.  
Austin, Texas  
Boston  
  
Charlotte, N.C.  
Chicago  
Columbus, Ohio  
Dallas  
Denver

Detroit  
Ft. Myers, Fla.  
Fresno, Calif.  
Greensboro, N.C.  
Hartford, Conn.  
Houston  
Kansas City  
Las Vegas  
Long Island, N.Y.  
Los Angeles  
Miami  
Montgomery, Ala.  
Norfolk, Va.  
Omaha, Neb.  
Orlando, Fla.  
Phoenix

Portland, Ore.  
Raleigh, N.C.  
Richmond, Va.  
Sacramento, Calif.  
Salt Lake City  
San Diego  
San Francisco  
San Francisco  
Spokane, Wash.  
St. Louis

Tampa, Fla.

WTIC  
KSSK  
KHMV  
KKPN  
WENS  
KOZN  
KMXB  
WMXL  
KURB  
KYSR  
WMC  
WPLL  
WKTJ  
WMYX  
KSTP  
WBAM  
WEZB  
WNSR  
WPLJ  
WPTE  
WWDE  
KTNP  
WOMX  
WSHE  
WYXR  
KZZP  
WVTY  
KBBT  
WSNE  
WRAL  
WMBX  
KYKY  
WALC  
KZZO  
WIOG  
KBEE  
KISN  
KSMG  
KFMB  
KLLC  
WAEV  
KPLZ  
WAKS  
WMTX  
WRQX

WXLE  
KPEK  
KAMX  
WBMX  
WBOS  
WLNK  
WTMX  
WWCD  
KDMX  
KALC  
KXPK  
WPLT  
WJBX  
KVSR  
WKZL  
WTIC  
KKPN  
KOZN  
KMXB  
WLIR  
KYSR  
WPLL  
WBAM  
WPTE  
KTNP  
WSHE  
KZON  
KZZP  
KBBT  
WDCG  
WMBX  
KZZO  
KENZ  
KFMB  
KLLC  
KAEP  
WALC  
WVRV  
WHPT  
WMTX

## COUNTRY

### COUNTRY (161)

Akron, Ohio  
Albany, N.Y.  
Albuquerque, N.M.  
Allentown, Pa.  
Asheville, N.C.  
Atlanta

Augusta, Ga.  
Austin, Texas  
  
Bakersfield, Calif.  
Baltimore

Baton Rouge, La.

Birmingham, Ala.  
Boston  
Buffalo, N.Y.  
Burlington, Vt.  
Charleston, S.C.

Charleston, W.Va.  
Charlotte, N.C.

Chattanooga, Tenn.  
Chicago  
Cincinnati

Cleveland  
Colorado Springs, Colo.

Columbia, S.C.  
Columbus, Ga.

Columbus, Ohio  
Corpus Christi, Texas

Dallas  
  
Dayton, Ohio  
Daytona Beach, Fla.  
Denver  
Des Moines, Iowa  
Detroit

El Paso, Texas  
Flint, Mich.  
Ft. Myers, Fla.

Frederick, Md.  
Fredericksburg, Va.  
Fresno, Calif.

Grand Rapids, Mich.  
Green Bay, Wis.  
Greensboro, N.C.

Greenville, S.C.

Harrisburg, Pa.

Hartford, Conn.  
Houston

Huntsville, Ala.

Indianapolis

Jackson, Miss.

Jacksonville, Fla.

Johnson City, Tenn.  
Kansas City

Knoxville, Tenn.  
Lafayette, La.

Lancaster, Pa.  
Las Vegas

Lexington, Ky.  
Little Rock, Ark.

WQMX  
WGNA  
KRST  
WCTO  
WKSF  
WKHX  
WYAY  
WKXC  
KASE  
KVET  
KUZZ  
WGRX  
WPOC  
WKJN  
WXCT  
WYNK  
WZZK  
WKLK  
WYRK  
WOKO  
WBUB  
WEZL  
WQBE  
WKKT  
WSOC  
WUSY  
WUSN  
WUBE  
WYGY  
WGAR  
KCCY  
KKCS  
WCOS  
WKNW  
WSTH  
WCOL  
KOUK  
KRYL  
KPLX  
KSCS  
KYNG  
WHKO  
WGNE  
KYGO  
KJJY  
WVWW  
WYCD  
KHEY  
WKCC  
WCKT  
WWGR  
WFRE  
WFLS  
KNAX  
KSKS  
WBCT  
WNCY  
WHSI  
WTQR  
WESC  
WSSL  
WHYL  
WRKZ  
WVYZ  
KIKK  
KILT  
KKBQ  
WDRM  
WPZM  
WFMS  
WGRL  
WKTJ  
WMSI  
WQIK  
WROO  
WXBQ  
KBEQ  
KFKF  
WDAF  
WIVK  
KMDL  
KXKC  
WIOV  
KFMS  
KWNR  
WVLK  
KDDK  
KSSN

Long Island, N.Y.  
Los Angeles

Louisville, Ky.  
McAllen, Texas  
Memphis  
Miami  
Milwaukee  
Minneapolis  
Mobile, Ala.  
Modesto, Calif.  
Monterey, Calif.  
Montgomery, Ala.  
Muskegon, Mich.  
Nashville

New Bern, N.C.  
New Orleans  
Norfolk, Va.

Oklahoma City, Okla.

Omaha, Neb.

Orlando, Fla.  
Oxnard, Calif.  
Pensacola, Fla.  
Philadelphia  
Phoenix

Pittsburgh  
Portland, Maine  
Portland, Ore.

Providence, R.I.  
Raleigh, N.C.

Richmond, Va.  
Riverside, Calif.  
Roanoke, Va.  
Rochester, N.Y.  
Sacramento, Calif.  
St. Louis

Salt Lake City

San Antonio, Texas

San Diego  
San Francisco  
San Jose, Calif.  
Savannah, Ga.

Seattle

Shreveport, La.  
Spokane, Wash.  
Springfield, Mo.

Syracuse, N.Y.  
Tampa, Fla.

Toledo, Ohio  
Tucson, Ariz.  
Tulsa, Okla.

Washington, D.C.  
West Palm Beach, Fla.  
Wichita, Kan.

Wilkes-Barre, Pa.  
Youngstown, Ohio

WMJC  
KIKF  
KZLA  
WAMZ  
KTEX  
WGKX  
WKIS  
WMIL  
KEYE  
WKSJ  
KATM  
KTOM  
WLWI  
WMUS  
WSIX  
WSM  
WRNS  
WNOE  
WCMS  
WGH  
KTST  
KXXY  
KXKT  
WOW  
WWKA  
KHAY  
WXBW  
WXTU  
KMLE  
KNIX  
WDSY  
WPOR  
KUPL  
KWJJ  
WCTK  
WKIX  
WQDR  
WKHK  
KFRG  
WYYD  
WBEE  
KNCI  
WIL  
WKKX  
KKAT  
KSOP  
KUBL  
KAJA  
KCYC  
KSON  
KYCY  
KRTY  
WCHY  
WJCL  
KMPS  
KYCW  
KRMD  
KDRK  
KGMV  
KTTS  
WBBS  
WQYK  
WRBQ  
WKKO  
KIIM  
KVOO  
KWEN  
WMZQ  
WIRK  
KFDI  
KZSN  
WGGY  
WQXK

Chattanooga, Tenn.  
Chicago  
Cincinnati  
Cleveland  
Columbia, S.C.  
Columbus, Ga.  
Columbus, Ohio  
Dallas  
Dayton, Ohio

Detroit

Fayetteville, N.C.  
Flint, Mich.  
Greensboro, N.C.  
Greenville, S.C.  
Houston  
Huntsville, Ala.  
Indianapolis  
Jackson, Miss.  
Jacksonville, Fla.  
Kansas City  
Lafayette, La.  
Lexington, Ky.  
Little Rock, Ark.  
Los Angeles

Louisville, Ky.  
Memphis  
Miami  
Milwaukee

Mobile, Ala.

Montgomery, Ala.  
Nashville  
New Orleans  
New York

Norfolk, Va.  
Oklahoma City  
Orlando, Fla.  
Philadelphia

Pittsburgh  
Raleigh, N.C.  
Richmond, Va.

Rochester, N.Y.  
St. Louis  
Saginaw, Mich.  
San Antonio, Texas  
San Francisco  
Savannah, Ga.

Shreveport, La.

Tampa, Fla.  
Tulsa, Okla.  
Washington, D.C.

### R&B/ADULT (31)

Atlanta  
Baltimore  
Baton Rouge, La.  
Birmingham, Ala.  
Charleston, S.C.  
Charlotte, N.C.  
Chicago  
Columbus, Ohio  
Dallas  
Denver  
Detroit  
Fort Pierce, Fla.  
Houston  
Jackson, Miss.  
Jacksonville, Fla.  
Lafayette, La.  
Los Angeles  
Memphis  
Miami  
Milwaukee  
New Bern, N.C.  
New Orleans  
New York  
Philadelphia  
Raleigh, N.C.  
Richmond, Va.  
St. Louis  
  
Toledo, Ohio  
Washington, D.C.

WJTT  
WGCI  
WIZF  
WZAK  
WVDM  
WFXE  
WCKX  
KKDA  
WBTT  
WROU  
WCHB  
WJLB  
WZFX  
WDZZ  
WJMH  
WJMZ  
KBXX  
WEUP  
WTLK  
WJMI  
WJBT  
KPRS  
KRRQ  
WTKT  
KIPR  
KKBK  
KPWR  
WGZB  
WHRK  
WEDR  
WKKV  
WNOV  
WBLX  
WYOK  
WZHT  
WQKQ  
WQUE  
WBLS  
WQHT  
WOWI  
KVSP  
WJHM  
WPHI  
WUSL  
WAMO  
WQOK  
WCDX  
WPLZ  
WDXK  
KMJM  
WTLZ  
KSJL  
KMEL  
WEAS  
WSGF  
KDKS  
KMJJ  
WTMP  
KJMM  
WKYS  
WPGC

## R & B

### R&B/MAINSTREAM (74)

Atlanta	WHTA
	WVEE
Augusta, Ga.	WFXA
	WIIZ
Baltimore	WERQ
Baton Rouge, La.	KTBT
	WEMX
Birmingham, Ala.	WBHJ
	WENN
Boston	WILD
Buffalo, N.Y.	WBLK
Charleston, S.C.	WWWZ
Charlotte, N.C.	WPEG

Continued on next page



# ROCK

## MAINSTREAM ROCK (105)

Akron, Ohio	WONE
Albany, N.Y.	WPYX
Albuquerque, N.M.	KZRR
Allentown, Pa.	WZZO
Atlanta	WKLS
Austin, Texas	KLBJ
Bakersfield, Calif.	KRAB
Baltimore	WIYY
Boston	WAAF
Burlington, Vt.	WIZN
Charleston, W.Va.	WKLC
Charlotte, N.C.	WXRC
Chicago	WRCX
Cincinnati	WEBN
Cleveland	WMMS
Colorado Springs, Colo.	KILO
Columbia, S.C.	WARQ
Columbus, Ga.	WVRK
Columbus, Ohio	WBZX
	WLVQ
Corpus Christi, Texas	KNCN
	KRAD
	KEGL
Dallas, Texas	KTXQ
	WTUE
Dayton, Ohio	KBPI
Denver	KAZR
Des Moines, Iowa	KGGO
	WRIF
Detroit	KLAQ
El Paso, Texas	WRXK
Ft. Myers, Fla.	KRZR
Fresno, Calif.	WKLQ
Grand Rapids, Mich.	WAPL
Green Bay, Wis.	WXRA
Greensboro, N.C.	WROQ
Greenville, S.C.	WTPT
	WQXA
Harrisburg, Pa.	WTPA
	WCCC
Hartford, Conn.	WFBQ
Indianapolis	WSTZ
Jackson, Miss.	WFYV
Jacksonville, Fla.	KQRC
Kansas City	WIMZ
Knoxville, Tenn.	KOMP
Las Vegas	WKQQ
Lexington, Ky.	KMJX
Little Rock, Ark.	WBAB
Long Island, N.Y.	KLOS
Los Angeles	WTFX
Louisville, Ky.	KFRQ
McAllen, Texas	WEGR
Memphis	WMFS
	WZTA
Miami	WLZR
Milwaukee	KQRS
Minneapolis	KXXR
	WRQC
Monterey, Calif	KMBY
Montgomery, Ala.	WXFX
Morristown, N.J.	WDHA
New Bern, N.C.	WSFL
New Haven, Conn.	WPLR
New Orleans	WCKW
Norfolk, Va.	WNOR
Oklahoma City	KATT
Omaha, Neb.	KEZO
Orlando, Fla.	WJRR
Philadelphia	WMMR
	WYSP
Phoenix	KDKB
	KUPD
Portland, Maine	WBLM
Portland, Ore.	KUFO
Providence, R.I.	WHJY
Raleigh, N.C.	WRDU
Richmond, Va.	WRXL
Roanoke, Va.	WROV
Rochester, N.Y.	WCMF
Sacramento, Calif.	KRXQ
St. Louis	KSHE
Salt Lake City	KBER
San Antonio, Texas	KISS
San Bernardino, Calif.	KCAL
San Diego	KIOZ
San Jose, Calif.	KSJO
Santa Barbara, Calif.	KTYD
Savannah, Ga.	WIXV
	WZAT
Seattle	KISW
Shreveport, La.	KTAL
	KTUX
Springfield, Mo.	KXUS
Syracuse, N.Y.	WAQX
Tampa, Fla.	WXTB

Toledo, Ohio  
 Tucson, Ariz.  
 Tulsa, Okla.  
 Washington, D.C.  
 West Palm Beach, Fla.  
 Wichita, Kan.  
 Wilkes-Barre, Pa.  
 Youngstown, Ohio

## ACTIVE ROCK (50)

Austin, Texas	KLBJ
Bakersfield, Calif.	KRAB
Baltimore	WIYY
Boston	WAAF
Charlotte, N.C.	WXRC
Chicago	WRCX
Cleveland	WMMS
Colorado Springs, Colo.	KILO
Columbia, S.C.	WARQ
Columbus, Ohio	WBZX
Corpus Christi, Texas	KNCN
	KRAD
	KEGL
	KTXQ
Dayton, Ohio	WTUE
Denver	KBPI
Des Moines, Iowa	KAZR
Detroit	WRIF
Fresno, Calif.	KRZR
Grand Rapids, Mich.	WKLQ
Greensboro, N.C.	WXRA
Greenville, S.C.	WTPT
Harrisburg, Pa.	WQXA
	WTPA
Hartford, Conn.	WCCC
Kansas City	KQRC
Memphis	WMFS
Miami	WZTA
Milwaukee	WLZR
Minneapolis	KQRS
	KXXR
Norfolk, Va.	WRQC
Oklahoma City	WNOR
Orlando, Fla.	KATT
Philadelphia	WJRR
Phoenix	WYSP
Portland, Ore.	KUPD
Sacramento, Calif.	KUFO
Salt Lake City	KRXQ
San Antonio, Texas	KBER
San Diego	KISS
San Jose, Calif.	KIOZ
Santa Barbara, Calif.	KSJO
Savannah, Ga.	KTYD
Seattle	WZAT
Shreveport, La.	KISW
Tampa, Fla.	KTUX
Toledo, Ohio	WXTB
Washington, D.C.	WIOT
Wilkes-Barre, Pa.	WWDC
	WZMT

## HERITAGE ROCK (55)

Akron, Ohio	WONE
Albany, N.Y.	WPYX
Albuquerque, N.M.	KZRR
Allentown, Pa.	WZZO
Atlanta	WKLS
Burlington, Vt.	WIZN
Charleston, W.Va.	WKLC
Cincinnati	WEBN
Columbus, Ga.	WVRK
Columbus, Ohio	WBZX
Des Moines, Iowa	KGGO
El Paso, Texas	KLAQ
Ft. Myers, Fla.	WRXK
Green Bay, Wis.	WAPL
Greenville, S.C.	WROQ
Indianapolis	WFBQ
Jackson, Miss.	WSTZ
Jacksonville, Fla.	WFYV
Knoxville, Tenn.	WNOR
Las Vegas	WPLR
Lexington, Ky.	WIMZ
Little Rock, Ark.	KOMP
Long Island, N.Y.	WKQQ
Los Angeles	KMJX
Louisville, Ky.	WBAB
McAllen, Texas	KLOS
Memphis	WTFX
Minneapolis	KFRQ
Monterey, Calif	WEGR
Montgomery, Ala.	KQRS
Morristown, N.J.	KMBY
New Bern, N.C.	WXFX
New Haven, Conn.	WDHA
New Orleans	WSFL
Omaha, Neb.	WPLR
Philadelphia	WCKW
Portland, Maine	KEZO
Portland, Ore.	WMMR
Providence, R.I.	KDKB
Raleigh, N.C.	WBLM
Richmond, Va.	WHJY
	WRDU
	WRXL

Roanoke, Va.  
 Rochester, N.Y.  
 St. Louis  
 San Bernardino, Calif.  
 Savannah, Ga.  
 Shreveport, La.  
 Springfield, Mo.  
 Syracuse, N.Y.  
 Tucson, Ariz.  
 Tulsa, Okla.  
 West Palm Beach, Fla.  
 Wichita, Kan.  
 Wilkes-Barre, Pa.  
 Youngstown, Ohio

## MODERN ROCK (81)

Albany, N.Y.	WEQX
	WQBK
Albuquerque, N.M.	KTEG
Atlanta	WNNX
Augusta, Ga.	WRXR
Austin, Texas	KROX
Birmingham, Ala.	WRAX
Boston	WBCN
	WFNX
Buffalo, N.Y.	WEDG
Burlington, Vt.	WBTZ
Charleston, S.C.	WAVF
Charlotte, N.C.	WEND
Chicago	WKQX
Cincinnati	WAQZ
Cleveland	WENZ
Columbus, Ohio	WWCD
Dallas	KDGE
Dayton, Ohio	WXEG
Daytona Beach, Fla.	WKRO
Denver	KTCL
	KXPK
Des Moines, Iowa	KKDM
Detroit	CIMX
	WPLT
Fresno, Calif.	KFRR
Grand Rapids, Mich.	WGRD
Hartford, Conn.	WMRQ
Honolulu	KPOI
Houston	KTBB
Indianapolis	WRZX
Jacksonville, Fla.	WPLA
Kansas City	KCCX
	KCHZ
	KLZR
Lafayette, La.	KFTF
Las Vegas	KEDG
	KXTE
Lexington, Ky.	WXZZ
Long Island, N.Y.	WLIR
Los Angeles	KLYY
	KROQ
Memphis	WRXQ
Milwaukee	WLUM
Minneapolis	KZNX
Nashville	WKDF
New Bern, N.C.	WXNR
New Orleans	KKND
New York	WXRK
Norfolk, Va.	WROX
Philadelphia	WPLY
Phoenix	KEDJ
	KZON
Pittsburgh	WXDX
Portland, Maine	WCYV
Portland, Ore.	KNRK
Providence, R.I.	WBRU
	WXEX
Richmond, Va.	WBZU
Riverside, Calif.	KCXX
Rochester, N.Y.	WNVE
Sacramento, Calif.	KWOD
St. Louis	KPNT
Salt Lake City	KENZ
	KXRK
San Diego	XHRM
	XETRA
San Francisco	KITS
San Jose, Calif.	KOME
Santa Barbara, Calif.	KHTY
	KJEE
Seattle	KNDD
Spokane, Wash.	KAEP
Springfield, Mo.	KTOZ
Syracuse, N.Y.	WKRL
Toronto	CFNY
Tucson, Ariz.	KFMA
Tulsa, Okla.	KMYZ
Washington, D.C.	WHFS
West Palm Beach, Fla.	WPBZ
Wichita, Kan.	KICT

## TRIPLE-A (23)

Albany, N.Y.	WXLE
Austin, Texas	KGSR
Boston	WBOS
	WXRV
Burlington, Vt.	WNCS
Chattanooga, Tenn.	WDOD
Chicago	WXRT

Dallas  
 Denver  
 Detroit  
 Ft. Myers, Fla.  
 Indianapolis  
 Las Vegas  
 Minneapolis  
 Monterey, Calif.  
 Nashville  
 Norfolk, Va.  
 Portland, Ore.  
 Rochester, N.Y.  
 St. Louis  
 San Francisco  
 Seattle  
 Tampa, Fla.

KKZN  
 KBBC  
 CIDR  
 WJBX  
 WTTS  
 KXPT  
 KTCZ  
 KPIG  
 WRLT  
 WKOC  
 KINK  
 WMAX  
 WVRV  
 KFOG  
 KMTT  
 WHPT

Tampa, Fla.  
 Toledo, Ohio  
 Trenton, N.J.  
 Tucson, Ariz.  
 Tulsa, Okla.  
 Washington, D.C.  
 Wichita, Kan.  
 Wilkes-Barre, Pa.  
 Wilmington, Del.  
 York, Pa.  
 Youngstown, Ohio

WFLZ  
 WTWR  
 WVKV  
 WPST  
 KRQQ  
 KHTT  
 WWZZ  
 KKRK  
 WBHT  
 WKRR  
 WSTW  
 WYCR  
 WHOT

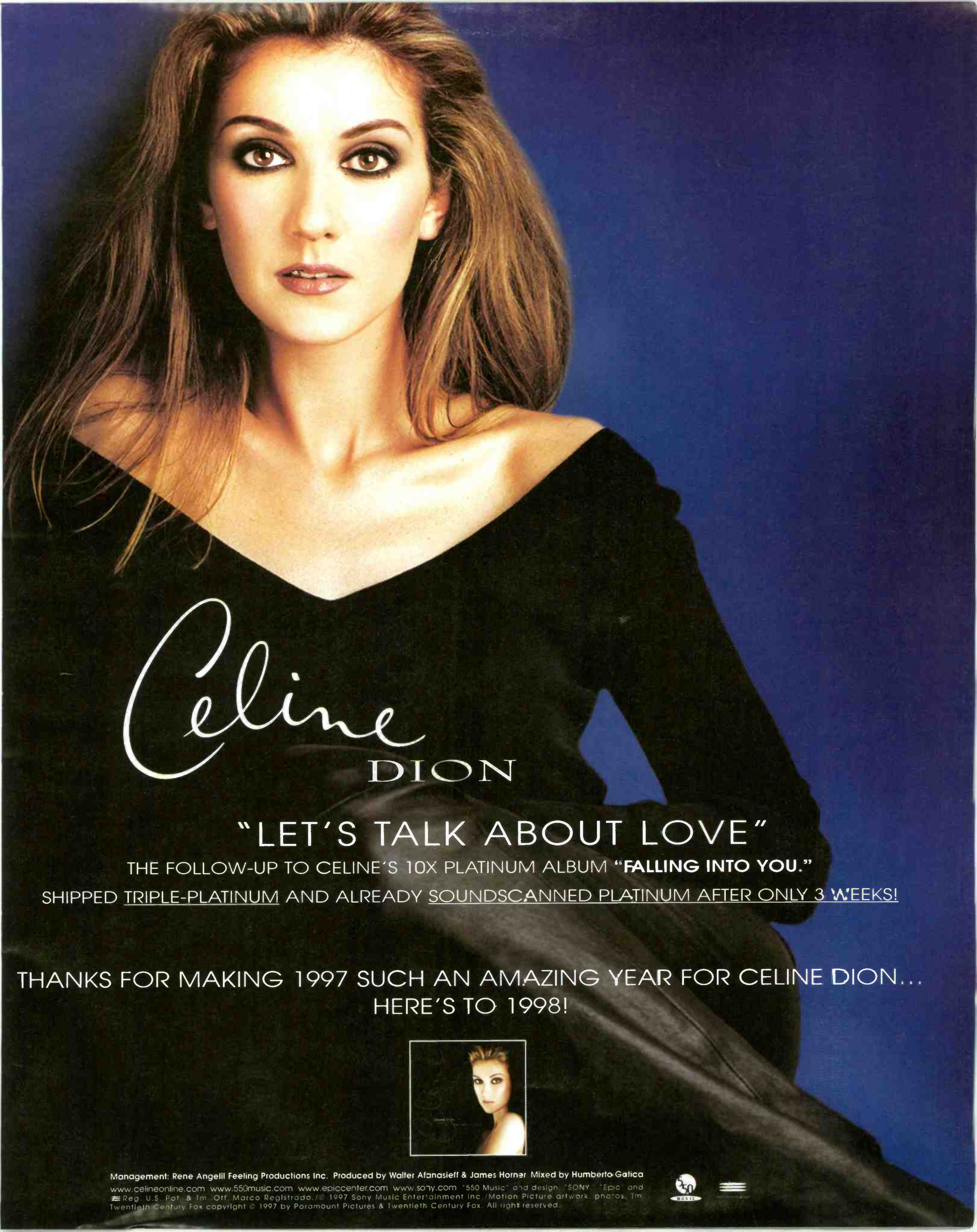
## RHYTHMIC TOP 40 (33)

Albuquerque, N.M.	KKSS
	KYLZ
Bakersfield, Calif.	KKXX
Boston	WJMN
Chattanooga, Tenn.	WKXJ
Chicago	WBBM
Corpus Christi, Texas	KZFM
Denver	KQKS
Detroit	WDRQ
El Paso, Texas	KPRR
Fresno, Calif.	KBOS
Honolulu	KIKI
	KQMQ
Indianapolis	WHHH
Las Vegas	KLUC
Miami	WPOW
Monterey, Calif.	KDON
New Bedford, Mass.	WFHN
New York	WKTU
Norfolk, Va.	WNVZ
Oxnard, Calif.	KCAQ
Philadelphia	WIOQ
Phoenix	KKFR
Providence, R.I.	WWKX
Riverside, Calif.	KGGI
Roanoke, Va.	WJJS
Sacramento, Calif.	KSFM
San Antonio, Texas	KTFM
San Diego	XHTZ
San Francisco	KYLD
Seattle	KUBE
Tucson, Ariz.	KOHT
Wichita, Kan.	KDGS

## CROSSOVER (52)

Albuquerque, N.M.	KYLZ
Atlanta	WHTA
Augusta, Ga.	WFXA
Baltimore	WERQ
Birmingham, Ala.	WBHJ
Boston	WJMN
Charlotte, N.C.	WPEG
Charleston, S.C.	WWWZ
Chattanooga, Tenn.	WKXJ
Chicago	WGCI
Cincinnati	WIZF
Columbus, Ohio	WCKX
Dallas	KKDA
Dayton, Ohio	WBTT
	WROU
Denver	KQKS
Detroit	WJLB
Fresno, Calif.	KBOS
Greenville, S.C.	WJMZ
Greensboro, N.C.	WJMH
Honolulu	KIKI
	KQMQ
Houston	KBXX
Indianapolis	WHHH
Jackson, Miss.	WJMI
Jacksonville, Fla.	WJBT
Lafayette, La.	KRRQ
Las Vegas	KLUC
Los Angeles	KKBT
	KPWR
Louisville, Ky.	WGZB
Miami	WPOW
Milwaukee	WKKV
Mobile, Ala.	WYOK
Monterey, Calif.	KDON
New Orleans	WQUE
New York	WQHT
Orlando, Fla.	WJHM
Oxnard, Calif.	KCAQ
Philadelphia	WPHI
	WUSL
Phoenix	KKFR
Providence, R.I.	WWKX
Raleigh, N.C.	WQOK
Roanoke, Va.	WJJS
San Diego	XHTZ
San Francisco	KMEL
	KYLD
Seattle	KUBE
Washington, D.C.	WKYS
	WPGC
Wichita, Kan.	KDGS





Celine  
DION

“LET’S TALK ABOUT LOVE”

THE FOLLOW-UP TO CELINE’S 10X PLATINUM ALBUM “FALLING INTO YOU.”

SHIPPED TRIPLE-PLATINUM AND ALREADY SOUNDCANNED PLATINUM AFTER ONLY 3 WEEKS!

THANKS FOR MAKING 1997 SUCH AN AMAZING YEAR FOR CELINE DION...  
HERE’S TO 1998!



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PEARL JAM GIVEN TO FLY



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